

A Study of Rural and Urban Sensibilities in the Select Poems of A.K. Ramanujan and Jayanta Mahapatra

**A Thesis Submitted for the Award of the Degree of
Doctor of Philosophy in English**



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PREFACE

Indian Writing in English is fresh enough to recollect and note in the history of literature, its one and half century old. The Britishers were the premier one to spread English language in India. The Britishers dealt with Indians in military, trade and political affairs, though they could acquire lots of wealth we could manage to have a foreign language i.e. English. The very historical perspective declares that Indian English literature has undergone through several phases such as Indo-Anglian, Indo-English, Indian Writing in English and today's Indian English Writing. Regardless of diversified cultures, races and religions, Indian English literature has its pride to reflect and recapture multicultural and multi lingual society. The contribution of numerous writers and authors have drawn significantly a vast category of readers as well receives critical acclaim.

Indian English Poetries represent different phases of development of our multitudeness, culture and national life, problems associated in rural life, bondage in the family relationship, values, teachings, ethics, ideas and sense of integrity. The early eminent poets were R.C. Dutta, Michael Madhusudan Dutt, Toru Dutt, B.M. Malahari, Henry Derozio, Kasi prasad Ghosh, Ram Sharma, Sarojini Naidu, Dhan Gopal Mukherjee, Raman Vakil, Harindranath Chattopadhyay, S.H. Jhabvala, Govin Chunder Dutt. They have successfully cultivated a path for rest of the Indian poets. Indian poetry covers legends, myths, history and deals with human behaviour, values, systems; it depicts the compassion of the Indian poets for their mother land. Post-Independence writing especially poetry in Indian English has dealt with crucial developments.

The English readers find it with curiosity; however, the most prominent poets and authors holds the rein of the Indian English poetry firmly. Poets like Shiv K Kumar (1921), Jayant Mahapatra (1928), Nissim Ezekiel (1924) A K Ramanujan (1929),), Arun Kolatkar (1932), R Parthasarathy (1934), Purushottam Lal (1929)Kamala Das (1934), Dom Moraes (1938), Adil Jussawalla (1940), Gieve Patel (1940), Arvind Krishna Mehrotra (1947), K N Daruwala (1937), Pritish Nandy (1947) and many others. The poets of modern India made their debut with the finest master pieces. The works are exclusively framed with the theme of social issues, awareness, protest, philosophy of life, believes and faith.

The present research has chosen the select poems of Jayanta Mahapatra and A.K. Ramanujan for its critical and analytical study. The incredible works of Jayanta Mahapatra - *Close the Sky* (1971), *Svayambar and other Poems* (1971), *A Father's Hours* (1976), *A Rain of Rites* (1976), *Waiting* (1979), *The False Start* (1980), *Relationship* (1980), *The Green Gardener* (1997), *Door of Papers* (2006), *Baya Raja* (1997). The exceptional selection of books of A.K. Ramanujan are *The Interior Landscape* (1967), *Speaking of Siva* (1973), *The Literatures of India* (1974), *Hymns for the Drowning* (1981), *Poems of Love and War* (1985), *Folktales from India, Oral Tales from Twenty Indian Languages* (1991), *Is There an Indian Way of Thinking? in India Through Hindu Categories* (1990), *When God Is a Customer: Telugu Courtesan Songs by Kshetrappa and Others* (1994), *A Flowering Tree and Other Oral Tales from India* (1997).

In order to deal with such an immense domain of research, the present study is divided into six chapters. The first chapter is introductory in nature and provides a critical study of Indian Writing in English, highlights the historical narrative of the Indian English poets and their contribution and discusses about rural and urban set ups in the select poems. The second chapter explores art of characterization. This chapter analyses concept of relationship and types of characters explains values and ethics and unfolds role and significance along with thematic analysis of the select poems. The third chapter is about socio-cultural dimensions. It covers the concept of society, Culture, Tradition and Heritage, describes social causes and concerns, draws out environmental consciousness and offers suggestive majors through a close reading and understanding of the select poems of Jayanta Mahapatra and A.K. Ramanujan. The fourth chapter is on regional properties and it explains the concept of philosophy and spirituality, discusses quest for self, elaborates attitude and behaviour towards world and explores human values in the select poems. The fifth chapter presents discussion on poetic techniques wherein it puts emphasis on language competence, language intensity makes an attempt to explore and understand myths and symbols and imagery as applied in the select works. The chapter number sixth is concluding in nature and therefore it has an overview of previous chapters, presents original perception and discusses modern relevance of the study.

Thus, the study finds that the strength of Mahapatra's poetry comes from his living intimately with his native place. The place, with all its ethos and myths, its loves and beliefs, superstitions and transitions have been governing factor of his poetry. As an eminent Indian English poet, he shows an eloquent expression of the eternal silence of the unknown and his sensibility is essentially Indian. The secret of his success lies in not disowning his Indian inheritance and not falling prey to what has been called 'a feeling of alienation' He presents his depth of feelings rooted in Indian culture and its ethos. Being born in Odisha, he seems to be firmly rooted in Odisha soil. He is an Oriya to the core.

The beauty of Ramanujan's English narrated with vernacular fluidity, deep emotions and scenes go into the making of many a literary gem. It may be the result of childhood experiences in India, cultural encounter in America and marriage with Jewish wife forces him to depict Indian panorama with great intensity The sun of the eastern coast shines through his poems. His English poetry assimilates with linguistic, literary and cultural features of Kannada and Tamil into form of English literature. The kaleidoscopic pattern in his poems brings forth the vigor and color of India with all its oddities and distinctions.

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Chapter: 1

Introduction

- 1.1. A Critical Study of Indian Writing in English**
 - 1.2. Background to Indian English Poetry**
 - 1.3. Select Indian English Poet and their Contribution**
 - 1.4. An Overview of Rural and Urban Life**
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Chapter: 1

Introduction

1.1 A Critical Study of Indian Writing in English

The history of Indian English poetry is of around two centuries old. The sense of literature addresses its oldest form of poetry. This expresses the immense creativity of human existence and discovers the hidden aesthetic sense in every individual. It is the appropriate combination of beauty, experience, and emotion. The process goes with a communicative method, and it expresses the genuine experience of the poet. Indian English poetry has made a significant struggle to be in the form that we see today, and it has been descended from a vibrant culture. “Indians are poetic and literature is in the culture of the people since times immemorial. The Vedas, Upanishads, and Puranas are bearing a higher status of poetic sense in them.”¹

It is the journey of knowledge that is transferred from one generation to another in a cyclic process. The literature of India was initially in multiple languages of Indian origin like: Hindi, Sanskrit, Pali, Tamil was some of the major languages of ancient India, but the arrival of the English language brought a common platform for every literature lover to pen in English as a common medium to share emotions. “This could happen when the Britishers imposed the English language on the Indians as a mode of communication in both written and spoken forms. Indian writing in English is mainly divided into two major categories, i.e., pre-independence and post-independence literature. There is a considerable difference between the literary works of these two periods.”²

The poets make an effort to find a sense of life from every part of nature or human behaviour. They do not leave life even if it is found in fragments. The poetry describes many emotions that a poet might have come across or being incredibly imaginative to note minimum pain to the highest state of ecstasy. It is the involvement of humans with all-natural elements and the many lives we live with them. The literature bears the essential music, vitality, and creates a fantastic world to dream about nature and millions of other perspectives in life.

The Indian literature is sophisticatedly an amalgamation of languages and culture identity, and the socio-historical perspective cannot be undermined. Today’s Indian literature has

touched the height of its regional and national writers. The literature of the present study is the combination of some of the prominent Indian literature of regional languages and Indian literature written in English, and it refers to those writers who write in English but a native or co-native of any of the languages locally spoken in India. The works are also closely associated with the diaspora; hence it is frequently addressed as Indio-Anglian literature. Indian English literature has a very recent history that is not exceeding two centuries. Sake Dean Mahomed was possibly the first Indian to have written a book in English.

The travel narrative of Mahomed was published in the year 1793 in England. The first-decade Indian writers used English to a decent height of unmixed with Indian words to express the real essential experience of Indians. The Indian writings in English are the outcome of the cultural encounter with Britishers for one hundred and ninety years. The people in India had, of course, the impact of foreign culture as invaders from many parts of the world had been to India to make trades.

The trading system allowed them to exchange language, culture, and attitudes with each other. Perhaps that fuelled the Indian writers to write in English so that they can attract a good number of readers, as many states widely spoke English since Britishers had their rule in most of the countries. “The Britishers in India found it necessary to expand western knowledge in India which resulted in the establishment of universities with western educational systems.”³ The language offered the native speaker a way to get access to British literature and culture. The British literature had its effect on Indian aesthetics that made the writers of Indian nativity to be more imaginative and even attempted to give English words to their thoughts and expressions which were initially expressed in regional languages.

The peculiarity of Indian writing in English was to in Indian context with English expression. The beginning of Indo-Anglian literature had an insightful beginning with some of the sophisticated pioneers of India. Raja Rammohan Roy was one of them, and he had a great command of the English language as he had enough socio-political discussions with British officials. He was a social reformer and tried to remove the black sides of rituals and many practices of less significance prevailing in the Indian society through the Brahmo Samaj. The Samaj encouraged people to live peacefully with mutual understanding and harmony with the practical observations of culture. He voiced for the betterment of the women and addressed

the plight of the women in society, freedom of speech, social justice and the plight of the peasantry were some of the major concerns in those days.

Raja Ram Mohan Roy was a master of the English language and had written many prose and poetry. The vast contribution of Raja Ram Mohan to the Indian writing in English made Arvind Mehrotra write “Raja Rammohan was the first Indian master of English prose and his contribution is incomparable, he is so great in his field of literature that he can be addressed in the history of Indian literature than mere Indo-Anglian literary history.”⁴ This platform would not be sufficient. enough to discuss his accomplishments; however, he made a path for his successors and contemporaries to work on English writings.

The rise of the mid-nineteenth century could be considered as the renaissance in India as it saw major literary and social changes. The renaissance in India is indebted to Maharshi Debendranath Tagore, Kesub Chandra Sen, Dayananda Saraswati, the founder of Arya Samaj, and many other eminent personalities for the reformation of social, religious, and educational perspectives. Henry Louis Vivian Derozio was the first poet to have composed poems in English and became a lecturer at the Hindu College, Calcutta. Derozio as a poet had expressed nature so beautifully like the British poet John Keats, P.B. Shelly, Lord Byron. The sudden demise of Derozio in 1831 at the very early stage of life disappointed the newly developed Indian writers in English.

This was the time when Hindu society in Bengal was unstable and disturbed with many socio-cultural issues as Hindu reformist Raja Rammohun Roy introduced some of the principles that were not acceptable by the traditional, orthodox Hindus. “The perspective of changes was highly recommended by the then idealists and followers of Raja Ram Mohan Roy, and Derozio was appointed to Hindu college to ease the situation with his brilliant lectures at Hindu college.”⁵

Derozio was himself an atheist but he had denounced Christianity and had suggested his students be rational and to ask the Hindu conservative society to know if there was any rational reason behind every superficial practice performed among the so-called Hindus. The Important feature of Derozio’s poetry was its burning nationalistic zeal when the other prominent authors were trying to impersonate themselves as white English people. Derozio’s writing gives a theme of his Indian originality. He had mastery over the Indian culture, diction, myths, legends, and all aesthetic aspects of Indian symbolism. Derozio was popularly

known for his famous masterpieces known as Highest Himalaya, Ganga's Roll, Chandra's Beam, Sweet Sitar, etc. It is worth noting that some critics and eminent scholars address Derozio as the national Bard of modern India and to shatter everyone's emotion, and the shining star disappeared too early.

Kashi Prasad Das, a man with pure Indian emotions, appeared with a series of poems in the 1830s. The style of his writings like those Cavalier poets, the representation of Hindu festivals with such accuracy is a notable feature of his poems. The poems like 'The Boat Man' which is an attempt to achieve a note of Indianness. The most notable and praiseworthy poet and epoch-making author, Michael Madhusudan Dutta (1824-1873). He has composed two long poems The Captive Woman (1849) and in Visions of the Past (1849) besides many of his sonnets and poems. The Captive Woman is a historical narrative that denotes a note of Prithvi Raj Chouhan and his act of abduction the princess of Kannada. Dutta has mastered attributing the Christian concept of temptation and the fall of man from the peak of success to failure. Some of the notable plays include Sarmistha, Krishna Kumari, Maya Kannan, etc. Sri Aurobindo is among the finest scholar of the nineteenth century and an eminent philosopher, poet, yogi, nationalist.

The Life Divine is one of the major works of Sri Aurobindo which deals with numerous aspects of Yoga and synthesis of yoga which elaborates the concept of yoga and guidelines to practice it. The legendary epic poem *Savitri*, written in 24000 lines divided into 49 cantos, is indeed enhancing the literary richness in India. It was published in 1950 and revised around 18 times before its publication, and it came with a big volume of 12 books. Toru Dutt, the first Indian English poetess from Bengal. In the year 1876, Saptahik Sambad Press of Bhowanipore published *A Sheaf Gleaned in French Fields*, a volume of French poems she had translated into English and many other translations and literary discussions. Her sister, Aru, had translated some of the eight poems. In the year 1877, Edmund Gosse reviewed the poems quite favourably in the Examiner in the same year. *A Sheaf Gleaned in French Fields* had got its second Indian publication in 1878 and the third edition in 1880 by Kegan Paul of London.

The rising star could not enjoy many victories in her life. "Some of her notable poems like Sit, Lotus, and Our Casuarina Tree have a lovely description of her experience through nature and culture. The poem Casuarina Tree has become very popular in modern Indian

literature.”⁶ The nation has even seen amidst the national struggle for freedom, a great personality in the 19th century, Sarojini Naidu, a lady with true patriotism in her heart, a poet of great excellence, protester, freedom fighter, and social worker. She has raised her voice to represent the sufferings of ordinary Indian citizens in her poems and other literary works against the British Raj. She has participated with the national heroes of those times to remark that Indian women are also with them in all scores of struggles to achieve complete *Swaraj*.

She was born to a Hindu Bengali family who was then settled in Hyderabad later; she married Govindarajulu Naidu. She was highly inspired by the father of the nation Mahatma Gandhi and was always remain prepared to participate in all the calls of Gandhiji, her active participation in politics was exemplary for many women in India subsequently women from different corners of the country to join politics to cooperate with the men struggling to get freedom from the British Raj.

Sarojini Naidu was appointed as president of the Indian National Congress and later Governor of the united province which is now known as Uttar Pradesh. The literary works which have been very popular are *Golden Threshold* (1905) published in the United Kingdom, *The Bird of Time*, *Songs of Life, Death and the Spring* also got published in London in 1912. *The Broken Wing: Songs of Love, The Gift of Time*, was published in 1917. *The Broken Wing* was the last collection of poems by Sarojini Naidu.

The most illustrious poet, dramatist, storyteller, social activist, freedom fighter, Nobel prize for literature awardee Rabindranath Tagore (1861-1941) was born to Debendranath Tagore and Sarada Devi. “The Tagore family was very influential and had all sorts of provisions for him; he was highly inspired by Kalidas and the Gurbani sung in Gurudwara’s about which he has narrated in his *My Reminiscences* in 1912.”⁷ The Gurbani must have influenced him to compose some poems in appreciation of Sikhism along with many short stories written in Bengali published in magazines, including that he had written essays, short stories, dramas, and thousands of songs. Rabindranath Tagore received the Nobel prize for *Gitanjali* in 1912. It is a collection of poems that offers prayers to God. It is prefaced by the great British poet W.B. Yeats and published in both Bengali and English. Some of the notable and significant works of Rabindranath Tagore are *Ghar Aur Bahar* (1916), *Gora*(1910), *Sesha Kabita* (1929), *Chokher Bali* (1903), *The Post Master*(1994), *The Post Office* (1912), *The Gardener*(1913), *Stray Birds*(1916), *Sadhana*(1913), *Stories from Tagore*(1916),*The Hungry Stones*(1916), *Glimpses of Bengal*(1921).

The literary career of the greatest poet of the country extended to around six decades. He has probably written the most significant volume of lyrics composed by any poet in India. Ramesh Chandra Dutt was born in 1848 and was a cousin of Toru Dutt. He was the first president of Bangiya Sahitya Parishad, of which Rabindranath Tagore and Navinchandra Sen were vice presidents. The book *The Literature of Bengal* presented literary progress in Bengal over the last eight centuries beginning from the Sanskrit poetries of Jayadev. Sri Chaitanya, Raghunath Siromani school of logic and Ishwara Chandra Vidyasagar's brilliance and contribution to Bengali script and many other prominent works got their place in that book. Some of his major books include *The Economic History of India* (1893), *The civilization in Ancient India* (1889), *The epic of Mahabharat* (1898), and many other literary works of great significance.

Harindranath Chattopadhyaya was an eminent Indian English poet who was born to a Hindu Bengali family in Hyderabad. His father was the first D.sc. in India, a scientist and philosopher, and his mother, a poet, and singer. Harindranath was the recipient of Padma Bhusan. Some of his major collections of literary works, *The Feast of Youth* (1918), *The Magic Tree* (1922), *Ancient Wings* (1923), *Blood of Stones* (1944), *Spring in Winter* (1955), *Virgin and Vineyards* (1967), and plays *Abu Hassan*(1918), *Five Plays*(1937), *Siddhartha* *Man of Peace*(1956). The excellence of his life even extended to Indian politics, and he has served as a member of parliament from 1952-1957.

Manmohan Ghosh was another prominent Indian English poet from the cradle of Bengal. He was the brother of a great saint of modern India Sri Aurobindo. His works were well recognized, and his collection of poems was scrutinized by prominent authors like Stephen Phillips, Laurence Binyon, Arthur S.Cripps. He had met Oscar Wilde during his stay in London. *Love Songs and Elegies* was a beautiful collection of poems that was published in 1898. *Songs of Love and Death* was published in 1926 with the first mark of Laurence Binyon.

1.2 Background to Indian English Poetry

The new poetry intended to bring forth the development of other post-independence art such as fine arts and many forms of performing arts. The new poets of independent India were in

love with the English language. The review by the modern Indian intellectuals found the general encounter of the Indian English poets with the literature of British made them quest for the self and somewhere it helped them to write poetry in association with Indian culture. Indian poetry has, to some extent, been imitated from the literary style of great authors like Whitman, T.S. Eliot, Ezra Pound, W.B. Yeats. They have made a path for the Indian writers to write in English. The new poets are inspired and hopeful of composing poetry in the vital language. The poetry deals with the solid terms of specific experience. The modern poets are firm with their principles, and the literary works are consistently experimented with to gain modernity. Modern techniques and approaches are not confined to the film and advertising industry, and it has derived from the masterpiece works of great English authors like Eliot, Auden, and Dylan Thomas. "The experimentations, quest for identity, single thrust for newness, and rejection of non-identical doctrines have produced fantastic outcomes.

The projection of theme and imageries and words to sound contemporary cultures have been prevalent with the rise of poets like Nissim Ezekiel, Kamala Das, A.K. Ramanujan, P.Lal, Krishna Srinivas, Jayanta Mahapatra, Mahananda Sharma, Don Moraes, Keki N. Daruwalla, Arun Kolatkar, Vikram Seth, Gieve Patel, Dilip Chitre, Shiv K. Kumar, Adil Jussawalla, Prithvi Nandy and many others."⁸ The Indian English poets are not restricted to the use of code-switching or code-mixing of language in their poetry. The spontaneity in writing is quite immediate and the thought process is not restricted to any language that can strike the poet in any of the language concerned with his or her expertization. The poets of this contemporary period have been shifted to a range of extensive and creative experiences.

The approaches have been changed from the conservative, orthodox, stereotype mindset to an open-minded, cosmopolitan culture to confront the challenges of changing society and human destiny. The new age is proceeding faster than a human being can prepare for it however change the nature of our existence with the essential requirement of specific changes, personnel like socialists, scientists do work even harder but the section of society that includes the poets have the unlimited capacity in writing the best of their experience and originality. They have the strength of feeling things, clarifying the thoughts as interpreting concrete sensibilities, actuality, and vitality that are some essential elements of good poetry. Nissim Ezekiel's reflection in this concern, the good poetries are not always clear and simple; however, the amateur poets must aim to bring some clarity and straightforward approach in their poetries which can relate to the readers with relevant and concrete images. The tending

taste of literature needs accurate observation to utilize the source and exercise the available themes without stretching the lines of poems. The poetic devices and rhyming could be overlooked if fundamental justification and special effects are added to the poetry, and the development within the lines is a symbol of mastery of a poet. The poets like Nissim Ezekiel, A.K. Ramanujan, R. Parthasarathy, K.N. Daruwala, O.P. Bhatnagar, Jayanta Mahapatra, Kamala Das, Gouri Deshpande, and many other leading authors have disseminated tension in their poems.

The poetries of these scholars have a quality of inborn Indianness, though A.K. Ramanujan settled abroad; however, his writings in places depict the sensibilities of Indian origin. K.N. Daruwala comments “*that why should I tread the Kafka beat or the wasteland when the mother is near at hand one vast sprawling defeat*”⁹. Present day verse is brimming with unexpected comments. The incongruity is utilized as an essential apparatus to acquire the reader’s consideration in compositions. The writers like Shiv K.Kumar, Ramanujan, Daruwala, Gieve Patel, Arun Kolatkar, Kamala Das, and I.H. Rizvi, and some more are specialists in the utilization of amusing tone in the sonnets. They have not visually impaired supporters similar as the British artists; they have sharpened the compositions by portraying normal Indian circumstances in various voices utilizing sarcastic, unexpected, and basic remarks. Teacher P. Lal has carried a book with the depiction of more than 130 artists with the title Indian Poetry in English: An Anthology.

The book contains the chose well known sonnets of new artists, the verse of this kind is broadening its inclusion from passionate connections to complex phonetic analyses, scholarly tone, sharp parodies, and rhymes for youngsters. It has another progression and new notes of expression. Nonetheless, the idea of custom and culture couldn’t have been isolated. This idyllic sense incorporates the awareness of writers and impacts, perceptions, and so forth that follows present, past, and runs into the future to shape our life. Individuals of Indian beginning and their race have customs directly from the Vedas, the Upanishads, the Ramayan, the Mahabharata, and numerous different sacred writings. The assortments of the relative multitude of artistic works in either composed or oral structures made a treasury for the Indian fantasy and legend. Current verse has been moulded by the memory of racial or neighbourhood history. The eminent scholars like Sri Paramhansa Yogananda, Mahananda Sharma, and Krishna Srinivas have represented the spiritual and mystical tradition of India in their poetry. “It is difficult to say that they were only traditionalists rather the poems are fine

coordination of tradition and modernity, poets like Nissim Ezekiel, A.K.Ramanujan, R.Parathasathy, Arun Kolatkar, Jayanta Mahapatra, Gieve Patel, K.N.Daruwalla, Kamala Das, Shiva K. Kumar, and many other poets of modern trend cant completely overlook tradition.”¹⁰

The poets of this modern era nurture the factual experience of human beings living in the modern world; however, the factual experience is inspired by the flow of the personal life of the experiencing ownself. The critic Raghukul Tilak states that“the poets are mostly concerned with the environment they live in and the poetry represents the sufferings and struggles of their own life. It is an attempt to discover themselves and a curiosity to explore their roots and in this process, the undisguised poetic personality hidden in them has appeared”¹¹.The height of English language usage developed miraculously with the establishment of the Writers Workshop at Calcutta in 1958 initiated by P. Lal. The group of writers had made a school of poetry that stated that English has the ability as a major language in India can be made very popular if used sufficiently in literature through the indigenous writings and transcreation. P. Lal edited modern Indo-Anglian Poetry and K. Raghavendra Rao in 1958 it was the first modern anthology of modern Indian English poetry. The language of commons was to be emphasized in the experiment of poetry in English with the effects of concreteness of warm experiences.

P. Lal was one of the eminent poets of the 1960s, and he had great contribution with the publication of various notable works, He had published *The Parrot’s Death and Other Poems* (1967), *Yakshi from Didarganj and Other Poems* (1969), *The Dhammapada* (1967) and *Ghalib’s Love Poems* (1971) *The Man of Dharma and the Rasa of Silence* (1974) and *Calcutta: A Long Poem* (1977). Moreover, a volume of collected poems also appeared in 1977. The translation version of Bhagavad Gita was another notable work, and it was published in 1965 and appreciated hugely by readers across the globe. To his credit, there is a verse translation of the Mahabharat of which many small volumes have appeared. The melodic pattern of his writing makes the verses much comprehending. The contribution of P. Lal is substantial to Indian English poetry.

The poet Nissim Ezekiel was a very prominent and active figure of the school. Some of his publications *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), and *Hymns in Darkness* (1976). The representation of

urban scenarios in the poetry with the occasional use of myths and legends were some of the noteworthy characteristics of Ezekiel's poetry. "He was greatly influenced by the writing sense of Eliot and Auden. The sense of alienation and uprooted from the culture is the core feature in some of his poems"¹². The themes like a failure in love, marriage, and art are some of the distinguished exhibitions in the poetry of Nissim Ezekiel, and he was excellent in his colloquial speech, rhyme, and rhythm although occasionally, he has switched to free verse patterns particularly in his short poems. Dom Moraes is another distinguished poet during the late fifties, he has most of his stay in England and subsequently obtained British citizenship in 1961. The first collection *A Beginning* was published in 1957 and he won the Hawthornden prize in 1958, *Poems in* 1960, and *John Nobody* in 1968. He was a confessional, surrealistic poet and greatly influenced by Dylan Thomas. The poems of Dom Moraes represent much of his childhood experience, and he has undergone the traumatic experience and insanity of his mother.

The autobiography of Moraes, *My Son's Father*, reveals the inner agonies of the poet. Adil Jussawalla is a poet, translator, and editor. He has published *Land's End* in 1962, which presents some of his experiences in England and Europe. Another book named *Missing Person* appeared in 1974. The poetries of Adil Jussawalla capturing the experience of the foreign, quest for knowledge, sense of exile, and elements of cross-cultural practices. Rajagopal Parthasarathy is also popularly known as R. Parthasarathy had a tremendous contribution to Indian English writing with his native language Tamil. The poetic career of the author began with immense faith in English as he stayed in England and returned to India with a new approach of orientation and understanding. Parthasarathy's only collection in English *Rough Passage* (1977) was written between 1961 and 1975. The poem remained a personal testament and deliberately sketched in a foreign language; it is in three parts dealing with culture and identity simultaneously.

Attipate Krishnaswami Ramanujan is known as A.K. Ramanujan was born in Mysore on 16th March 1929 to father Attipate Asuri Krishnaswami Ayyengar and mother Seshammal. The parents were blessed with four sons named, A. K. Srinivasan, A. K. Ramanujan, A. K. Rajagopal, A.K.Vasudevan, and two daughters, Vedavathi Bhogishayana and Saroja Krishnamurthi. A.K. Ramanujan grew up in a multi-linguistic environment; he got good exposure to Tamil, English, and Kannada and have literary experiments upon all three languages. He was exceptionally good in literature, and unlike his father and brothers, he

developed a choice for the arts and literature. Ramanujan's father was a professor of mathematics and his brothers are all scientists.

1.3 Select Indian English Poet and their Contribution

The knowledge and mastery of arranging words to breathe life to the verses are vividly seen in the poetry of A.K Ramanujan. The appropriateness in describing things in poetry and various translations work in all three languages Tamil, Kannada, and English is distinctly appreciated by most of the prominent poets and authors. The two volumes of poems named, Ramanujan's poetry unveils the most dignified characteristics of both Indian and modernist poetry. Indian poetry owes most of the basic substantial social life from the poetry of A.K. Ramanujan. Society is often respondent to the folk tales, and the poet has the opinion that proverbs and idioms work meaningfully with contexts.

They represent the cultures and traditions of India. A.K. Ramanujan has given an emotional and psychological analysis of all the folklores. The folktales never get faded through time even it gets a new shape in every recreation. He has made a significant statement in Preface to folktales from India that every tale has a definite telling till someone reads it or tells it to others, but when it is retold and goes further ahead, it comes with several variations and changes in the tale. The folklorists rework on the folklores to give life into it and claim that they are the latest teller and asks the reader to think of themselves as the latest reader.

The poems from the beginning to the end try to cover Indian sensibilities while delineating minute details of Indian life, emotions, ethics, and many more elements prevailing in the life of Indians. The poet could be able to compare and contrast many of his opinions while residing overseas to briefly adhering the lifestyle and modern approach of western culture with the conventional Indian mindsets. A.K. Ramanujan has written a series of papers that widely talk about Indian folklores using Tamil and Kannada examples in his notes. The piece of his writings is regarded as classic and it adds dignity to the world of Indian English Writings. Some notable works of A.K. Ramanujan are given below. The Interior Landscape: Love Poems from a Classical Tamil Anthology, 1967,

Speaking of Siva, 1973,

The Literatures of India, 1974,

Hymns for the Drowning, 1981,

Poems of Love and War, 1985,

Folktales from India,

Oral Tales from Twenty Indian Languages, 1991,

Is There an Indian Way of Thinking? in India Through Hindu Categories, 1990,

When God Is a Customer: Telugu Courtesan Songs by Ksetrayya and Others, 1994,

A Flowering Tree and Other Oral Tales from India, 1997

Essays

Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation

Collected Essays of A. K. Ramanujan

Poetry in English

The Striders. London, 1966,

Relations, 1971,

Selected Poems, 1976,

Second Sight, 1986

The Collected Poems, 1997

Poems in Kannada

Samskara. (translation of U R Ananthamurthy's Kannada novel), 1976, Hokkulalli
Huvilla (translated to English - No Flower in the Navel), 1969, Mattu Itara Padyagalu, 1977,
Kuntobille, Mattobbana Atma Charity, Haladi Meenu, A. K. Ramanujan Samagra, A. K.
Ramanujan Avara Aayda Kavitegalu, A. K. Ramanujan Avara Aayda Barahagalu.

He has always attempted to unfold the themes that have never been discovered before as well he tries to correlate them with other narratives to publicize them from a different perspective. “The theme that is covered in this paper is exclusively not only dealing with the folklore in an ordinary context, preferably within the context of Indian studies.”¹³ Ramanujan started compiling Kannada folklores in his early twenties although he had the least idea of what he was doing until Edwin Kirkland, professor of the University of Florida, had interaction with him. Prof. Kirkland was then working on South Asian Folklore in 1956, and the text got its publication in 1966. It was Kirkland’s influence that made some of Ramanujan’s work published in Southern Folklore quarterly, which then got published in the University of Florida. Kirkland had been possibly the man behind the identification of India’s one of the best folklorists, and he could see the potentiality and clarity in the description of Ramanujan’s work.

The service period of Ramanujan in Belgaum was quite happening as he collected a good number of stories from ‘Kittur’, ‘Bailhongal’, and some of the remotest villages around Belgaum. Ramanujan had been one of the pioneer scholars in India who have appropriately looked at folklore as a significant field to be discovered. It is not less than any other standard of poetic form. The most important aspect of his analysis and combination of exceptional personal passion. “As a student and a keen observer, he tried the multifold specimen of folklores in India. He could accurately demonstrate what others have stated as the Asian studies are inseparable from the study of Indian folklore. There are many versions of several systems, and people use them depending on the audience and contexts.”¹⁴ The individuals are responsible rather than the civilization for the overlapping of the expressive codes.

Europeans had the first printing press to have Bible printed; first, a very needful invention of Gutenberg, it is just a century after Vasco da Gama has landed on the coast of India. “The Christian missionaries have learned the Indian culture, language and even printed many of the essential manuscripts of ancient knowledge in India. The Sanskrit language has recently represented India to the western and even the Americans have included regional languages in many of their curriculums in different Universities.”¹⁵ There are some of the prominent languages which include Tamil, Hindi, and Bengali that appeared in the lists of the International Universities. The linguists and anthropologists had taken due care to understand the semantic and syntactic pattern of the language as well the socio-cultural

richness of the original speakers of those highly enriched languages, however, those languages are only a minor miniature form of the spoken language in the rural areas.

The census report provides the data of three thousand languages communicated across the nation as mother tongue in 1971, for better comprehension linguists have dropped them to only one hundred five languages which are the root of three thousand dialects. Surprisingly ninety languages out of one hundred five are spoken by less than five percentage of the population; small tribes including Sanskrit, speak sixty-five languages. A.K. Ramanujan is incomparable while comparing, classifying, and analysing his masterpieces. He is well known to have dealt wisely with his dual responsibilities. Being a folklorist and anthropologist, he had a bend of mind for subjects like psychology and linguistics, the knowledge of various subjects enhanced his approaches to folklores to a reasonable extent. The poetry of Ramanujan reflects cultural patterns of both east and west, and the descriptions are quite insightful. In the middle of the present conflict in the present world, Ramanujan's poetry happens to be the source of wisdom and relevance. The delineation of human atrocities is accurately presented through a vision of a combination of east and west. The perspective of the Indian experience covers the problematic life of human beings and situations.

The appropriate images are depicting the socio-psychological contradictions and complexities felt by the people in any context of life. The traditions of India and the western world are well developed in the works of Ramanujan. The author has always been careful about the unexplored sentiments of human life, which are overlooked in today's life. He states the poetry aims to unfold the innermost sentiments of the people, and the cultural tradition of India is distinctly plural in nature, though it conflicts; however, it is at least based on two primary principles., context-sensitivity and reflection of various types. These are consistently dropping the old customs and generating newer ones.

The traditions in Buddhism, Jainism, Brahminism, traditions of folklore, and the sense of modernity are all prominent responses of the systems that respond to the existing surrounding traditions, and the system inclines to convert or invert their neighbourhood with the force of practicing cultures; furthermore, there are dialogic divisions which are consistently progressing in India. "The sense of reflexivity has many forms; family, awareness of self, parody, antistructure, utopia, dystopia, and so on the ironies are being connected with that

multi-variety of responses in the textual Indian literary paper and its relations to oral and written literature over the past centuries.”¹⁶

The hundreds of languages consisting of many numbers of dialects offer an open platform to deal with such relations and proposals while producing texts containing significantly familiar meanings with their unique and individual meaning which could be decoded by only the local readers and commentators. The participants of the language confirm the availability of the text is not historical but in an orderly approach that alters the simultaneous order of the text slightly. In the version of T.S. Eliot, European literature has descended in a simultaneous order, but it appeals strongly while mentioning the order of Indian literary tradition in order till the arrival of the early nineteenth century.

The modern approach to traditions disrupted the whole process of reflexivity with the aspects of originality and autonomy in work. The printing press has been playing a very crucial role while coordinating between author to book and book to a reader, and it is bifurcating the present from the past while emphasizing the pastness in the past more than the essence of presence in the present. The scientific bend of mind made Ramanujan inclined towards folktales which made it possible for him to use the term counter system in the literature which is not judged classical at all. In his version, classical literature is indispensable and Indian tradition is incomplete without it. The Bhakti folktales have a counter system, the theory of *Karma* has a limited task to do while the care is taken for the women chastity and classical drama plays active roles.”¹⁷

The tales that contain women as protagonists present serious focus in the latter part of his life. The tales written concerning women are context-sensitive if it is observed from the perspective of women and that is in Hindu India. Ramanujan again touched the boundaries stating in a mother tongue that in the Indian context which separates women and men from being in the same world. The folklores overlap as the other expressive systems do exist in Indian society; the counter systems are neither autonomous nor independent to their respondents. Ramanujan marks alternatives and consistency between traditions and folklores. He has suggested the folklores have two significant usages as they could be riddles for domestic purposes and proverbs for the public. The anonymous characters get named in the publicly performed mythological epics.

Ramanujan had made another contribution to the traditional folklores by re-establishing the relation between folklores told in India with folklores from India told around the world. The context-sensitive and pluralistic ideas brought a new insight into the study of Indian folktales. There is even noticeable up-gradation in his first attempt at analyzing folktales with the later one. The folktales written in the 1970s to 1980s have received brilliant explanations. The 1982 essays have presented his profound knowledge of Proppian folktale and psychology concerned with it. The author's emphasis was not to see whether an Indian tale fits any categories of European tales rather if any characters of the Indian context have prominent characteristics to Kannada cultures. This happens to be some of the significant contributions of Ramanujan to international folklores.

There is undoubtedly a considerable number of folklorists working across the country and still, the number is coming up. Ramanujan had been the pioneering folklorist to bring the folklores to a new stage. The oral tales were confined to the kitchen place and women were probably the speaker of the tales that too to entertain the kids while feeding the children in the evening. The stories possibly aimed to ease the process of feeding a child or making someone sleep peacefully, there happen to be other female members in the house who are participating and listening to them as if they are going to be the next generation storyteller when achieving the prospectus of motherhood. It's more surprising, the tale resonates with the world of women. The stories even depict and unduly contain the aspirations, values, sufferings, and fantasies of women, perhaps it is because the story often gets a female speaker. The stories revolve around the life of a girl and the development of the story depends on what stage of life the girl gets married in the story. There are some tales where the life of a certain character would undergo different stages of life and marriage will occur in the middle of the story.

The protagonist of the narrative would have faced the conservative and orthodox monopoly of both brothers and parents before marriage and the same atrocities from the in-law's house. Some of the tales would begin with the girl's marriage and soon after the marriage, the husband dies and she is held responsible for the misfortune caused to the family. The tales around the globe, we find it starts with the right condition but as the story develops the characters face different shortcomings. The story of Cinderella would be the right example which is originally from the Indian folktale named *Suvarna devata* and *Hanchi* in Kannad. The distinctive feature of the tales is to bring the wisdom, potentiality, and foresight of

women in saving themselves and her family to the limelight. The women characters would be the cause of other women's suffering by manipulating some of the men in the narrative, it's again the women who find a way to get rid of the problems.

The world has been expressing intolerance towards the women and her movements, unlike the modern women we had Sita, Savitri, Parvati, who had been very much devoted towards their husbands. The present tales depict the dark side of the women, and the sophisticated and technologically advanced fast life does not even know the neighbours. The loneliness has made us clumsy, and we feel helpless as we do not have people to share our happiness and disappointments. That has resulted in us having different diseases, right from diabetes to blood pressure. To some extent, our children's moral education is deprived and undermined by the folktales through the narration of folktales in the present education system allows our kids to sense the locale and nativity.

Storytelling is exclusively an art and can't be mastered by just telling them accurately rather than sometimes by giving love to the kids. The tone and preaching of the story must be in a cheerful voice as the storyteller makes the kids dream of a new world they feel and make worlds of their own and many times imagine themselves to be the protagonist or the superhero in the tale. The stories like the flowering tree bear all concerns of women and nature as well as representing their suffering. The need for folk stories is obvious and indispensable.

The narratives sharpen our imagination; it makes us sensible, cures us and guides us through many mystifying situations in our life. The stories like the serpent lover and the flowering tree have gained immense popularity as well as have been adopted to many television serials or movies. "The child in every man never dies and it always wishes to feel to be the hero in that fantasy world. The study of folktales would undoubtedly enhance our understanding of our rich culture, human society, and psychology."¹⁸

The essential concept about the folk tales is that it precisely depicts everything. The present life can be correlated with the study of folktales in length; it can be understood in a part or whole. The folktales have not been confined to its periodical improvement as verbal arts of songs; instead, it talks about folk architecture, agriculture, lifestyle, costume, religion, medicine, recreation, literature, and the number counts on. It is in total the beautiful

combination of cultural, spiritual, and material aspects that serves the real essence of folklore. The study of folklore and anthropology both are intertwined and dealing with the nature of the being, mind, and soul to its true meaning.

1.4 An Overview of Rural and Urban Life

Jayanta Mahapatra was born in Cuttack, Odisha on 22nd October 1928, a legendary poet and the Indian poet to win the Sahitya Akademi award for English poetry. Much of his life is spent with great sorrow and social conflicts, dilemmas, and many other household problems right from the bitter relationship with other family members to the sickness of his beloved wife. Chintamani Mahapatra, the grandfather of the poet, had to accept Christianity for some financial aid as the family suffered a lot during the devastating famine, “the starvation made them broken up and they were finally sheltered in a mercy camp being run by white missionaries in Cuttack where the family embraced a new religion by the motivational call of the then Baptist.”¹⁹

The famine shattered the socio-economical condition of millions of Odia people in 1866. The poem *Grandfather* delineates a theme that depicts much of his family atmosphere and how the family tree grew through the period and how fate decided an unexpected and least coloured life for him. Chintamani Mahapatra, the grandfather of the author, met with Rupabati a young girl from another village and a different caste. A year after they got married and Jayanta’s father was their Lemuel was their youngest son.

Mahapatra always experienced the influence of two cultures and found himself between the two rigid jaws of Christianity and Hindu surname. He grew up in two different worlds; for him, the mother was a staunch Christian who often tries to bring her children with rigid Christian practices up, and on another side, there was a vast Hindu world where he finds numerous fascinating cultures. He was subjected to be bound with Christian norms which are perhaps the most pathetic side of his life, and he felt helpless in many contexts of social encounters.

Jayanta Mahapatra is one of the most read Indian poets in English and internationally acclaimed. He has composed hundreds of poems written in English; however, these poems depict different aspects of Odia culture. The object of this paper is to bring forth the Odia

emotions represented in his poems and to explore how cultural clashes have let other languages be equally prevalent in Odisha province through the different works of Jayanta Mahapatra. The language of India which bears pride and prosperity is diluted, and its essence is manipulated.

The multifarious culture and language were existing in their exact origin until the British colonization. The values and rich cultures of the state are compromised to some extent. The adoption of new religions and languages has been increasing. The language became a hindrance to the path of success. The native language speakers are struggling as being educated; they are unable to present themselves and secure a job for themselves. Linguists, poets, authors, social scientists find in their studies that language and culture are intertwined and the loss of one could destroy another one subsequently. “Jayanta Mahapatra is presented as one of the finest Indian English poets representing Indian culture in general and the Odia emotions in particular.”²⁰ The mythopoeic vision of the poet depicts the mythology, tradition, folktales, and many other aspects of human behaviour with particular reference to the choice of language and comprehension of idealistic features of the language.

He makes use of English terms for Indian text as his poems deal with the quest for self, identity, ethos, and sensibilities. The wonderful poetic style has tried to narrate the complexity, poverty, hunger found in the relationships. The religion of his own culture being a Christian by choice did not interrupt much to delineate the Hindu Mythological description, symbols, and psyche. The dual sense of understanding and the nature of respecting both Hindu and Christian practices created certainly a sense of insecurity. The paper would attempt to meet its objective by depicting Mahapatra’s quest for self in the land of Odisha through his consciousness of Odia tradition, culture, and identity in his poems.

The state of Odisha is carved out of Bihar (1936) and located on the eastern coast of India. Odia is the primary language spoken around the state with different tones and minor changes in some words. The language is derived from the Indo-Aryan language family. The seed of the earliest Odia is traced to the 3rd century B.C. The inscription of old Odia is found in the caves of *Dhuli* and *Hathigumpha*. The *Charyapada*, poetry is written in an *Apabhramśa* an ancestral to Odia, Bengali and Assamese. “The use of prose in the early middle Odia (1200-1400) can be found in the *Madal Panji* of Jagannath Temple at Puri. The middle Odia period (1400-1700) has witnessed the greatest of all poets Balaram Das, Jagannatha Dasa,

Acyutananda, Ananta Das, and Jasobanta Das”²¹. Sarala Das wrote *Vilanka Ramayana* In the 16th century. The late Middle Odia (1700-1850), epic poems called *Chhanda-Kavya* evolved around the 17th century when Ramachandra Pattanaik composed *Haveli*. *Biadehisha Bilasa*, *Koti Brahmanda Sundari*, *Labanyabati* were some of the masterpieces of legendary poet Upendra Bhanja. Modern Odia (1850-till now) is enriched with modern printing sets, publication of literature, education, industrialization, business.

Jayanta Mahapatra has been a poet turned critic in his poetry while projecting the naked earth being the root of symbolism, mythology, and aesthetic structures of which Odisha and India. “The Odisha landscape is setting a noble mentality and the lyrical vocabulary of a nationalist is responsible for his mental evolution. The noble intention is materialized with humans and nature, faith and suffering on the other very side of Odisha landscape”²². The Odisha people had always been heroic in all the past struggles from the side of the emperors to against the tyranny Britishers, the saga of the valiant Odia people is often remembered with a sense of nostalgia. The glory of our forefathers is lost in our national character. The rivers and mountains have witnessed the courageous soldiers of this soil which seems a sort of myth.

The glory of our ancestors and the concept of a heroic nation is now only in memory. It is even for its successors seems to be unworthy to keep the glory afloat. Jayanta Mahapatra has noticed a sharp decline in the values and morals of our life. The borrowed, English language seemed more royal than our mother language. The notion of liberty and the fight for freedom turned millions of souls a true patriot. Though we freed our country, we could not resolve our language. Jayanta Mahapatra, the pioneer of Indian English writing, has taken great pain to delineate the issues of Odia culture and language for the four decades of his career.

The purity and sanctity are somewhere missing with the adoption of the multifaceted English language. Besides few official Indian languages, other regional languages started fading away from their existence due to the growth of industrialization, job opportunity, and being prone to live in towns in search of better employment and education.

The provinces like Odisha, Bihar, Jharkhand, Chhattisgarh, Madhya Pradesh are enriched with regional languages and tribes. O’ Malley states, ‘Odia is at the rich stage of grammatical development than even classical Sanskrit, and, among Indo-Aryan Languages, it can only be compared with the ancient Sanskrit recited in the Vedic times’²³. The efforts of centuries of years couldn’t continue with it is as usual pace. The social atmosphere along with culture,

tradition, and other aspects, represents the intra-personal relationship of an individual, irrespective of the person's choice for God. The elements like culture, tradition, and mythology are moulding his thoughts with immediate effects; moreover, he is impressed by the Odia people when he observes the reactions and approach of the people towards these three elements. The emotions that are attached to the culture of his nativity are prevalent, he too finds the culture haunts him and he is fascinated with the celebration of different festivals across the state. He finds himself connected to that place and a sense of nativity that perhaps cannot be detached from him. Some notable and creative works of Jayanta Mahapatra are:

Poetry

1971: Close the Sky Ten by Ten, Calcutta: Dialogue Publications

1971: Svayamvara and Other Poems, Calcutta: Writers Workshop

1976: A Father's Hours, Delhi: United Writers

1976: A Rain of Rites, Athens, Georgia: University of Georgia Press

1979: Waiting, Samkaleen Prakashan

1980: The False Start, Bombay: Clearing House

1980: Relationship, Greenfield, New York: Greenfield Review Press

Prose

1997: The Green Gardener, short stories, Hyderabad: Orient Longman

2006: Door of Paper: Essay and Memoirs, New Delhi: Authrospress

2011: Bhor Moitra Kanaphula. In Oriya. Bhubaneswar, Paschima

Poetry in Odia

1993: Bali (The Victim), Cutack: Vidyapuri

1995: Kahibe Gotiye Katha (I'll Tell A Story), Arya Prakashan

1997: Baya Raja (The Mad Emperor), Cuttack: Vidyapuri

2004: Tikie Chhayee (A Little Shadow), Cuttack; Vidyapuri

2006: Chali (Walking), Cuttack: Vidyapuri

2008: Jadiba Gapatie (Even If It's a Story), Cuttack: Friends Publishers

2011: Smruti Pari Kichhiti (A Small Memory), Cuttack: Bijayini

Translations into English

1973: Countermeasures: Poems, Calcutta. Dialogue

1976: Wings of the Past: Poems, Calcutta. Rajasree

1981: Song of Kubja and Other Poems, New Delhi. Sam Kaleen

1994: I Can, But Why Should I Go: Poems, New Delhi. Sahitya Akademi

1996: Verticals of Life: Poems, New Delhi. Sahitya Akademi

1998: Tapaswini: a Poem, Bhubaneswar. Orissa Sahitya Akademi

2001: Discovery and other Poems, Kolkata. Writers Workshop

2003: A Time of Rising (Poems), New Delhi. Har-Anand

Awards

Kanhaiya Lal Sethia Award for Poetry - 2017 (Jaipur Literature Festival)^[13]

RL Poetry Lifetime Achievement Award for Poetry, 2013, Hyderabad.

Second Prize – International Who's Who in Poetry, London, 1970.

Jacob Glatstein Memorial Award – Poetry, Chicago, 1975.

Visiting Writer – International Writing Program, Iowa City 1976–77.

Cultural Award Visitor, Australia, 1978.

Japan Foundation – Visitor’s Award, Japan, 1980.

Poetry Readings

University of Iowa, Iowa City, 1976

University of Tennessee, Chattanooga, 1976

University of South, Sewanee, 1976

East-West Centre, Honolulu, Hawaii, 1976

Adelaide Festival of Arts, Adelaide, 1978

P.E.N Centre, Sydney, 1978

Australian National University, Canberra, 1978

International Poets Conference, Tokyo, 1984

Modern India demanded personnel with multiple talents and versed with foreign languages like English, Spanish, Chinese, French, German, etc. and the need for better perspective in everyone’s life made the people very pragmatic hence there was the beginning of switching over languages, cultures and the patriarchal productive practices. The new generation started disliking their ancestors and common ancestral words, which were used in day-to-day life. “The British education system made them more concerned about foreign languages. The tribal people felt to leave their original habitat and made their way towards the town leaving the practices and inherited languages.”²⁴

The state of Odisha is poorly educated and economically backward in the country’ is a satirical comment and it hurts millions of the Odia souls residing around the globe. The state Govt. is making policies and commissions are framed for bringing the state to a developed platform. The greatest hindrance to sustaining the socio-economic status of the state is its language and its promotion. It seems sarcasm when the Govt. tries to expand the horizon of Odia language and on the other hand, invites the foreign trading companies

to establish firms in the state; moreover, the people who are sharing the states' borders are inclining to learn the native language of the other state. The census made in 2001 states the population of the state Odisha.

Furthermore, its broad linguistic outline is as follows. The literary works of Jayanta Mahapatra have brought a significant change in the upliftment of Odia culture and language. The traditional way of learning and acquiring knowledge is replaced with the foreign education methodologies in India. The *Shruti Parampara* is now nowhere; it has lost its importance in the modern education system. The blood of the generation has promised to get versed in a foreign language. People consider learning in Govt. Odia medium school reveals a poor background of the family; as a result, Parents are interested in getting admission in expensive private schools where children learn nothing new but the English language.

Thomas Babington Macaulay states, in British Parliament that, he had not seen a beggar nor a thief and he was mesmerized with the honesty and values of the country; he proposed to replace the old education system of the country²⁵. The Indian Govt. has been crippled with its education system and it directly affects states like Odisha which is completely dependent upon the grants of the centre. The families of the state besides their class and economic background are trying to educate their kids in a school where everything is taught except Odia or Odia is part of an optional subject. Unlike Govt. sectors, private institutions are emerging with modern equipment, languages and rapidly growing with engineering, medical, management like professional degrees, hence the Odia language is compromised and replaced. The trend of brain drain is also raising higher, the dream for service, satisfaction is crushing the sanctity of Odia culture.

The youth turn rebellious and participates with communities like Christianity, Buddhism, Islam, etc. Religion and language are supposed to be two sides of one coin; the adoption of a new language gives birth to the adoption of a new language. We are slowly progressing on the track to demolishing the identity of the state. Books, magazines, journals in the Odia language are very few in numbers and they are not readily available to the readers. Publishers find it a loss business of promoting Odia literature and they focus on money fetching publications in Telegu, Bengali, English languages. The student community also gets discouraged when they find the least seats are available in Odia literature and language departments of renowned Universities of Odisha for higher studies

in the branch of research. The universities of Odisha are promoting Bengali, Urdu, Hindi, Sanskrit, English languages. The student finds different languages to choose for higher studies, and the popularity of other languages over Odia is always compelling the learner. Jayanta Mahapatra had been very much careful while dealing with the language of English and Odia; certainly, the Odia language is losing its popularity as another language of little importance has been fancy enough to draw the attention of the reader across the state. The paper is aimed to cater to the significant issues related to the culture and language of the state Odisha. Language bears self-esteem and identity for every individual.

The first two volumes of poetry in English ‘Close the Sky’ and ‘Svayambar and Other Poems’ were published in 1971. In the late seventies, he founded and edited a magazine named Chandrabhaga which was dedicated to Indian Writing. Furthermore, some other significant collections of his writings are furnished below.

To Orissa, to this land wherein my foundation’s falsehood and untruths my past, and in which lies my start and my end, where the breeze keens over the extraordinary misery of the River Daya and where the floods of the Bay of Bengal neglect to connect today to the nightfall soul of Konark, I recognize my obligation and my relationship. In his discourse on accepting the Sahitya Akademi grant for Relationship (1981), Jayanta Mahapatra (2007) communicated his self as profound established in the dirt of Orissa and his conspicuous Indian goals. He is known as a significant ‘new’ artist who started distributing through the ‘Scholars’ Workshop.’ He started his profession as an author with short stories.

All things considered, later on, he went to verse. He started his lovely profession late at thirty years old and distributed his initial two volumes. His expert vocation as a teacher in Physics didn’t help him in his scholarly interest. Taking a recap of the past, Mahapatra says I have taken in my English in an evangelist school from a British schoolmaster. I examined Mathematics and material science, and later prepared to be a physicist; I was far away from the scholarly universe of English writing. Presently, when I glance back at the years behind me, the idea that I would compose verse in English at one time appears to be staggering. As a writer, he pondered the procedure of formation of verse and its optimal of traditional verse. He has communicated his perspectives about his verse, and of his peers like Ezekiel, Parthasarathy, Daruwalla, Ramanujan, and Arun Kolatkar. He

has called attention to how a portion of these attempt to include the normal as the substance and that nobody has endeavoured the idea of a work of art. He thinks himself drawing nearer to it. He opines that Indian verse needs the inventive backhandedness of approach. His certifiable questions about Indian verse are about ‘the structure up of an encounter and its interest to the end which is found in the writing in other Indian dialects.’

He communicates his anxiety about ‘the particular instinct into the human condition in our verse and about the absence of ‘special insight that works strongly, colourfully to commend the wonderment and puzzle of the human condition. 180 His poems in the principal stage were the individual ‘practices in a way and written to satisfy himself’. His inclination to compose verse made him keep understanding European and Latin American writers whom he thought extraordinary gradually; he wanted to check out where he discovered agony, relationship, love for his kin and the majority around. History and Myths pulled in him, moulded his verse, and caused him to understand his profound roots in them. He didn’t leave himself alone mesmerized by the western wealth as his contemporary.

A. K. Ramanujan remained in the USA. Discovering his underlying foundations snared in the Indian soil, he was unable to decide to remain in the glasshouse and expound on the situation of poor people, hungry Oriya individuals. He acknowledges the impacts of the incredible western artists like Emily Dickinson, Valery, Eliot, Janos Pilinszky who made him thoroughly consider quiet, passing, generic, and the quest for truth (2007: 176-177). The examination of such topics in his verse caused him to achieve different honours in India and abroad. Mahapatra’s poetry has been divided into three distinct phases of growth by Laxminarayan Bhat P. (2000:28): The Early Period: From Close the Sky, Ten by Ten (1971) A Fathers Hours (1976), a period of apprenticeship, largely derivative.

- The Middle Period: From the Rain of Rites (1976) to The False Start (1980), a period of inventiveness and experimentation.
- The Recent Period: From Relationship (1980) to A Whiteness of Bone (1992), a period of profound maturity in thought and expression deepening vision, contemplative mood, and a brooding tone. These phases may be further extended to the fourth one as four more collections came out up to 2005.

- The Contemporary Period: From *Bali* (1993) to *Random Descent* (2005), the same mood continued with more contemplation on the theory of poetic creation, inability to write poetry, universal approach, religion, and philosophy.

To study the development or growth of the poet from the first phase to the fourth, the researcher has selected seven collections of Mahapatra representing the four phases of his poetic creation. 1. *Close the Sky, Ten by Ten* (1971) 2. *Rain of Rites* (1976) 3. *Relationship* (1980) 4. *Burden of Waves and Fruit* (1986) 5. *Whiteness of Bone* (1992) 6. *Shadow Space* (1997) 7. *Random Descent* (2005) The sharp examining of the assortments draws out an assortment of subjects in them as Indianness with its folklore, religion, history, reasoning and culture, society, time, family relations, scan for self, estrangement, hypothesis of graceful creation, governmental issues, human mercilessness, hostile to gallant and preposterous just as East-West experience.

Analysing any form of literature and trying to define its specific modulations is quite difficult task, where poetry appears in its diverse forms and goes back to the history of human civilization. Determining its essential elements, cultural, social and literary ethos, it is found that every era keeps changing and so, it has its own way of defining the poetry and its core elements. While studying the poetry of A. K. Ramanujan and Jayanta Mahapatra, these elements implicitly help to formulate certain parameters for the analysis.

The poetic expression comprises of its specific form, the use of language reflected through images, the personality of the poets that communicate their particular concerns, their visions and the poetic tradition and environment out of which their art is developed. In present research work, it will be traced out how the poetry is influenced by other poets, the socio-cultural-political ethos, their major concerns, use of imagery, diction, and how being part of the tradition, they are distinct in their own ways. While analyzing the poetry, it is necessary to locate the socio-literary ethos from where they started their poetic careers. In this regard, there is attempt to trace literary traditions prevailing in the contemporary period, through which they developed their own styles, form and identity.

A.K. Ramanujan and Jayanta Mahapatra have been proclaimed as the significant writers of their time during their lifetimes. Being contemporary ‘new’ writers of poetry, they earned

much fame and repute. Both of them have been given much attention by the scholars, researchers and critics. They are significant for their unique expressions of the themes, different styles and individual theory of poetic creation. Both of them have been awarded prestigious Sahitya Akademy Award for their works, *Collected Poems* and *Relationship*, respectively.

They are recipient of various International Awards. It is found that Jayanta Mahapatra writing in the later decade of Ramanujan, has been influenced by his poetry. After the death of Ramanujan on July 13th, 1993, he has paid tribute to him through an article as well as through a poem. The influences on their poetry are similar in case of techniques as they reflect impact of European, American Poets such as Ezra Pound, T. S. Eliot, William Carlos Williams, Allen Ginsberg, etc. Ramanujan is known for his technical skills while Mahapatra is serious about the content rather than the techniques. The regional influences such as Cankam Poetry on Ramanujan and Tantrik Poetry on Mahapatra contribute to their thematic development. They have been analyzed independently as well as in comparison but the sole highlighted study of both the poets has not been done.

They have been assessed in comparison with Dom Moraes, Nissim Ezekiel, R. Parthasarathy, Kamala Das, Arun Kolatkar as well as David Dobyden. Their works have been cited as the significant milestones in the history of 'New' poetry or Post- Independence Poetry. Almost all the anthologies and critical works, studying the development of Indian Poetry in English, have honoured them as the major contributors. The present study is significant because of the unique place of these poets being compared for both themes and techniques.

Both Ramanujan and Mahapatra are desirable critics of poetry who visit the roots of it, speak its capabilities and also its dying. They do no longer claim themselves to be critics, however, they have got formulated a concrete idea of poetry. This paper makes a modest try and trace comparative in addition to differentiating factors of the subject matter and style within the poetry of A. ok. Ramanujan and Jayanta Mahapatra. In tracing this element, the modifications, affects, changes inside the issues, language and strategies may be traced. The take a look at of the poetry of those two poets has revealed the subsequent information. they're basically Indian poets being deeply rooted in Indian soil, philosophy mythology, lifestyle and history. The depth of their emotions about India is similarly spontaneous in nature. circle of relatives is also the important topic wherein they explicit their heart-felt

involvement. Alienation, politics, East-West encounter Transculturation, love and other famous topics discover significant area of their poems. A. K. Ramanujan's being a long way away from motherland and Mahapatra's being permanent resident of India create some differences among their coping with of these themes.

Ramanujan's tone is always measured and quiet; the imagery, the detail is trim and tidy; the sentences are often long, intricate and tight. "Ramanujan is obsessively preoccupied with inner and physical violence, with derangement, with psychosis. Fear, anxiety and despair have been his themes."²⁶ The study of the poetry of the two poets shows that Ramanujan looks at History from the elite's point of view, while Mahapatra's approach is that of the native. Ramanujan speaks of the Vedas, Upanishads as the integral part of the History but, Mahapatra satirises the 'ahimsa's whimpers' of King Ashoka. He finds the rock edicts to be blood-red. In his opinion, the massacre of men and women cannot be justified by his propagation of non-violence in his later life. Mahapatra's poetry is in the Symbolist-Surrealist stream, and displays the working of an extremely sensitive, supple imagination.

Most Indian English poets find it difficult to do without logic and reason; Mahapatra, seldom lapsing into incoherence and meaninglessness achieves a miraculous transcendence. Mahapatra's poetry is a continual effort to understand the nature of the reality he inhabits and embodies: "I know of the vast obstinate distance in which my heart makes it home, and still, I cannot grasp what this distance is."²⁷

Ramanujan and Mahapatra have assimilated modernist tendencies however modernism in them is not in the major a western inventive mode but a present-day Indian perspective and notion of the modifications and demanding situations posed with the aid of the postcolonial way of existence. Their tendency to juxtapose and have a look at lifestyles from more than one points of view and make their readers draw conclusions from their subdued protests, paradoxes, ironies and even pangs of love should all be attributed to the wave of western manner of thought that washed away traditionalism within the second half of the 20th century. it is the obligation of the postcolonial writers inside the coloniser's language to rent this medium of language to attach their "non-public struggles" with the larger international, on the way to maintain a nation alive.

This big corpus of Indian verse exists in its very own right, and no longer meanly as an appendage of English poetry. The poetry of those new poets voices the fun and sorrows of the

Indian human beings, and the present-day Indian reality is likewise universalised and generalised. Mahapatra's poetry unravels many facets of put-up colonialism as haunting beyond, search for identification and roots. He writes to liven up the native culture protesting the previous colonisers and setting up countrywide identification and integrity. Jayanta Mahapatra like W.H. Auden is not able to give an explanation for the thriller of lifestyles and dying. His philosophy of lifestyles is basically incomprehensible in nature. Opposites, contradictions and quite paradoxical views and perceptions co-exist in his poetry. B. Parvathi has reviewed B.K. Das's perspectives on the Poetry of A.K. Ramanujan within the important Endeavour. "Her assessment reveals the numerous methods by which the poems of the brilliant poet may be analysed. According to her, the book speaks about the development and maturing of the poet's art and his poetic devices in four chapters."²⁸

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Chapter - 2

Art of Characterization

2.1. Concept of Relationship and Types of Character

2.2. Values and Ethics

2.3. Role and Significance

2.4. Thematic Analysis

Chapter: 2

Art of Characterization

2.1 Concept of Relationship and Types of Character

A.K. Ramanujan and Jayanta Mahapatra have earned fame and appreciation around the globe; the contribution of these two significant poets is immense in the post-independence era. They have created a milestone for the Indian poets writing in English. They are closely associated with the writer's workshop, which worked with creative ideas and awareness. It seems the poets who joined the writers' workshop were determined to take a sharp departure from the style and technique of the earlier writers. The approach of the post-independence writers was fresh, new, and approaching that talked of much sense which deals with human sufferings, love, affections, and many other aspects. "The description of the Indian rural places is exemplary that relates to the past and present of our culture."¹

The presentation of different aspects in the poem has an evident closeness with the ancient languages like Sanskrit and other prominent native languages. The description goes so deep and turns to be very realistic, which gives an impression of autobiographical touch. Some of the poems state the childhood experience of the poets, which is their preliminary understanding of life, and the interpretation is confined to the limits of the mother tongue of the poet. "The critics have rightly pointed the parallel status of Jayanta Mahapatra with some of the other contemporary prominent poets. Jayanta Mahapatra has had a literary career at a very mature stage of his life moreover; he is not from a literature background."²

Jayanta Mahapatra is one of the foremost poets often read along with other eminent post-colonial poets like Nissim Ezekiel, A.K Ramanujan, Keki N. Daruwala, and others. "The poets of this modern era are from different states and different mother tongues; irrespective of the difference in personal exposure, they share a common concrete standard technique, themes while representing the society in the context."³ The study of these two great poets reveals how the Indian poets are intimately rooted in Indian soil, mythology, philosophy, history, tradition, culture, etc. The feelings for the nation are intense, and the life amidst family relationships, the quest for self, transculturation, east-west encounter are also essential themes that have always been involved in most of their poems.

In the poem of A.K. Ramanujan, Family is the focal allegory through which he thinks. He talks a ton about his fabulous guardians, guardians, spouse, sisters, siblings, nieces, nephews, child, little girl, terrific child, and numerous different relations he is bound with. He attempts to unfurl the insider facts of the accounts told by the fabulous mother, severe granddad, and their relationship. He tracks down an uncommon spot for his mom, dismissed by his dad. There are strains in the father-child relationship. He communicates a lot of botherations about his child who is tall and emphatically constructed. At the point when he stirs from an awful dream with a yell, the cross-examination by his child only 313 irritates him. “He thinks that it’s unfit to impart his sentiments to him. Then again, he has a fragile relationship with his little girl. He is prepared to stroll on the air for her. In any case, his connection with his better half is antagonized.”⁴

The marking of legal documents is a fiasco in his passionate life. Notwithstanding his companions’ ideas to get hitched once more, he likes to go through “the shows of misery”. Companions mean a ton to Ramanujan. He has referenced his youth fellowship and the little cases they partook in together. “Jayanta Mahapatra, from a changed-over Christian family, discover his genealogical record to be extremely short. His granddad, Chintamani Mahapatra received Christianity in the starvation in Orissa in 1866.”⁵ Initially from the Hindu religion, they cut themselves from the significant Hindu people group at the hour of British Rule when Christianity was straightforwardly identified with the British Missionaries and was firmly hated and derided. He has communicated his solid disappointment about his granddad’s choice to disengage himself from the Hindu confidence. His great mother filled his adolescence for certain glad minutes as his connection with his exacting and capricious mother was removed. He had a solid power of profound devotion with his dad who was a School Inspector and avoided the family for his obligations. As a result of his nonappearance at home, Jayanta was troubled with the duty of the family at an early age. Along these lines, he feels his adolescence to be undesirable and an “Entryway” to Hellish recollections.

His solitary child withdrew from him without wanting to. Thus, he is profoundly harmed due to his conduct. He doesn’t have a little girl. All things considered; he discusses his fantasy little girl. He communicates his most extreme consideration for her. To go to see far-away family members for the ceremonies and so forth resembles an outcast for him. He fell head over heels for Runnu and afterward got hitched. They remained the entire coexistence be that as it may, in any case, a few perceptions indicate the alienation between them. The adoration relationship doesn’t appear to be that solid true to form. On account of companions,

Mahapatra winds up in a state of banishment. In their youth, he was troubled with the duties and limitations of his mom. Along these lines, he was unable to have companions, and keeping in mind that taking schooling, the companions mocked him as a result of Christianity. Family is fundamental for Ramanujan, yet it is optional for Mahapatra.

Ramanujan, from a customary Tamil Brahman family, from the outset, appears to deride the obsolete practices in India. He doesn't acknowledge the Brahmin status as the situation with the first class. He remarks on the ceremonies and customs with an uncommonly spelled word: Hindoo. In the 'Hindoo Poems', he remarks on the false reverence of the Hindus who get away from the obligations. Be that as it may, later on, he becomes dubious of his losing Hindu character. Along these lines, he plays out the customs in the U.S.A. for example, loving the mercury bulb accepting it as the sun, etc. In the last stage, he appears to have gotten more a Hindu than previously. His marriage with a Syrian Christian and the Christian environmental factors in the U.S.A. made him more aware of the glory of Hinduism.

Jayanta Mahapatra, as expressed previously, isn't happy with his Christian Identity. He discovers Christianity push onto him. He has encountered a great deal of scorn brought about by it. He believes Hinduism to be the vital piece of his reality. His yearning poem, Relationship, is a record of it. He recognizes himself with the Great Temple of Konark and becomes one with the 'illegal' legend. The word 'prohibited' is by all accounts acknowledged by him as he had been tabooed to join himself with Hindu fantasies and Temples in light of his Christianity. He likewise utilizes the word 'Hindoo' for the fakers. The two of them take the substitute position of remarking for and against Hinduism.

The word 'Hindoo' has been acknowledged by both the writers for introducing their deception. Mahapatra appears to have acknowledged the word from Ramanujan because he is an extraordinary admirer of Ramanujan's poem. There is a near comment on the perspectives on both these artists about religion by Lakshminarayan Bhat P: "A. K. Ramanujan, as Mahapatra as well, is aware of his social roots. Be that as it may, for Ramanujan, his past synchronizes with his religion, his being a Hindu hitched to a Syrian Christian. Ramanujan feels that one can't escape from every one of those impacting and contributory components which make a man the individual: give him his character semantic, ethnic, socio-social and strict foundation."⁶

A. K. Ramanujan was far away from his home, and Jayant Mahapatra resides in India. Hence both of them had different techniques to elaborate and present different settings of rural and

urban scenarios of India. “The concept of family relations, religion, Indian mythology, philosophy of The Gita, history, society, search for self, transculturation, alienation, poetic creation, etc. family is the central analogy through which he narrates a lot about his grandparents, parents, wife, sister, brothers, nieces, nephews, son, daughter, grandson, and other family members and relatives.”⁷ He always tried to reveal the secrets and hidden facts in the stories of his grandparents, who seem to be very strict by nature in their relationship. He has always found his mother being neglected by his father.

A.K. Ramanujan had not much good bondage with his father as compared to his mother even he is not comfortable with his son, it may be because of the hugely built physique of his son or the ill temperament while interrogating with each other. However, he has a delicate relationship with his daughter, and he admitted to doing almost everything for her. He could even walk on air to see her happy. However, his relationship with his wife remained estranged; the conditioned divorce paper which was placed before him by the lawyers from the side of his wife was a disastrous event in his emotional life. The loneliness made the happy soul live with the sweet memory of the beloved one though the friends with whom he had all childhood memories suggested him to marry again. He has many times told on many occasions how closely he was associated with his friends and narrated the small instances they all had enjoyed together.

Both the writers express the intense worry towards society however the reasonable articulation of neediness, hunger, weakness of Oriya individuals is more viable in Mahapatra than in Ramanujan. The neediness drives the general public to sexuality which further leads towards more monstrosities against ladies. He gives the models like the passing of Jembati by hunger-a lady in far off place, Bala Jani-a man who carried on a long seventy years of existence without adequate food, garments, and asylum. The poem ‘Appetite’ calls attention to the defencelessness of the angler who proposes his fifteen-year-old little girl for prostitution. The downpour, being deplorable and futile for cultivating, ruins the general public to the Hellish climate. Ramanujan depicts the image of Indian culture in the poems like ‘Limited scope Reflections on a Great House’. Be that as it may, his anxiety is to depict the family framework more.

It is the frustration of contemporary time which leads to ‘anxiety’. ‘Anxiety’ kills human vitality. Ramanujan tries to project anxiety in the poem

Anxiety Not branchless as the fear tree,

It has naked roots and secret twigs

Not geometric as the parabolas

Of hope, it has loose ends

With a knot at the top

That's me.

Not wakeful in its white snake

Jayanta Mahapatra as a versatile poet has been immensely capable of narrating his childhood memories as well, and how he got to be a Christian not by choice, preferably by compulsion, his grandfather Chintamani Mahapatra had adopted Christianity during the famine in Odisha in 1866. They were originally from the Hindu family during the British colonialism in India and Christianity was part of or nurtured in India under the guidance of British Missionaries. Religion was not much acceptable and people ridiculed the thoughts and doctrines. He has always shown an intense dissatisfaction with the impermissible decision of accepting the Christian community. Their childhood days were filled with some happy moments as his grandmother was quite lovable and he had spent most of his leisure with her as his relation with his strict mother was distanced. Jayanta Mahapatra's father was often away from home as a duty-bound School Inspector; however, he had a strong bond with his father. The absence of his father at home made him more responsible for the care of the rest of his family members at a very early stage of his life.

Jayanta Mahapatra and A.K. Ramanujan both have expressed their reliable wellspring in Indian soil. Ramanujan was well settled in the U.S.A., but his pen always narrated the atmosphere, religion, and landscape of India at the same time Mahapatra though isolated from Hindu, feels himself very close to Hindu. The soil of Odisha is inseparable from his heart, and he feels deeply rooted in the culture and tradition of Odisha and he identifies himself with the monuments that represent the very essence of Odisha. The poets of this study give preference to different concepts, Ramanujan finds religion to be a core part of an individual and talked much about it he includes folklores in much of his writings while Mahapatra talks about history and heritage.

Ramanujan is from an orthodox Brahmin family, he is strongly disagreeing with the customary of receiving high respect in the society because of being Brahmin, and he does not accept the sense of considering Brahmin as a class of elite. He comments with a specially spelled word Hindoo. The poem Hindoo delineates the fact of how Hindus escape from their responsibilities, but being suspicious of losing the Hindu identity, he could not resist himself and practiced Hindu rituals in the U.S.A.

A.K Ramanujan is always in a conflict of appreciating the inter-cultural state of life. His past life is filled with orthodoxal practices as he was brought up in a strict Hindu Brahmin family, but he is staying in the U.S.A, and marriage with a Syrian girl of Christian identity leaves him in much dilemma. He has felt that one cannot escape from all those influencing factors which give identification to an individual as a person the linguistic, cultural, and religious background of one's practice may change a person to think and appreciate certain things in a different way. It may be possible that the encounter of western culture might have inspired him to satirize certain things in his Hindoo poem like the concept of rebirth. Karma Yoga, etc. but at the later stage, he has appreciated some preaching of Lord Krishna and Upanishads.

The modern explication of mythological figures is presented with great care. Jayanta Mahapatra, like Ramanujan, has questioned the existence of God. He calls him limbless, cruel, and utterly unaware of the miseries of Odia people, his ironic statement denotes the context while comparing the social backgrounds of Odisha. On another hand, he finds the Odia people to be very optimistic as the people find someone else as their God to convey their grievances and all sort of problems. He is finding multiple deities among them Lord Krishna and Jagannath of Puri is prominent. Some Christian terms like Genesis, Apocalypse, the truth has got some mentions in his writings. The poet has always tried to portray his land, his people, his place, and his country, hunger, poverty, pathetic condition of villages. He has experienced even how a mother sells out her children to keep their stomachs. The lines in the poem Freedom describes

“In order for me not to lose face

I must be alone.

Not to meet the woman and her child

In that remote village in the hills

Who never had even a little rice

For their one daily meal these fifty years”.

The poetry of Ramanujan covers Indian mythology immensely, and his attempt to collect and compiling Indian folklore for the typical reader is also worth appreciating. The descriptions of different Gods and Goddesses such as Laxmi, Saraswati, Ardhnarisvara, Sain Mahadevyaka, Saint Arunagairi, Narasimha, Vamana, etc. and their need for humankind in the modern era to get rid of venomous greed, ego, and other vices. Jayanta Mahapatra has also mentioned Lord Siva, Kali Mata, the Puranas, Ramayan, Mahabharat, and the tell of hundred brothers Kaurav and the five truthful brothers fighting against the evils and getting victorious. The myths about the lord of the state and soul of millions of Odia people Lord Jagannath, Lord Balabhadra, and Maa Subhadra have immensely been described in most of the poems as well the description of the chariot procession in Puri is prevalent.

Through several poems, Jayanta Mahapatra tries to unfold the myth and later exemplify them with numerous examples. “He has been a keen observer to undertake multiple myths and analyzed them with illustrations. Jacques Derrida’s deconstruction theory would be applicable while considering the thought behind the interpretation of myths”⁸, the poet is deconstructing the old myths and constructing the new myths like the myths of fear and action, etc. The poems of both the poets are well linked under the perspective of history; they have pointed the futility of wars the kings have fought to satisfy their ego, greed, personal enmity, or to show off the significant aspects. Ramanujan tries to trace the past from the beginning to the present day, and he finds the distinct realities which he cannot glorify unnecessarily. He talks about not only Indian history rather world history which covers World War one and two. The darkest side of the war brought a tearful and disastrous present to us which has crushed humanity.

“The use of irony in the poems is vividly shown. The poet finds himself insecure and takes refuge in his slumber; the helplessness and inability are withdrawing him from his glorious past. Jayanta Mahapatra thinks back even the period of the creation of the world and identifies the sun temple of Konark with it.”⁹ The historical traces and the documents helped the poet to ponder over the glorious past of the Kalinga war, the realization of Ashoka, etc. the conclusion he finds from the study of the past that it was perhaps the myth of happiness. The proclamation of peace by Ashoka does not justify the merciless killings of innocent people of Odisha. He is also commenting on the effects of world war as it destroyed

Hiroshima and Nagasaki; it was one of the greatest threats to mankind and arose a question of whether humankind exists.

Society is the door to contextual discussions, and both the poets have taken much care of the social elements with the realistic approach of poverty, hunger of weaker sections in the society. The atrocities of the Odia people are spoken much louder than in the poems of Ramanujan. The poverty and helplessness in society throw thousands of women to the trade of flesh and the act of brutality travel across all sorts of obscenity.

The instance of Jemabati, a woman in a remote village who die out of starvation, a seventy years old man who never had sufficient food throughout his life even clothes and shelter was far from his reach. The poem Hunger is the outcome of the hideous experience of mankind ever the poet had encountered the fisherman in the poem throws his fifteen years old daughter to the profession of prostitution. The natural rain even turns disastrous and brings no fortune sometimes proves useless for farming and ruins the hope of poor peasants. The Indian society is perspicuously represented in the poem, *Small Scale Reflections on a Great House*. Nevertheless, the poet intentionally has tried to portray the family systems of Indian rural sets that genuinely bear the original emotion of the Indians.

Both the poets of different tools and strategies to find themselves through the poems, for Ramanujan it begins with his family, father and mother then as he grows discovers the body and soul, he has assessed different relationships overtime when he finds his childhood picture signed by his father, he gets emotional and thoughtful, though he does not feel to have much influence of his father on him. Being an Indian, he feels proud, he finds out his connection with Indian settings, heritage and then very much bound to the family where he was born. Even in the foreign country in the U.S.A. in his stay, he is very much conscious of his Indian origin, and the tag of Hindu is always in his mind. “He has been humiliated for his religion in foreign countries; perhaps the world was much unaware of the vastness of the Hindu practices and, he has noted some incident when some foreigners with sarcastic voice have asked him if he was a Hindoo. The search begins with the poems of Striders, Sits on the landslide lights and some of his prominent poems.”¹⁰

Jayanta Mahapatra is very particular about his spiritual condition and aware of the social situation. He is breathing between two religions; Hinduism is somewhere in his blood, and Christianity is in his practice as a gift from his grandparents. The deadly starvation made his grandfather Chintamani Mahapatra join Christianity for the sake of little help for his family.

The expression of great disappointment for their ancestral decision of conversion is seen in most of his writings. He has described in *Myth* that during one of his visits to a temple, he was interrogated in an ill manner about his faith. “The use of Hindoo by him does not make sense for the Hindu community rather a satirical remark on the Hindus. He is not only facing difficulties; instead, his father too faced difficulties.”¹¹

2.2 Values and Ethics

Jayanta Mahapatra’s emotions and conditions are intertwined as well exasperating that ends with the death of self. Where Ramanujan’s poetry ends with a bold and confrontation realization. Ramanujan’s first thirty-eight years spent in India was sufficient to carry forward the Hindu culture after that he continued the rest of his life in Chicago, U.S.A. the poems he has composed has witnessed the very shift of the culture that shifts evoking a keen sense when relating it with the culture of the west and Syrian Christian wife. The expression of cultural and social confrontation goes with personal and social experiences¹². He has experienced divorce with his wife that to signing a mere paper placed before him, which leaves a deeper personal acquaintance; on the other hand, human exposure pulls him in his poem Hindoo that refers to the typical Hindus who are probably hypocrites. “The abusive interrogation of the foreigners, Are you a Hindoo? Furthermore, the concept of possessing second sight makes him affirmative that he goes with one sight.”¹³

He was always aware of his Hindu religion, and the testimony of this awareness is seen in some of his poems. The lifestyle and culture of other prominent religions like Islam and Jainism are also mentioned. Jayanta Mahapatra found always deeply rooted in Indian soil and being an Indian, and he realized that it was difficult to assess the cultural richness of the variety of people residing across the country, the vastness of the plurality sense is bound in one thread of Indianness. The sudden demise of Ann, Mariam, Laxmi, and Radha overwhelmed the poet with acute penance. The horizon of Odisha has overextended a more significant extent with the reference of cities in numerous poems to the readers across the globe. His visit to different places in India and abroad made him empathetic and he has addressed his concern for the people of Somalia, Ethiopia, and the Palestinian farmers who have lost their water reservoir to Israel.

The definition of modern life is perhaps the progression of lifestyle, including a rapid movement, and hence alienation is inseparable. The relationship in this modern era is disturbed; people do not find much time to spare with their dear ones. Children do question if

they have guardians, or they are brought up by social agencies. The technological invention and speed of life indulged everyone in different capacities, and it is complicated to get out of it. Virtues are probably read-only in educational institutions as they are rarely found. Nissim Ezekiel, R. Parthasarathy, A.K Ramanujan were aware of their establishments far away from their motherland. Ramanujan understands the importance of being remained rooted though in some places, and he has criticized the practices of Hindus. “The beginning life of his alienation has troubled him when thinking of his distance relations. The thought is condensed and he feels even deeply rooted for his religious dislocation.”¹⁴

The Strider happens to be of his first collection that goes with the social stature and some of his personal opinions out of well-cultured experiences. He is alienated from himself when his recognition is dependent, and the name knows the identity of his father. Life seems static and despairs when the relationship with his wife goes with complete disharmony. The feeling of loneliness is at its height; the presence and absence of his wife are measurable through the crucial time after their divorce. The married life was an acceptance to the door of despair and the state of alienation. The memory of those people in his life who significantly made what he is today can practically be forgotten they would always be on the better side of his memory. Life is not so easy to pass away. The close relations cannot be overlooked and would ask the reason for frustration, alienation in his conjugal life. The loveless, emotionless, fatigued, restless, mechanical life of a wife is realistically portrayed by Mahapatra in his poem.

The good wife
lies in my bed
through the long afternoon
dreaming still, unexhausted
by the deep roar of funeral pyres
In the darkened room
A woman can't find her
Reflection in the mirror.

A.K Ramanujan is becoming sceptical and doubtful whether the cultured Syrian woman with Christian faith would create a wall between him and his beloved wife. A kind of strange

feeling is always tormenting his brain. There can be a possibility of lack of affection or too much affection towards materials that would undoubtedly detach a man from some close relations. The absence of affection is also seen in the poem *Obituary* when he has experienced the death of his father. The poems like *Hindoo* are a piece of evidence of the rootlessness of the poet as well. It can be considered as the effects of cross-cultural settlement. He is intentionally avoiding the myths prevailing in Hindu beliefs. He finds it ridiculous to say that the spider or the fly is the rebirth of his grandmother or grandfather. He is intelligently passive when the expression of rebirth is reiterated; the *Bhagavad Gita* speaks of rebirth, which is entirely dependent upon the Karma of a person.

Ramanujan often turns very optimistic, and he has sought help from mythological figures like Lord Murugan while offering prayer. The supreme power can diminish the poison that a person possesses in his mind, burn the lust and favour him for knowledge and wealth, and besides that, remove the sufferings of a man throughout his life. Life for him is in a miserable condition where the body needs the assistance of supernatural powers to go through from darkness to light. The man is covered with darkness and ignorance. Nevertheless, Jayanta Mahapatra was conscious of the aspects of minutely. "The understanding of alienation for him is different, and it is not of physical dislocation rather emotional detachment from the family which had happened much earlier in the very childhood days of the poet."¹⁵

Moreover, in the next phase of life, he finds himself detached from his dearest better half as well at home. The social alienation was even painful, as a man can not confine himself always and needs social contacts, but that too became a daydream. The religion Christianity shut the door for him to access the Hindu families. The very first days of his writings came with the collection of *Close the Sky and Ten by Ten*, which is about loneliness. The loneliness has been like a shade that is inseparable from the body. Some gestures remind him of his lonely status as the day comes farewell with the dear one becomes apparent; the establishment of solitude turns to be concrete causing despair for the future.

The poet is isolating himself even from nature, and his voice is answering the questions he asks, the night is even quieter than before finding him perhaps secluded. The estranged conjugal life makes him feel lonely, and he feels as if he has lost his identity even before standing before the mirror, he is unable to believe that a body with such height of disappointment with a soul exists. He is realizing someone else's presence in his room though he is alone. When a man undergoes with utmost despair and is punished by his fate, then it

speaks to others atleast to fulfil little desires. He is identifying himself with the monuments of Odisha that identify many and represent the soil. The poet is hopeful that it would undoubtedly identify him and his inner voice. Time is an essential aspect in A.K. Ramanujan's life, and he consistently remembers his past life in India, present in the U.S.A., and future which is uncertain. He says it is a sudden shift of time while connecting its past with the present.”¹⁶

The association with history, he utilizes the picture of the exhibition hall. He talks about the procedure of ants to pick the tissue of a dead cobra to the skeleton, the procedure of time on individuals when individuals start considering blood crisp paint, ‘The time has come to quit going to historical centre’ and in ‘Exhibition Hall,’ he portrays the steeds in the artistic creation solidified at the time as yet having the capacity to dance ‘after quite a while after night’ and to stomp on the blooms in the sovereign's nurseries. ‘Love Poem or a Wife is about past recollections, his better half's failure to oblige them, and his miserable status. He discusses the different occasions in the past which incorporate the birthday celebrations of his three siblings and two sisters in August and September, the demise of his mother in November, and fathers having a stroke in December.

To certain occasions, he relates his getting mindful of the world around his circle at each phase of life; however, the inquiry is by all accounts replied without anyone else's input in ‘Lizards’ which handles the idea of ‘zero’ strikingly. He brings up zero, where numbers pass on or start. The perspective, when the whole world around appears to stop, can be called ‘Samadhi’ which is portrayed as ‘zero’ state by Ramanujan. In the lyric, ‘Foundlings in Yukon,’ he alludes to the natural occurrence in Yukon Territory in northern Canada, one of the coldest occupied locales on earth, where a gathering of diggers found a few seeds ‘closed by a surprising margin/in Pleistocene times. At the point when these seeds were planted, six of them, which were in deep freeze hibernation for at any rate ten thousand years, ‘flourished/inside forty-eight hours/and grew/a candelabra of eight little leaves.’

The procedure of their development is portrayed so that the time slipped by in hibernation, and they needed to cover. The seeds being most established have broken the time scale to get more youthful by a mishap. In this way, time assumes the job of a persona in the life of the writer. As examined by Mahapatra himself, time is a confounded procedure that catches him, traps him, and causes him to compose. Time acts like a significant character that claims his brain and isolates him once in a while as it occurs with Ramanujan, as well. Such dazzling

examples can be set apart in pretty much every lyric by Mahapatra. Be that as it may, in certain lyrics, he specifies a specific point, timeframe, for example, a day a particular day or month, or a season. He contends that everybody has his snare of rest. In this rest, he moves back to the past, the legends. It is of no utilization to know about time at that point and no utilization to cross the stream of untruths since man is nailed down to the past and cannot do anything besides tuning in to the hints of things to come.

He introduces Time as a substance of life like the bone in the human body, without which one cannot have and appreciate life. Being available all over, Time can keep watch on every single demonstration of human life that one which occurred, and even one which ought not to have occurred. As he would see it, Time is the best belonging in the hands of individuals to cut it brilliant or the other way around; be that as it may, in past years, it has been demolished¹⁷. It is dying. It has the flavour of tears and disorder, and in 'Scene,' he portrays time as an unfeeling individual like harvest time. A beam of expectation is found in the lyric. 'Things That Happen' as he cuts the time into little pieces with an alternate start and an end. With it, there is a slight expectation that even this troublesome time will have an end. In this manner, time shows up as a massive subject in the poem of Jayanta Mahapatra.

In the poems 'Moment' 'An ordinary Day, and 'A Ritual,' he calls the adoration to be the moment "will conceive/kicking the bucket" or lovemaking as a clear demonstration of the typical day and sitting together turning out to be just a custom with no closeness. The poems 'Sunflower, The Performance, Inactivity' and 'Reverberation' express his offense in affection. He concedes that he devises plans, home, yellow-gold hours to destroy her and thinks about her just like a human. Nevertheless, he anticipates that she accordingly should state, "Sweetheart reveal to me a falsehood that would be adored, 'The Performance,' there is no affection connection between them.

She is missing when he is blasting his billows of adoration. He imagines that she does not express her adoration, maybe because he is 'a man of respect,' twenty years after their marriage gives just saving occasions of affection. It contains a decent number of poems dedicated to adore subject all things considered, yet not for his significant other. In 'Rain of Rites,' he refers to the affection associated with a lady in a mysterious way in 'Of Armor', and 'Missing Person' is a commended poem wherein a lady attempts to see a picture in the mirror. She does not locate her very own picture in it.

She is sitting tight for her man who has not yet returned. In *Relationship*, the fantasy lyric of Mahapatra, he shows the models of the craftsmen cut on the Temple nailed down to the past. They cannot come to the real world and life.

The writer feels that if there is no craving, there is no utilization to live, and if wants are there, death is useless. A similar topic is found in 'Tribute.' His dad's life is good for nothing, as, after his demise, the lines of the tribute show up in an 'inside segments of a Madras paper/sold by the kilo' for the most part read for the sake of entertainment. He demands the Lord to give profound birth to the brilliant man. As he would see it, the brilliant man resembles a lost voyager. He should be pursued down to his reality, and his weakness in petitions always be relieved by giving him quality.

The idea of zero is additionally an image of nothingness for the Buddhists. In any case, in some cases, this nothing is 'Thought' to be something as in, "On the off chance that you think you do not see anything on a tree, at that point it is a chameleon you see" In 'Fail' he sees his own body as a pariah and discovers it failing to nothingness. He does not present himself as a legend, yet an individual with less capacity, weak. In this way, he makes sure to others that he thinks about his situation as a spouse. He might be performing different jobs well; however, at home, he is 'an awkward spouse,' maybe because he is infatuated with somebody, not in affection. Around evening time, in the dimness, he gets the solidarity to assume the job of a darling, yet 'staggered by sunshine, he stammers and his looks are timid.

Both Ramanujan and Mahapatra are significant artists utilizing different methods in their poems. Their poem has been examined in detail in the individual sections. Along these lines, the analyst expects to concentrate here just on the significant procedures in the poem of the two writers. "The fundamentals proposed by Eliot in *Modern Poetry* might be abridged as completeness, allusiveness, assortment, intricacy, backhandedness, and separation of language into importance."¹⁸ Every one of these highlights is richly found in Ramanujan's poem. Notwithstanding these characteristics, he utilizes superb symbolism, freedom of versification, lingual authority accused of enthusiasm and force, abrupt inversions, internal rhyming, images, and rottenness, upheavals, idiom, slangs. Being a Professor in Linguistics, he plays with words, implications, and occasional use in a poem.

Jayanta Mahapatra is the main ever Indian English writer who has won Sahitya Akademi Award for Relationship in 1981. Production of his twelve volumes in the post1980 time makes him the most productive author of the post-current period. What drives one towards composing is the impulse of conditions uneasiness, insufficiencies, misery. These life circumstances caused him to compose poems. His training in the science stream helped him in the specialty of the poem here and there. A symbolic level the poem signifies the nation in which everything new becomes part of the past and is changed, just as the past is changed by the experience of now, by not changing at all:

Sometimes I think that nothing
that ever comes into this house
goes out. Things come in everyday
to lose themselves among other things
lost long ago other things lost long ago;

Traditional Tamil writing while at the same time interpreting them into English, Ramanujan utilizes Imagery as his significant method alongside different procedures, for example, lexical deviation, syntactic deviation, graphological deviation, orthographic deviation, and semantic deviation to make a profound effect on the brain of the reader. Ramanujan himself has affirmed the impact of traditional Tamil poems in a meeting with Chirantan Kulshrestha. His lovely mass can be separated into two sections. His unique poems in English and Kannada. They are qualified for Akam and Puram utilizing the Tamil parallel. In the traditional sense, Akam and Puram's lyrics are the poems of the 'Inside' and the 'Outside' individually. His poem separated into a paired The Akam, and Puram poem followed certain elaborate shows: the Akam poems are nearly short long, firmly created, exceptionally intriguing imagistic poems, and the Puram are longer, inexactly developed, where pictures surge and tumble."¹⁹

This poem is recognizable, as indicated by the topic. It explains his insight about 'antiquated Tamil poem and poetics.' Karu in old Tamil Akam poem comprises specific creatures, flying creatures, fish, and reptiles, each attached by the show to temperament or condition of adoration. Even though Ramanujan's items are not the same as Karu and even though there can be a writer like Ted Hughes, absolutely honest of Tamil poem, for whom creatures are both themselves and images of the perspective, yet Ramanujan's variety of winged animals and monsters is roused by Sangam Period hypothesis and practice. In this convention, Akam

(love, or the private world) and Puram (activity, or the open world) are particular classes, yet a similar poem can move from one to the next. “Ramanujan has utilized the European, American models in mixing with the models from the old-style Tamil Poetry. Along these lines, his systems become extraordinary as such. Such gadgets have been ably joined in his poem by Ramanujan.”²⁰

In the poem of Jayanta Mahapatra, we watch his conviction to the place where there is Orissa. He has confined himself to the geological zone, which further drove him to interpret Oriya’s writing into English. Even though the European Romantic artists impacted him like Shelley, Keats, and Wordsworth before all else, and at the same time, he was affected by modern American writers like William Carlos Williams, Allen Ginsberg, T.S. Eliot, and Ezra Pound. As the first period of another essayist is impersonation, much experimentation is seen in the lyrics of the first period of Jayanta Mahapatra moreover. This is additionally formed into his style of composing. About the substance of the lyrics, he is found impacted by the Oriya faction of the poem. At the point when Orissa is so brimming with the effect of Tantrism, it is normal for Mahapatra to be profoundly affected by the Tantric themes. Mahapatra is correct when he says that our Tantric progenitors’ missions ought not to be expelled as a debased arrangement of rituals because their thoughts unquestionably prepared for the advancement of the logical soul of an investigation into the nature of things.

Tantrism lays perfect accentuation on Prakriti or female standards. This Prakriti is joined with Purusha for the satisfaction of this enormous creation. At the point when this Sakti clique was supplanted by the Siva faction, the Linga turned into the object of love. In Relationship, this impact is watched. The cause of the word Tantrism goes to the horticultural enchantment and richness clique. Orissa is primarily an agrarian culture; thus, it is reasonable to get associated with this rural enchantment and fruitfulness faction. Mahapatra has 336 intriguingly utilized this theme in his poem. He underlines the certainty of life significantly under normal unfriendly conditions. About the utilization of procedures, Mahapatra acknowledges his restrictions. He is not an etymologist to play with language, however he is a physicist. In this unique situation, he says that his starting points lie in the lower white-collar class, his childhood was in a limited, provincial network, and he learned English in a minister school from a British schoolmaster. He considered Mathematics and Physics and was later persuaded prepared to be a physicist. He was far away from the scholastic English writing.

That he would compose poem in English at one time appeared to be incredible to him. As referenced previously, he continued after the new models of composing from local just as European-American sources. He began giving different conceivable outcomes of making new shades of importance to the word.

The surveys like lexical deviations, semantic deviation, linguistic deviation, graphological deviation, and orthographic deviation are found bounteously in the poem of the main stage. From Relationship, he appears to get the grip over the language, and from that point, he dismisses every one of the impacts of experimentation. He is most famous as ‘an Imagist’ as he utilizes his master submit making brilliant pictures and goes past the hypothesis of Imagism of Ezra Pound. He additionally demonstrates his authority over the utilization of images, incongruity, allegories, comparisons, the innovative utilization of language, elucidations and parallelism, verbal reiteration, and non-serious inquiries.

He has skilfully joined these gadgets in his poem. In any case, the ‘cannot be known as an exceptionally testing artist,’ as his attention is explicitly on substance and his style of introduction. “A.K. Ramanujan in his meeting with A. L. Becker and Keith Taylor use pictures from the books he had perused. He affirms the impact of Ezra Pound as”²¹... Nevertheless, that is a piece of my expressive methods, I have understood Pound, and I have perused Indian Things. I think with them. Is there any good reason why I should not utilize what I have?” He uses the full extent of imagery in his works.

There are seven sorts of imagery visual, aural or sound-related, old factory, gustatory, material, kinaesthetic, and extraordinary. All of these sorts are dispersed bounteously in the total of his pieces. Due to the high use of pictures in the poems, he is known as an ‘Imagist’ artist. From “The Striders,” through Relations and Second Sight, to The Black Hen, his pictures show a steady improvement towards development, for example, from the ‘modest strider’ to ‘Arunagiri,’ a philosophical picture from Tamil folklore. ‘The Striders’ starts with the portrayal of little waterbugs, and afterward, he abruptly acquires the picture of the ‘prophets’ strolling on water. The correlation between a modest water-bug ‘suffocating eye—profound’ and the spiritualist capacity of prophets to see the future makes comparability between it having ‘a minor segment of the sky in his eyes and the prophets having the sky of his capacities.

The poem, “The Striders” gives rise to the poem and heterogeneous ideas, and radical thinking.

The Striders
And search For certain thin
Stemmed, bubble-eyed water bugs.
See them perch
On dry capillary
Weightless On the rippled skin
Of a stream

The small strider can likewise be deciphered as the artist hurling his capacity to arrive at the sky. Like the lyrics in *The Striders*, *Relations* additionally has a full scope of brilliant pictures. He joins the superb picture succession of a pixie world with the ‘genuine,’ ‘agonizing’ unique poem of Granny’s life. While the poem ‘Shows of Despair’ has his exceptional picture of ‘Hindu Hell.’ ‘Of Mothers Among Other Things’ is again exceptional for his utilization of superb pictures when he ‘smells’ his mom’s childhood, goes into the past, and comes back to the real world. Necessarily, his pictures of ‘her hands are falcon’s two dark pink-crinkled feet’ and her sarees ‘having, the free quill of a onetime wing’ have the exquisite juxtaposition of human and creature symbolism. Here as well, the artist negates the two descriptive words for a similar thing “still’ and ‘adaptable’ fingers.

The pieces, *Love Poem for a Wife-1*, ‘Some Indian Uses of History on a Rainy Day, A Lapse of Memory, Poona Train Window, The Hindoo: who scrutinizes his GITA and hushes up at all events, *Love Poem for a Wife - 2*, and *Areas for the Catalogue of Fears*’ contains the photos from old stories, history the past, reality, the memories, animals, frightening little animals, and nature. In the outstanding poem, *Little Scale Reflections on a Great House*, there is a movement of pictures from the ‘Indian United Family Life’ which all around speak to the exhaustive Indian Culture close by its obscenities.

The image of ‘The Last of the Princes’ is a down-to-earth picture of the ruler gloating about his vainglorious past, while *Commendation*’ revolves around the changed image of a mother instead of the sentiment of adversity for the downfall of his dad. These ‘minimally organized pictures without a solitary word that does not add to the substance’ show the impact of Ezra Pound on Ramanujan’s poem. It proceeds as the *Second Sight* brings the pictures from the

encompassing scene just as legends of different religions. His advancement of words, development, quietness can be seen using pictures.

He utilizes the pictures from the incredible fanciful books like Ramayana, Mahabharata, Gita, from which pictures like Vishnu, Shiva, Lakshmi, Saraswati, the goddess of the move, ruler Dushyant, Lord of snakes and hawks, Sthitprajnya, and so forth are looked for. He utilizes the pictures even from different strict books like Jatakas of Jainism, stories, and pictures from Muslim legends, Buddhism just as Chinese Book 'I-Ching' to figure his beautiful material which is profoundly thick with significance. His impressive ability lies in intertwining the logical pictures with the dynamic to draw out a philosophical significance. He moves near the philosophical thinking about a prophet offering remarks on 'death,' 'cycle of life and passing, 'the fall,' the unity of the considerable number of components known to humankind,' and 'dread.' In certain poems, he calls attention to the political picture in India, the U. S., even in different corners of the world.

In continuation with his family pictures alongside past, memory, history, folklore, he moves towards the conceptual pictures like agony, murkiness, dread, passing, resurrection, zero as nothingness and completeness through different 'developing and shining' pictures. From Second Sight, he proceeds with his versification surrounding the procedure of making of a poem, its loftiness, and even its capacity to consume the maker himself as in a poem operating at a profit. He, operating at a profit, offers exceptionally fewer remarks on his encounters, and puts himself on the more extensive plane of humankind, thinking himself a resident of the world. He likewise remarks on the world's occasions in well-suited and solid pictures.

He underlines the harsh, squanders work of the conventional writers who use piece structure because the animals utilized as pictures in them are battling to getaway. He likewise advances the hypothesis of 'refusal of imagination' in 'On the Death of a Poem' and 'Trouble.' He conceptualizes 'the zero' as nothingness just as completeness/culmination through edifying pictures. Fanciful pictures have been given more concentration in this assortment like the pictures of Narasimha, Mahadevyakka, Putana, Ardhanari-Nateshwara, Samadhi, Sthitapradnya, Lord Siva, Goddess Lakshmi and Saraswati, Bhasmasura, Ardhanari-Nateshwara, and the Guru. Ramanujan utilizes shading pictures so solidly that they become noticeable to the eyes of the readers. The 'Yellow' shading beats different hues sulfur mines

of the sun, sunflower, lemon-strip, and daffodil among Black of mynahs, Siamese feline, green grasshopper's wings, and red ink.

The tangible pictures like visual, sound-related, olfactory, material is pushed. He utilizes the picture of 'haze' for eyes, 'ears have youngsters with chimes,' or the smell is detected by 'Pee on lily, ladies' scents, and contact. The modern pictures are amazingly found in Ramanujan's poem. He enrolls the components of the human body as 'Corpuscle, skin, cell, and layer and bones, a false name rather than potassium permanganate. Alternatively, then again in 'Foundlings in Yukon' he alludes to the seeds from 'Pleistocene' times getting grew in the difficult time being more seasoned than most seasoned.' 'Work' consolidates the pictures like an electric flow, postage stamps, leases and international IDs.

The second stanza in 'Torment' is loaded with therapeutic terms utilized in the medical clinic communicating the endeavours of specialists making more torment his body as opposed to discharging him from the agony. He likewise alludes to infections like syphilitic injuries, sickness, AIDS, Cancer found in the modern age. He introduces himself as an advanced artist through these pictures. The casual language is additionally skilfully utilized in numerous poems to depict foulness in the difficult way of life. Jayanta Mahapatra's poem is known for his surprising utilization of symbolism.

In Door of Paper: Essays and Memoirs, he has built up the idea of the poem regarding pictures, in the composition of a lyric, when the writer takes language and thought and a feeling of music and welds these together to shape specific solidarity, it is the artist's creative mind which turns into the development that makes a poem. This creative mind acts fundamentally in two different ways: 1. at the point when the development is from picture to picture, it is utilized solidly, and when the development is from thought to thought, it moves conceptually".

2.3 Role and Significance

The structure of a lyric, as he would see it, is a string of concrete and theoretical pictures. The Imagist poem, in this way, is a progression of pictures which are exact and pointedly scratched. This is Mahapatra's very own hypothesis, expansion of Pound's Imagist hypothesis, which forbids the artists to utilize deliberations. The investigation of seven formative assortments of poem by Mahapatra shows that the utilization of symbolism has become full-grown from the primary assortment, Close the Sky, Ten by Ten to Random Descent. In the main assortment, he is discovered utilizing regular pictures. In the poems, he

melds the nature picture of the sky with the Biblical picture of the end of the world, which is unique. Another such example of a combination of nature and legendary pictures is in 'The Circle.'

The lady is Sita, the fanciful figure from Ramayana. It has been seen that it is 'his' aptitude to consolidate concrete and theoretical pictures. From Rain of Rites and the other five assortments, Mahapatra is discovered progressively engaged with fanciful pictures, verifiable pictures, and his previous existence is given the pictures of nature. Pretty much every lyric starts with a picture of nature like downpour, evening, trees, and so forth and transforms it unexpectedly into a good idea. He puts the picture of a reasonable Brahmin cleric, the contributions to the divine beings and in conclusion, the man "starts to start once more" in the 'Samsara' that is the transmigration of the human spirit. Also, in his commended poem, 'Outcast,' he starts with the picture of the land, ruins, the seething cadavers and moves to his past with old, sick guardians, the long-haired minister of Kali and settles with the weight of obligation of the dad's home in his child's eyes.

These pictures are pleasant to such an extent that the reader can see the pictures moving before his eyes. In this connection, the lyric, 'Fantasy,' is extraordinary which joins various sorts of tangible pictures. This poem consolidates the pictures like 'reciting, 'petition, 'lush chimes' (sound-related), 'an incense' (olfactory), 'the spiked skylines of the foggy sanctuary' (visual), 'wet sanctum' (material), 'the fantasy moves quickly from hand to hand, eye to eye'(kinaesthetic) and 'the myth'(abstract). Such a combination is additionally found in Relationship. The conceptual and substantial pictures are consolidated here in 'this world of prohibiting fantasy' and 'phallus of the tremendous stone' while 'the shadow' 'strokes' and 'feel the strained muscle of rock' give the material symbolism. The development of 'free butterfly inside the furious body of the bear' is a kinaesthetic picture. The butterfly, the woodland bear, quiet Deodars and Mahanadi are nature pictures.

Further, he includes the manufacturing plant pictures like 'the scents of firearm smoke and seething substance, 'how the waters of Daya smelled with the groups of my precursors' and 'fragrant shoe wood' and the material pictures, for example, the debris, and I will not contact it, my fingers let the grains sneak past. A portion of the gustatory pictures (taste) is 'a medication drops of the present sharpness,' 'your farewell of boring debris, 'venison suggests a flavour like cotton fleece, 'the noxious nibble and corrosive of the unpretentious winged animal of night' and 'the honeycomb latticework of stone.' There are a few pictures that

depict the sounds (sound-related or aural)- ‘our moans and cries,’ ‘the murmurs of god,’ ‘chuckling hoops,’ ‘groaning waterways,’ ‘wild harmoniums,’ ‘the beat of drums,’ and the quietness and the clamour. Several visual pictures make the sun sanctuary of Konark unmistakable before the eyes. These pictures make the enhanced visualizations which are additionally increased with the theoretical pictures like, the fantasy, the quietness, the rest, the time, the harmony, mental fortitude, Gandharvas and evil presences, stones, and expelled rulers, the snake lady, and the spirits.

There are additionally fanciful pictures like Siva, Buddha, Yoni, Linga, Ganga rulers, and Father. Weight of Waves and Fruit represents the combination of concrete and dynamic pictures, and nature and conceptual pictures. The passing pictures likewise find exceptional space in the poem of Jayanta Mahapatra who portrayed the place that is known for Orissa influenced by starvations, inadmissible collect, destroying precipitation causing hunger, neediness, dissatisfaction bringing about passing. In the later stage, Mahapatra is by all accounts increasingly open and franker about his encounters of life.

He says, “Poem goes through analogies. These allegories might be trifling and typical toward one side, be wonderful as well, and may likewise proceed to be significant and profound tropes at the other outrageous. As I stated, allegories give vision here and there or other, along these lines adding another measurement to the substance of poem. Furthermore, maybe through the vehicle of poem (or through allegorical use), we could state something and mean another”. The comparable exercise is found in the lyric, ‘The Wave,’ by squeezing the outside of the dead water, he crosses the limit of the present and reaches the past.

The Sahitya Akademi Award-winning lyric, Relationship, is an all-encompassing illustration itself. He gets one with the Sun Temple of Konark and encounters his voyage into the past through history towards fantasy. The craftsman’s cut on the Temple, appear to him as though they are the fantasies nailed down to the past. He utilizes such a large number of different representations that the lyric has become a superb gem. The honour has demonstrated its profundity. Various similitudes in the poem are Time, Sleep, Clock, and so on. He likewise utilizes the representation of ‘stones’ in his lyrics that represent deadness, dead previous, history, powerlessness to change and so on as in the expression, “stony ladies” under the dark stone is another tomorrow” Here, ‘dark stone’ is the dull night which might be again disillusioning, having no expectation. Furthermore, ‘the hard stone’ represents the historical

backdrop of the family, the country just as the world. Like these, he puts different representations skilfully.

Jayanta Mahapatra has assembled the representations cautiously and skilfully. With analogies, he increases the impression in the poem's reader's brain. Metonymy is another saying that is related to analogy. In the poem 'Crows,' he utilizes the expression 'submitted noses' to speak to the custom after death in Hindus when crows are relied upon to contact the nourishment offering in the interest of the dead. 'A living green mango in 'Summer' substitutes the desire for advancement, better season. The relationship is likewise rich with the utilization of metonymy. "the swords of overlooked rulers" - wars in the history "snickering ear-ring" giggling lady "inflexible bones" the laborers who worked day and night to finish the Sun-Temple. "The individuals who endure the fantasy have slipped past their lives and cannot characterize their reasons," the laborers who caused the legend to get by through their work are no more and cannot tell the purpose behind its creation. "Broken domain and of vanquished administrations and ahimsa's cries" different examples in different assortments are the dead speak to the historical backdrop of India, the past; youngsters speak to the eventual fate of India and PC's expanding sound speak to advancement in the lyric, 'Of Independence Day.'

Further, he alludes to the 'higher type of polynomial math of the divine beings', for example, thirty-three crore images of the god. "Thus, illustration and metonymy offer a high caliber to the poems of Mahapatra. Both Ramanujan and Mahapatra use Metaphor and Metonymy with unshakeable hands"²². Curtness Comprehensiveness: Brevity is a significant component of present-day poem. The significance is packed in the conceivable fewer words passing on tremendous conceivable importance. Curtness is one of the significant highlights of A. K. Ramanujan's poem.

He effectively places the entire importance. Here, exactness thoroughness is viewed as the number of words, lines in a poem in examination with different poems of a similar artist just as his contemporary writers. The scientist will likewise consider the profundity of the idea communicated in the compact structure of the poem. In each of the four assortments of the poem of A. K. Ramanujan, we discover some strikingly short poems which contain the glory of thought in them. The Striders, The Second Sight and The Black Hen are the title poems of the separate assortments which have the particular importance, yet additionally, can give a central topic line to the entire assortments. In 'The Striders,' the strider, a water-sack that can

buoy or stroll on the outside of water which is contrasted with the prophets who can play out the wonder this way. The normal limit of the creepy-crawly is contrasted with the extraordinary innovativeness of the writer, as well. However, his reality is small, his exhibition is strange

This topic line is found in every one of the lyrics of the assortment. In the chose seven assortments of Mahapatra, the quantity of poems, having under 18 lines with little lines, is: (24 lines) in Close the Sky, Ten by Ten, (15 lines) in Rain of Rites, (6 lines) in Burden of Waves and Fruit, (7 lines) in Whiteness of Bone, 11 in Shadow Space and (6 lines) in Random Descent. The relationship being a long poem isolated into (12 lines) parts is an epic poem in twelve smaller parts. The numbers demonstrate that he is by all accounts brief and complete in the initial two assortments Close the Sky, Ten by Ten, and Rain if Rites. He is less short in the later assortments except in Shadow Space. The astoundingly short lyrics in every one of these assortments are- 'Nonattendance' (8 lines), 'City Nights' (7 lines), 'Gandhi' (11 lines), Faith (8 lines), Woman (4 lines) 'A Missing Person' (9 lines). The poem 'Nonappearance' comprises of two stanzas of forty-four lines each. The first stanza displays the nonappearance of her face, a character in a relationship and his sincere want for the nearness while the second exhibits his vengeance on her essence after his windows of the body are shut.

Where is that absence which pushed an icy rope
down my throat, so close my heart could have touched it?

Furthermore, Mahapatra feels good with the structure to fit the substance, which is expressive much of the time. He tries different things with curtness in starting, and later on, goes to his usual method for articulation. A considerable lot of Ramanujan's poems are subtle. He has remarked on 'reference' in his poem in a meeting with Keith Taylor and A.L. Becker. In his own words, "There is some new work that is being expounded on my poem, and they are starting to find that there is such a great amount of mention in my poems, my English poems, which I have never discussed." He alludes in a roundabout way to Hindu, Christian, Jain, Muslim, Buddhist way of thinking and their legendary references.

He refers to the prophets, the way of thinking of Gita, Upanishads, Ramayana, Mahabharata, just as Christian ideas, Biblical references, Buddhist way of thinking. In lyrics, he portrays the legendary story without referencing their names as in 'No Amnesiac King,' he alludes to the fantasy of Dushyant and Shakuntala from Mahabharata. In like manner, 'Folklores'

alludes to the story of Mahadevyakka from Tamil Saints, who recited ‘Om, Om!’ and her purity was demonstrated for her better half. In ‘A Devotee’s Complaint,’ Bhasmasura’s fantasy is alluded to with present-day pictures. “In many different lyrics, he guides the readers to the enormous hypothesis of creation, salvation, life cycle and the idea of zero having nothingness and completeness simultaneously. Being profoundly established in Indian soil, society, history and folklore, Mahapatra implies different references in his poem. He utilizes reference as an instrument to pass on his idea to the reader.”²³

For the most part, they are from Ramayana, Mahabharata, Siva fantasy, Hindu way of thinking, Christianity, Muslims, and the historical backdrop of Orissa and India. From the main assortment, *Close the Sky*, *Ten by Ten* to *Random Descent*, suggestions can be watched plentifully dissipated. Alternatively, maybe, the utilization continues expanding to the later periods of his life. In *Close the Sky*, *Ten by Ten*, there is one occurrence in the lyric, ‘The Circle,’ where he alludes to Ramayana. Rama (as Mahapatra would see it), drew a hover around Sita notice her not to cross it. He feels that one cannot restrain the lady’s forces by simply drawing circles around her.

In *Rain of Rites*, indeed, he alludes to Ramayana story. Ahilya, made by Lord Brahma, was a lovely lady who was hitched to a lot more seasoned Gautama Maharshi. She was tempted by Indra, ruler of divine beings, and was reviled by her significant other for the disloyalty. She had gotten a stone and recaptured her social structure in the wake of being moved by Rama’s foot. Further, he alludes to the ‘Karma Theory’ advised by Lord Krishna to Arjuna on Kurukshetra. As indicated by this hypothesis, everybody is living according to his deeds (Karma) of past birth. Along these lines, Bala Jani is likewise enduring a direct result of past birth as he has done nothing incorrectly in this birth. At that point, he suggests Kauravas, a hundred siblings, brimming with abhor foul play. Alongside these incredible stories in Hinduism. Siva fantasy is a critical hypothesis in Hindu folklore. Affected by Tantrik poem, Mahapatra has alluded to ‘Linga and Yoni’, ideas in certain poems, and Relationship. Like Hinduism, he additionally calls attention to a couple of parts of Christianity. In certain poems, he alludes to his granddad’s tolerant Christianity.

2.4 Thematic Analysis

He has communicated his disappointment for the choice which changed his life altogether. In ‘Beginning,’ he ridicules the idea of ‘illegal natural product.’ History is another theme of enthusiasm for Mahapatra. His methodology towards it is entirely unexpected. He does not

celebrate it. Furthermore, the hole among history and the present age is set apart by him. 'The kids' speak to the present age while 'remains of our dead' speak to the historical backdrop of India. Intersection the limits of the country, he further insinuates World War II and Vietnam War. Every one of these examples helps the reader to reach the determination that mentions is a critical apparatus Mahapatra uses to cross the separation between the Myth, History, Past, Religion and the reader.

Incongruity is one of the significant methods adequately utilized by Ramanujan to call attention to the Indian ness of a portion of the ceremonies in Indian culture and suburban life which further reaches out to religion and the loss of humanity. In the Striders, the nature of the incongruity is for the most part, in connection to the Indian family relations, as he alludes to his grandma's hanging tight for her conjure up to her demise and telling him 'to live with dreams showing them through fiction.' Relations widens the circle to the ideas of Hinduism by utilizing the term 'Hindoo' rather than the standard word, Hindu. He remarks on the distortion of strict ideas like 'Sthitprajna,' 'Karma yoga,' 'the Proper demise,' and ceremonies after death by Hindus to get away from the substances of life. His methodology has been mixed up by certain critics due to his ostracized personality.

The supplication, 'The Prayer to Lord Murugan' as Ramanujan has referenced, has not lost its strict enthusiasm. He is unexpected by the changed perspectives and mentalities of the modern individuals. His engaging perspectives about family relations, social frameworks, and abuse of the ideas in Hinduism are found in the initial two assortments. In any case, in his Second Sight and The Black Hen, he appears to focus overall world, humankind, social frameworks as a rule and human cold-bloodedness. He does not remark on the related subjects. Be that as it may, the attention on strict ideas has been broadened to different religions moreover.

He introduces his unexpected position on the perspectives on Hindus towards death in 'Death and a Good Citizen,' the joy of a Jain Monk in 'Joy,' the useless endeavours of Shivanna to play out a penance of a hundred grasshoppers to the 'Scorpion God' in 'A Minor Sacrifice' and his dismissal of having 'second sight' as 'a Hindoo' in Second Sight. In the later lyrics in these two assortments, he appears to take shelter in religion to spare humanity. He brings up the wantonness of the Modern Human World. The extraordinary fire in the plaque that can consume any relationship is engaged in the 'Fire.' He remarks pointedly on the deadness of

the sentiments of the advanced man. He portrays incidentally that how advancement has delivered boldness, impropriety, wrongdoing, illnesses, demise parks, and so on and he cannot carry on with a glad and lavish existence with magnificent past, 'Mysore House' in the modern city like Chicago in the U.S.A.

Ramanujan's incongruity, extreme and sharp, appears to focus on family relations and Hinduism in the main stage which moves towards the general frames of mind everywhere throughout the world. Furthermore, in the last stage, a total turn happens as he remarks on the sufferings of individuals in the human-made pitiless world and discovers security under the arms of the Gods and Religion. Being an exceptionally delicate individual, Mahapatra glances around in the general public and the place where there is Orissa. The lamentable pictures of hunger, destitution, sexuality, the unfairness to 350 ladies, shrinking youth contact his heart. He feels frustrated about them, in any case, simultaneously, the inaction of lawmakers, upper strata of the general public disillusion him. Indeed, even his job as an artist appears to him to be idle.

I heard him say: My daughter, she's just turned fifteen...

Feel her. I'll be back soon, your bus leaves at nine.

The sky fell on me, and a father's exhausted wife.

Long and lean, her years were cold as rubber.

She opened her wormy legs wide. I felt the hunger there,

the other one, the fish slithering, turning inside

The incongruity, at that point, turns out to be progressively compelling a device to express this depression, dissatisfaction, and vulnerability. Ordinarily, it has a sharp, front line. The demise of the kid in the emergency clinic will be told as a story by the specialists; however, none knows about the loss of the guardians. He communicates the vulnerability of specialists and therapeutic science. The 'Town' and 'The Whorehouse in a Calcutta Street' present the absence of adoration in the life of a prostitute Radha and different whores. Mahapatra presents unexpected perspectives about God and religion all the more piercingly. As in 'Town Evening,' he thanks God for 'not being available in the first circumstance throughout everyday life. Destitution in Orissa is another issue with which Mahapatra feels outraged and

defenseless as well. He feels it due to the compassionless disposition of the legislature towards the passings by craving and neediness.

Jayanta Mahapatra is unexpected about his mom with whom the powers of profound devotion are less solid. He remarks on her last wish to be incinerated at Puri when she had carried on with as long as she can remember carefully following the Christianity in 'First light at Puri.' While, in 'Beginning,' his comment is serious. He feels that the product of information is more likely than not been liberated out and about by her. He likewise shows the beloved memory in a lyric. Utilization of Language: In Ramanujan, we discover language creating from the plain portrayal in the first place, through a refined touch, to exceptionally representative articulation in the later assortments. The trademark highlight of his poem is the fine mix of the basic language with the figurative, emblematic language and mix of different registers including kitchen language. The language of 'The Striders' in The Striders means this move of language from the present to the past and back again to the present.

The poem starts with the portrayal of the 'water bugs' in the U.S.A. at that point; it alludes to the prophets in antiquated India again coming back to 'the bug' sitting on an avalanche of the lights. This jump is from the present to the past through fanciful space²⁴. 'Snakes' is additionally a fine case of the move of language from the present to the past recollections which depict the snake-loving customs in India returning him to the forested areas in the U.S.A. In 'Still Another for Mother', there is a relative change of the picture of the American lady into his mom, from his present to his past, into Indian ethos. Relations are full-grown in language use and experimentation with it. 'Small Scale Reflections on a Great House' is additionally striking for the language that strays in the past peeping in the present as that of in 'The Last of the Princes.'

In 'Supplications to Lord Murugan,' the petition is pervaded with the parody on the scrape of a brilliant man. The language in Second Sight is progressively a mix of different registers, for example, science, history, religion, space science, human studies, and crystal gazing. 'No Amnesiac King' alludes to the account of a lord who overlooks his significant other in Mahabharata and in the following part, contends that he is not the amnesiac man who overlooks his better half, too.(Italics provided) Referring to the story again from Mahabharata, Ramanujan discusses his youth occurrence, blending old past and current past. In 'Drafts' likewise, there are visit turn around and progressions ahead through language as in

‘More distant family’ and ‘The Difference,’ Ramanujan moves from the past to the present and afterward to the group of people yet to come.

The Black Hen gives even develop utilization of language soaking the encounters of the present time, recollections from his youth, authentic past, antiquated past, and even future. This assortment is increasingly figurative, metaphorical, stately, and rich in language use. Each artist attempts to get away from platitude which finds him out of the group. Ramanujan additionally has gotten away from the idyllic shows of the time. He would not like to follow his peers. His utilization of language is imaginative and unique. His exposition poems have a wonderful language, while different poems have a dull language with a higher feeling of magnificence. Consequently, his language turns into solid methods for his appearance. Jayanta Mahapatra started his scholastic profession as an educator in Physics.

He went to poem reasonably late, at the age of thirty-eight. His language does not show any part of adolescence. He utilizes the language much intentionally directly from the earliest starting point. However, in the main assortments, he is by all accounts increasingly exploratory in his utilization of language; later on, it gets a dash of a cleaned, gifted hand. He focuses more on the substance than the structure. In the later stages, it has become increasingly understood. The legendary references, inferences, images, and illustrations have made his poem thick with significance. In numerous poems, he communicates his perspectives about poem itself, making it ‘meta-poem.’ As he would see it, it is essential to contact the shrouded reeds with modest mallets and appreciate reverberation rising out of it. His language legitimizes his hypothesis of idyllic creation and its capacity through his language. Indeed, even the utilization of ‘exposition lyric’ fits for the substance.

Being an etymologist, Ramanujan has taken care of pretty much every method utilized in poem. He utilizes additionally minor strategies as synecdoche, overstatement, complex expression, enjambment, tolling, sound to word imitation, a wide range of deviation in his poem. It appears that he plays with these procedures. He ends up being a specialist while doing it. Despite what might be expected, Mahapatra, being a Professor in Physics, does not have Ramanujan’s semantic skill. At the outset, he attempted to deal with the methods, for example, experimentation with the structures, yet later on, went to his very own story style. With the production of Relationship, the Sahitya Akademi Award-winning inventive work, he appears to have the hold over the language.

Further, Mahapatra utilizes between textuality as a procedure to relate the poems into one string of importance. He explores different avenues regarding the types of expressive poem, for example, piece and requiem. A portion of his lyrics have story systems with sensationalizing impacts, and some are writing poems without stanza design or rhyming. They are progressively similar to sections; still, the substance is idyllic. His methods incorporate deviations additionally, as referenced above-poems with captions, the titles of the poems being the piece of the lyric, and the lyrics separated into little lyrics. Both Ramanujan and Mahapatra are sharp about the utilization of the systems of poem. Alongside utilizing the general strategies, they will, in general, utilize them in an inventive way. Both utilize methods reasonable to their expectation and substance. They have advanced, over the years, their very own art with unmistakable individual style.

Ramanujan was a language specialist who chose words cautiously. He stated his viewpoints about the cycle through his articles and meetings. Being affected by the antiquated poem of holy person artists, he has confidence in the poem made by the endowment of god, just as poem as 'making'. He likewise adds to the hypothesis by presenting 'demise of a poem' In the last poem in Collected Poems named 'Dread No Fall', (BH: CP: 275) he portrays the narrative of Arunagiri, who is a no-show completely. He attempts to end it all, yet wonderfully, he is saved by an extremely elderly person who advises him, "Sing now of Murugan". He doesn't have the foggiest idea about the craftsmanship and is confounded, yet the elderly person gives him its mainline and melts away as a figure dazed. He is made to rehash the line which causes him to compose refrains. This poem shows Ramanujan's acknowledgment of the hypothesis of graceful creation through the endowment of God. Arunagiri, uninformed about the specialty of composing poem, can sing of Him simply because of His favours.

Ramanujan's momentous commitment to the hypothesis of the poem is his poem about the demise of a poem. Numerous writer critics have talked about their hypothesis of inventiveness, yet practically none has remarked on the opposite cycle. In the poem 'Trouble', he expounds his perspective when he can't compose a poem on account of his upset psyche. He advances that it is hard to compose a poem when the viable world makes impediments simultaneously. Yet, when there is lightning in a sequential of words, poem springs out like a far-fetched leaf in winter. Likewise, 'On the Death of the Poem', presents the circumstance

when the writer can't compose a poem. For any artist, while creating poems, it is fundamental that pictures should pack in the psyche and he orchestrates them. Be that as it may, when pictures themselves act like 'the still, small voice-stricken jury' and 'come gradually to a sentence', the artist is defenceless.

Positively, it is the passing of the poem. The picture, 'the soul struck jury' is painstakingly picked by the artist as pictures which are exemplified, are much cautious about their conduct, and they go to the sentence in the wake of counselling one another. Ramanujan advances the contrary side of innovativeness. The artist goes up against such a circumstance when he can't compose the poem however he wishes to. It is very intriguing to note when an extraordinary artist like Jayanta Mahapatra likes this hypothesis in his memoirs.

He specifies it in his exposition, 'A. K. Ramanujan: A Tribute', as: "The most ideal approach to discussing a writer is through his poems, and to my psyche, the most ideal approach to honour such an expert of the concise word is to peruse his poems, as obvious in this short poem named "On the Death of a Poem" he opens out the expressions of this poem, and it is a solitary sentence. However, what a radiant one! Like an oriental box, somewhat hard to open maybe, however amazingly wonderful. A poem that holds enchantment in its lines!" It is actually a magnificent recognition by one extraordinary writer to the next.

He would like to think, there is no hypothesis of imagination aside from the job of recollections or the actual memory, as he has referenced in his meeting with Chirantan Kulshrestha "I just compose poems as they happen to me; I must have no hypothesis. It is genuine I have various poems which are fixated with recollections as well as with memory itself, memory as history and fantasy, memory as one's own past-the presence of the past-the way present collects various pasts."²⁵ Despite the fact that he will not follow or have any hypothesis of innovativeness, his poem shows his own distinctive hypothesis of inventiveness and even demise of it. According to Jayanta Mahapatra, the way toward composing poem is a capacity to peruse the quiet. The poem looks to have a cheerful and consistent hour. He encounters that he is made moron by the perfect agony of this vision of loss of vision. In this cycle, all tones pass inside the chivalrous colourlessness.

The writer, a cautious collector, is prepared to chop down the miserable confronted harvest of poetry. In these poems, he presents the certainty to compose poems, weakness before the solid inventive 'wave' from the inside. At the same time, he presents even those circumstances in which he is anticipating words to come and he is despondently. Numerous

poet critics have examined the hypothesis of idyllic creation, yet a couple, uncommonly like Ramanujan, have expounded on the opposite interaction, the failure to compose, the demise of a poem. In the later period of his composition, he discusses the present circumstance.

Taking a white paper to compose on it, he simply finds that words going all over, not taking any legitimate shape- “The entire night expressions of mine soil, approaching significance however never discovering it. Also, that is everything that matters: the skeleton of their vanity never astonishes me”²⁶. In the poem, ‘The Hollow Mouth’, he says that this ‘skeleton’ is unimportant, inert. Now and then, the exposed reality, the craving, the neediness make him take the substance of the artist off and be a genuine, simple person. There is a poem, ‘Sickness’ that shows how the writer has become vulnerable due to disease. He utilizes poem, the interaction of creation as a representation to expound life circumstances. As a delicate individual and artist, Mahapatra is a lot of emphatics about the elements of poem. Poetry, for Mahapatra, has become a metaphoric river without water. He writes:

Today I stand on the bank of the poem

Even though each word has a price.

Even though this poetry appears as a river

A river without water

We have to swim across

Even if its words Do not welcome us to its secret country

Where we live without knowing

The poem ‘Melody of the Bones’ in *Burden of Waves and Fruit*, talks about the capacities. As he would see it, a poem should raise itself brushing the essence of haziness into light. It should assist him with communicating the misery individual as well as of masses. It should assist him with uncovering the mysteries of the progenitors who worked and groaned. In the social condition, where powerless individuals are being conceived and bogus individuals are administering, he anticipates that the poem should help him, to stir the tissue of these individuals and offer voice to Orissa sanctuaries.

The artist is a man who can cause the agony to talk and transform it into a temperance. In any case, the place where there is Orissa is weighty with the torments of masses, appetite, treachery and sexual monstrosities against ladies. In such circumstances, he feels his poem to

be pointless and defenceless. “Goodness I am a writer who barks like a canine”. His appearance, ‘an artist who barks like a canine’ obviously presents the deteriorated status of artists in the public arena. It is a result of the contemporary artists who are not genuine about the substance of poem and furthermore the specialty composing poems, wretched and restless. The job of critics is huge in the existence of an inventive essayist.

They assess their poem on the standard of their hypotheses. On the off chance that the critics don’t play out their jobs appropriately and disparage the virtuoso, the poem of the extraordinary artists assists him with pacing forward”²⁷. The Nobel Laureate Rabindranath Tagore’s considerations support him at whatever point he feels regretful as a result of the remarks of critics. The dread of critics prevents him from dreaming and composing. In any case, Tagore’s contemplations urge him to speak loudly and lead the way of poem. “Jayanta Mahapatra has introduced his suppositions about the nature and elements of poem, its imaginative interaction, trouble recorded as a hard copy and job of critics deliberately.”²⁸

As if to avoid a fall,
 leaning A word first in one direction
 And then the other, the white frame
Of thought proceeds with balanced skill

He has demonstrated himself to be a genuine critic in this sense. In his book, Door of Paper: Essays and Memoirs, he has alluded to Ramanujan as a decent artist yet has censured as a Exemplary artist. “A. K. Ramanujan’s poem was invaded with a feeling of Indianness, however, it entered unwittingly, and with a noteworthy affectability. Directly until his demise last year, Ramanujan displayed a worry for idyllic craftsmanship that makes him one of our most fulfilling artists writing in English.”²⁹

It is not difficult to refer to instances of good, skilled poems in the poem of Daruwalla, or Ezekiel, or Parthasarathy, or Ramanujan-yet they are never close to the meaning of a work of art. He sees artists “to be frail of incorporating their experience; so the poem stays an interaction fragmentary, similar to an incomplete contention. “Both Ramanujan and Mahapatra are acceptable critics of poem who go to its foundations, examine capacities, and it’s passing. They don’t guarantee themselves to be critics, be that as it may, they have detailed a substantial hypothesis of poem.”³⁰

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Chapter: 3

Socio-Cultural Dimensions

- 3.1. The Concept of Society, Culture, Tradition and Heritage**
 - 3.2. Social Causes and Concerns**
 - 3.3. Environmental Consciousness**
 - 3.4. Suggestive Majors**
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Chapter: 3

Socio-Cultural Dimension

3.1 The Concept of Society, Culture, Tradition and Heritage

A.K. Ramanujan is profoundly settled in Indian culture but then completely cosmopolitan. “His poems reflect a touch of mankind, Indian ethos, and relevance of life.”¹ He utilizes Indian culture, history, folklore, and Indian scenery to express the topics close toward the foreign poets. He once announced “Indians are writing poems about what they know and about their encounters. They are not copying the style of British poetry”² He has cut himself from his regional social condition, however, this has been a step to go ahead in his poetic career and not a misfortune. Indian reasonableness has empowered him to go to India’s past and his feeling of Indian history and custom is one of the genres in Indian Writing in English. The past wakes up in his poem, and this ‘nearness of past’ probably won’t have been conceivable if he had been living in India. The poet finds culture, Indianness, and western transcendentalism give way to primary insights to the scholarly views and that continues with his poems. The Eastern Brahmin in the Western and Pan-American atmosphere stayed unaltered in his mind and approached his Indianness. By perusing his poems, “one may distinguish a prepared western insight taking a glance at things oriental with a disengaged interest.

He is a completely engaged poet in conventional India. He is experiencing how different customs can be in a massive quantity, which in all manner may try to change a person’s existence. From the very beginning of his career, being a poet, he doesn’t virtually fit into pre-imagined thoughts of rootedness. The child of a Tamil circle and the relatives brought him up in Kannada speaking place called Mysore, he initially composes a poem in Kannada and English, gets an appreciation from his dad about both technology and Brahmanism. A.K. Ramanujan’s lifestyle is really surprising to understand that how a brahmin boy became tri-lingual and got recognition in abroad.

His poems are evolving with Indian ethos. whilst being, in particular, a part of the poem of current mind, global tour, and common social changes, He changed into approximately his Indianness, not in a conventional way, however, the lifestyle from which he grew, as past, it

remained in a few elements in his lifestyles. He didn't sentimentalize his Indianness, and on occasions, it appeared to view as a kind of homesickness; yet it was there whether he needed it or not. If his cognizance of being a piece of an Indian legacy is not quite the same as that of Ezekiel or Moraes, he was, of the three, the most impacted by and most a piece of innovator poet. "He is at the other extraordinary from Moraes' sentimentalism, utilization of more established scholarly shows, ease in British tonalities, and absence of enthusiasm for Indianness."³

His poems are more extravagant in introducing certain indisputable Hindu legends, customs, divine beings, and certain noteworthy recorded occasions. the poet says that his writing gets its sustenance from his Indian culture, which is the basis of his inventiveness. The poet communicates his perspectives on his Indianness that "You can't live previously; neither can you completely in the present, since we dislike this. We are both these things. The past is never passes-either the person's past or verifiable past or social past. It is with us; it is the thing that gives us the lavishness of-what you call it extravagant of understanding."⁴ A.K. Ramanujan's love for his native place is a piece of his past, the seed from which he developed and to which he remained inseparably connected as he changed and created. The Indian lifestyle to consider all to be as one and the equivalent is displayed in his poem 'Christmas':

For a moment, I no
Longer know
Leaf from parrot.

A.K. Ramanujan has always been associated with India in a few systems. He, first of all, began to write down in his first language, Kannada. In his beginning levels of the poetic profession, he was engaged with Kannada writing since some of his near friends were Kannada reporters whose writing he commonly read even in authentic copies, alongside Kannada, he knew Tamil too. This double intrigue has nonetheless persisted with him. He has moreover engaged with writing Indian poems in English. His Hindu childhood, countrywide records, and personal recollections are produced into his poem which conveys the essence of the extraordinary poem. In a few poems, he has verbalized the Hindu ethos in his sociological and mythical references just through returning to his underlying natives. His expression of Hindu ethos with ethical depth and solid motives communicates his sentimentality with honest human qualities. A.K. Ramanujan's 'Little Scale Reflections on a wonderful house' is the subject of first-rate houses as landmarks of a standard public's history and lifestyle.

A.K. Ramanujan's 'Hindoo Poem' are genuine guides to contemplate how the poet manages the subjects of Hindu culture in his poems. "Through these poems, A.K. Ramanujan acquaints us with different parts of the Hindu family system."⁵

The unimaginable perfection of tolerating hostility, satisfaction, and distress in an equivalent soul is very much communicated in the poem, *The Hindoo: He Reads his Gita* and is calm at all events. He doesn't make a parody of Hinduism or the divine sacred writing yet rather those Hindus who know the substance of the sacred text yet miss its soul. In the substance of the poem, he urges to follow the status of the GITA not by its letter yet by its quintessence and soul. The Poem 'Eulogy' is a "Hindu method for associating with endlessness, the spirit with god after it leaves the body. The minister regulates the deep-rooted custom, and the children comply with his instructions."⁶ He does not just investigate the Indian life musicality through this Hindu custom however is by all accounts very mindful of the mainstream world that Hindus occupy. Consequently, the railroad station is picked as a region to mean the gathering purpose of three waterways.

The naturalistic approach of A.K. Ramanujan's delineation of conventional Hindu mother in the poem 'Biology' who is prepared to shoulder the headaches. However, it would not permit to chop down the trees, is a tribute to the deep-rooted Hindu customs of having respect for the environment:

But mother
Would not let us cut down
A flowering tree

A.K. Ramanujan's poem mirrors a bit of humankind, Indian ethos, and relevance of life. "He is a writer who utilizes Indian culture, history, folklore, and Indian scenery to manage the topics close to unfamiliar artists. A.K. Ramanujan once proclaimed that Indians are composing poem about what they know, about their encounters. They are not mimicking British poem."⁷ A.K. Ramanujan's poem is 'established in and originates from the Indian climate and mirrors its mores, frequently unexpectedly". He has cut himself off from his nearby local climate, however, this has been an increase and not a misfortune. His basically Indian reasonableness has empowered him to go to India's past and his feeling of Indian history and custom is exceptional. The past springs up in his poem, and this 'presence of past'

probably won't have been conceivable had he kept on living in India. Here is an artist who sees on culture, Indianness and mysticism and give crucial insights to the perplexing designs of understanding that support his wonderful creativity in composing poems. The Eastern Brahmin in the Western and Pan-American environment stayed unaltered in his discernment and approach for his Indian ness. By perusing his poems "one may recognize a westerners prepared insight taking a gander at things oriental with a segregated interest"⁸. He is a sort of Indian who isn't moved by the western assumptions that all Indians should have a subsequent sight.

A.K. Ramanujan solidly accepts that "all innovative workmanship should emerge out of a particular soil and glint with a feeling of a spot, as D. H. Lawrence has said is not an unnatural or nonsensical assumption. He is a craftsman whose own reaction to, and the comprehension of, his local practices, culture, and general ethos loan the note of legitimacy to his creation. This note shapes the centre of the local experience or reasonableness." He utilizes India as a sort of theme to enjoy his beautiful poem. He is generally perused in India, Western and Western impacted present-day Indian poem in Indian dialects. This flighty combination of differences establishes in poem is valid for the mentalities it communicates.

Even though he utilizes Indian ethos plentifully in his poem, he isn't somebody who might want to perceive India through the eyes of the westerners. "A few writers do extend India as though glancing through the eyes of the westerners. He is somebody who has scholarly genuineness on the Indian experience."⁹ that offsets his association in the American life" Nissim Ezekiel feels that, "His story has an inventive truth which needn't bother with a genuine occasion to help it. He is a sensationalist. His poems are Indian yet untypically so, poems are additionally absolutely non-pedantic. A.K. Ramanujan is a sort of exile who "appreciates two unique lives-the one inside, the one without." But this doesn't imply that he is an artist without roots.

The persona in the poems track down his whole character 'reproduced in a predecessor's bone' and 'familial crocodiles and turtles' frequently frequent his creative mind. This perspective on one self as just the result of one's social roots drives the artist to contemplate over his racial legacy and evaluate its solidarity and shortcoming.' Bhagat Nayak appropriately considers "He is as the Indian Ezra Pound for his making India important abroad. He is close to Tagore to persuade the Western Intelligentsia that Indian custom is

definitely not a solitary road or a single direction road yet comprises of many associated roads and neighbourhoods.”¹⁰

Y.B. Yeats and Seamus Heaney express their anxiety for Ireland, and Black American artists like Ben Okri for Africa, A.K. Ramanujan communicates his profound worry for India and Hinduism where he is solidly established.” He is an illustration of a more cleaned, modern, and significant multiculturalism. His English – language poem fuses and absorbs phonetic, abstract, and social highlights of Kannada and Tamil into the semantic, scholarly, and social types of present day American, British, and European writing. Indian sources and impacts produce a poem which has a large number of its mental roots in Indian social customs however which have been westernized, modernized, internationalized.

In any case, this is maybe a western, formative perspective on measure. Another way is to see the Indian retaining and assuming control over the outsider, to some degree like the house in ‘little – scale reflections on an incredible house’, a poem which itself assimilates a western model to communicate and as far as anyone knows Indian method of being. Assuming this is the case, there are in A.K. Ramanujan’s poems two arrangements of constructions, the western and the Indian, the external and the inward, which, albeit particular, impact without absorbing one another.” It’s truly hard to concur with M.K. Naik who comments that.

He presently cannot seem to come completely to terms with his legacy is as yet feeling the way.” In A.K. Ramanujan poem appears to outgrow Indian experience and reasonableness with every one of its recollections of family, nearby spot, pictures and convictions. His poem shows how an Indian writer in English can get strength from returning to his natives. For a writer like A.K. Ramanujan to give up the fantasies is to give up the whole youth with its fluctuated pictures.

His poems draw substance from his exceptional familiarity with his racial weight and his Hindu legacy. The thoughts of agony and paradise weigh vigorously on the Hindu mind and these acquire the idea of Karma. He characterizes this idea as “a thought that is practically interchangeable in certain circles with whatever is Indian or Hindu. Brahminical writings had it, the Buddhists had it, the Jains had it... Karma infers nonself’s past deciding the present, an iron chain of cause and result, an ethic of duty.” While managing Indian ethos, He normally contacts Hindu ethos. The introduction of Hindu culture and customs is plentiful in the poem of A.K. Ramanujan. M.K. Naik feels that while, “Profoundly disparaging of numerous parts

of his Hindu legacy as A.K. Ramanujan is, he is in no way, shape or form ignorant concerning a portion of its steady temperance's.

He respects its solid confidence in the solidarity of all life and differences this with the polarity among Man and Nature and Man and the lower creation which the Western practice seems to make. "He alludes to the incredible engrossing force of his conventional Hindu culture in the poem "Limited scope reflections On a Great House":

And also, anything that goes out
Will come back, processed, and often
With long bills attached,

In A.K. Ramanujan's poem, we discover abundant references to the Indian past and folklore. By summoning reverence for the fantasies and legends on the Hindu divine beings and lifestyle he has celebrated the social legacy of India. The folklore poems are somewhat not the same as his other Hindu poems. In Hindu poems, there is a tone of incongruity and mockery. However, in his folklore poems, there is an unadulterated portrayal of legends. In 'Folklore 1' he depicts infamous devil lord Kansa's plot to kill child God Krishna by sending Putana who makes deplorable connivance to kill him by covering her areola with poison:

The child took her breast
In his mouth and sucked it right out of her chest.

The common current A.K. Ramanujan exposes unimportant supplications in 'Petitions to Lord Murugan'. Thusly he has not just "uncovered the breaks of human confidence in the Lord, yet additionally has emphatically replaced the conviction that such petitions are not playable, for these don't hoist or reclaim man from his wretchedness." Talking about the beginnings of 'Supplications to Lord Murugan', He states, "My poem, as well, discusses some Indian perspectives to the Indian past, with which I was to some degree dejectedly engrossed at that point. I had felt that Sanskrit it and all that it addressed had become a nonappearance, best-case scenario, a devastating and not an empowering presence, that the future required another past. Numerous things have changed from that point forward thus have I. in any case, the state of mind, the connection to what the God Murugan implies, is a genuine one, and I trust it talks not just for me."

Mahapatra plans poem out of a contemporary circumstance. He defies ordinary realities with the impression of a researcher and representations it with the fairness of an honest craftsman. Like Nissim Ezekiel, he endeavours to distinguish himself with contemporary society and subsequently acquire certainty to address his compatriots in their circumstances, calling forward their cooperation. “It is a frantic undertaking to keep the picture of the nation alive, even at the substance of the changed issues she experiences: This nation lives, on its picture (A Whiteness of Bone 63). The lines of Mahapatra’s poem have promised of discussing the harm that the milieu does to the knowledge of his poem.”¹¹

Perhaps the lines of my poem
will be lame for a long time,
losing their fight against

Mahapatra’s social concern keeps itself alive in the poems managing the issues of neediness, political disloyalties, the indiscretion and smugness of the special, careless points, an ambiguous future laying on individuals who have taken to falsities, disposing of the goals of Mahatma Gandhi. The unpleasant memory of the major recorded misfortunes endured by India, similar to Gandhi’s demise from the slug of a Hindu patriot radical, fills the artist with an intense feeling of misfortune. Troubled with difficult attention to his past, the artist looks for compromise with the irksome history:

Today, where history is,
it is as if the events were never real.

A writer of dissent, Jayanta Mahapatra is aware of the way that his poem ought to hold fast to life, without which it would essentially be a silly extravagance. Established on earth, his poems have the construction of social portrayal, drawing imperativeness from current real factors. It need not be contended that the yearning in the tummy impels savagery showed in such unimaginable pictures as that of the exchanging of blameless kids by their destitute guardians in the dry season influenced regions of Orissa. It is the tale of the detestation of present-day presence, the existence of empty men in a dry land. ‘The exhausted essence of India’ involving hungry debilitated kids, repudiated widows, and matured men, resembles existential absurdism. In such a land, the ‘discuss opportunity, independence from need,

social bad form, and covetousness' cease to exist in the 'useless dissent' of 'our large number of hands' declaring 'the start of the scourge of beggardom'. The comprehension that 'you realize you can't see the right things' leads the writer to a misery-stricken world with 'the monster patterns of government officials/skilled at getting their grins, I the world's future in World Bank advances/and in according to Somalia's kids'. Mahapatra's anxiety isn't just compelled to India however includes the desolation of the whole human race. An artist needs to display resolute boldness in finding the existential reality of the human condition and apply to it with a thoughtful concern. In look for answers for the sensitive circumstances of the general public at the current second - the shocking and sombre possibilities, showing no beam of expectation - Jayanta Mahapatra's photographic eye for detail tests into this puzzling world we as a whole possess, attempting to extricate social importance out of it. We can trust that such friendly poems may change things better in individuals' lives. Consequently, the eager wolves of the general public come out with a ridiculous spout in Mahapatra's poem.

His unexpected perceptions on the contemporary circumstance discover articulation in the situational poems. The present-day situation of our nation is one of political uproar, ceaseless calamity, that has torn the country into sections - the viciousness and slaughter in the area of Punjab shaping ordinary title texts in the paper, the. endless passing attributable to gas-spillage at the Union Carbide production line in Bhopal, the death of Indira Gandhi and the resulting riot in Delhi, the self-immolation of understudies in tongues of fire in challenge the execution of the position law - all of which make, in the writer's psyche, an inclination of tension. Mahapatra's poem lists such stains on India's new past, injuries, which have not yet mended and are in this way stinging. His reaction to the misfortune at Bhopal is one of 'fury and dread':

The night is where slavish stars move,
where darkened roads grip the heart
in dumb cries of rage and fear.

Today human relationship has been defiled by narrow-mindedness, frivolity, and avarice. Aware of the split of the world into discrete squares, Mahapatra can't resist the urge to communicate his anxiety about the aggression of the nations against each other. The writer's inclination of nationalism comes as a comfort to repair the disagreeable picture of his country, 'the flipped coin of life's significance'. Through a positive way to deal with daily routine and experiencing, remaining 'in no place', he wishes to clear off the wounds

influencing the magnificence of his country. With extraordinary reverence, Mahapatra recalls a remarkable political character of the new past-Mrs. Indira Gandhi-who had conveyed very helpful support of the nation however fallen a casualty to a professional killer's projectile. The appalling death of Mrs. Gandhi makes us stand up close and personal with the huge extent of issues assailing us, the test of which we should acknowledge unquestionably.

3.2 Social Causes and Concerns

Mahapatra fundamentally expounds on India and Orissa. He doesn't expound on diasporic experience since he never moves among India and an outside country like a considerable lot of his contemporary writers. A.K. A.K. Ramanujan lived 'between things constantly - (at least two) dialects, two nations, two disciplines.' While A.K. Ramanujan's poem is set apart by on receptiveness to a variety of societies Mahapatra's is available to the variety of cultures of his country as having various implications and plausibility:

“I wondered, those places and my own
the homeland that was indeterminate, a possibility
called India,”

India's shifted types of culture allure Mahapatra whether he decides to outline the way of life of the clamouring city or the far-off villa of the tribals of Orissa. In 'Evening Ritual' (A Whiteness of Bone) he records his misery after a visit to a town In the Koraput area of Orissa. The town far away from the perfect road of New Delhi saves 'the delicacy and ochre of a land/bound along with the assemblages of kraits and cobras. The town leaves in its customs under the rambling dimness of the wilderness and the infertile slopes that nobody climbs. Individuals of the perfect land have their musicality of presence unaffected by the history and culture of the purported humanized world.

The poem alludes to the custom of covering a dead lady, her body restricted in long leaves of 'Mandia'. Another poem entitled 'Watching Tribal Dance in an Odisha Village' portrays the excellence of dance performed by the gathering of artists taking around the action. "The writer views at the party as well as investigates the 'quiet of starvation. In their anguish and demise too, the writer finds a sort of respect missing in the way of life of the non-ancestral world". Mahapatra himself notices:

“Odisha culture has been influenced to a considerable extent

by the aboriginal, and it is common knowledge that folk and tribal elements are an integral part of Hindu ritual and living”.

In the poem of Jayanta Mahapatra Images of culture range from the reflective poem on fantasies and units of time, through occasional cycles and ways of life. Related with that one tracks down his basic and inventive commitment with history, depiction of ladies, past and contemporary culture, Mahapatra's poems on recent developments like starvation, demise, self-destruction, mishap, psychological warfare, are idyllic pictures of modern life as well as vision saturated with covered up remarks and understanding of life. The poems like 'About my Favourite Things', and 'Seeing Things in the Dark' talk about draft-stricken Kalahandi open country yet they talk more than draft and starvation. The poems are raised to the level of the artist's ontological rumination on the idea of the presence of each man.

The equivalent is the situation with poems composed on Bhopal gas misfortune - they point at the appalling destiny of man past the disappointment of safety efforts of a global organization. Various references to political killings, murders on grounds of religion are abundantly present in the entire body of his idyllic yield. The poem 'Occurring' and 'For quite a long time Together allude to 'the Christian minister and his two youthful children/who were scorched alive by a Hindu horde in a van in India. This occurrence is one more expansion to immemorable silly killings occurring in the country right now. Mahapatra attempts to battle predetermination' through poem. 'It's no utilization discussing my property', he says, and is lamented. Mahapatra feels that the way of life of the past had at its middle a legend of the return of request to confusion, similar to a glad completion that was unsurprising in old fantasies. Be that as it may, modern culture is denied of such legend leaving the artist in absolute depression.

Mahapatra's topics are shifted, going from sex to nature, from the strict to the eccentric, from the powerful to the legendary, from the individual to the unoriginal. In any case, whatever be his topic, there is a significant agonizing, reflective quality, similar to that of the holy person, that holds the reader spellbound. "Most importantly, his reasonableness, totally uncontaminated, consistently remains Indian, on account of his umbilical line 'continually' remaining unsevered from his country. Therefore, his poem is established profoundly in the Indian Socio-social legacy."¹² Truth be told, he partakes in the qualification of being the lone writer who gladly deciphers the superb past of India and genuinely voices our remarkably rich and complex social legacy. Legend, custom, and culture structure a vital piece of man's

life whether he is a theist, or a sceptic, or a freethinker. The effect of the three components shapes the actual texture of his brain towards the quick environmental elements. Jayanta Mahapatra is dazzled by the legend, custom, and culture of Indians, particularly that of Odia. As a delicate writer, Mahapatra recognizes himself with the custom around him. He is spooky by the custom as he frequents the practice. Clarifying his perspectives on the custom he comments:

I seemed to be pulled by the tradition. Tradition might represent many things such as history and myth, the suffering of others. I intend to imagine; but which is real to me. Tradition could not simply be the movement that has been happening all along;

It could be related to the grief of others,
the struggle to find out life in another way. And poetry, for me,
does try to redefine tradition. I realize this would seem a little unclear,
but in a way, tradition pursues me as I pursue it myself.

He thinks about stone as mother or goddess or witch as his brain is sustained on messed musings. He accepts that stone conveys him up high into boundless distances of genuine beginning. He is in a fix to choose whether right now is beneficial for him to look for his starting points or he needs to take asylum in the pristine of time. He questions whether the earth would open out to him all its secret mysteries. The thick woods, however, a conceiver of life, doesn't help him test and disentangle secrets of life. He comments:

I continue walking back and forth not knowing
whether the earth would let me find finally its mouth.

Mahapatra expatiates on the intricacies of the present life. He feels desperate about how the silence is hindered when he muses over his identity. He is riddled with the storm of time's consciousness. He wishes to defy it and hopes to reach the waking state of mind. He fights against all odds and forges ahead towards supra consciousness by eclipsing consciousness.

He reveals his thoughts:
for a new body to reveal.
the green-leafed carpet of pleasure,
somewhere, elsewhere

In the wake of sounding the profundities of affection, Mahapatra secures himself in numerous different methods of presentation and attempts to learn everywhere, the complexities of life and their importance to him both as a writer and a man. He attempts to recognize himself with his underlying natives before; to maintain the intricacies of egocentric and time-bound man; his distance, enduring, his developing feeling of maturing, his interminable dread of death, and the unavoidable victory of time over him. His consciousness of the contemporary circumstances social, strict, political track down an exact appearance in his later poem the poem that contains 'hoards'. At whatever point essential, the tone changes from gentle parody to severe grumbling the lovely vision accepts a bigger perspective on life. The signature tune of life is heard resoundingly in attempting to persuade what Whitman once sang: 'I'm huge/I contain hoards. The infatuated tone of early poem accounts for a terrestrial tone that epitomizes the credibility of the lovely experience.

Even though Mahapatra started as an artist of adoration, passing remaining parts an intermittent topic of his poem. Dread of death, dread of maturing quick, dread of moving away from this plentiful world, immediately join to make his poem convincingly humanistic. Dread of death praises man and causes him to learn modesty as the feature of living. It fortifies his servitude with life. Demise, in Mahapatra's poem, fills in as an impetus, to the extent that it speeds up the aching of man to live that amount more. Passing, for Mahapatra, is amazing, an inescapable and of the humans; and simultaneously, it is another sort of starting. The artist notices the strength of death in 'At the Burning Ground' and differences it with his solidarity of disobedience: 'All dead of countenances seem something very similar: is it their quietness which streaks on the water remains in win to my token of resistance?'

Odisha is socio-culturally rich and its traditions are popularly exhibited in the poems of Jayanta Mahapatra. With regards to Indian poem in English, the name of Jayanta Mahapatra has been heard and perused by all researchers of poem. Jayanta Mahapatra is one of the main present-day artists of India, who has carried poem to an imagistic high. He is an artist held in exceptionally high regard and is positioned among writers like Nissim Ezekiel, Keki N Daruwala, and A.K. Ramanujan. His poems depict the sufferings of the Odia public because of starvations, typhoons, and other regular catastrophes like floods and degenerate pioneers; his poems additionally project and break down the man-made misfortunes like collective viciousness, riots, bombings, assault and abuse of ladies, poor people and the underestimated segment of the general public. His poems uncover that destitution which has numerous appearances and which is without a doubt a widespread marvel. The discouraged,

ridiculous/social outcasts of Odisha, the different Gods and goddesses, the festival of life, profound life, the reference to nature both inside and without, and so forth are a portion of the subjects found in his poems. Similarly, as Mahapatra's poem reflects Odisha in pretty much every minuscule structure, Rajendra Bhandari's poem is additionally affected by the rich Nepali people writing, the set of experiences, and the geology of the Nepali society abiding in the slopes of Darjeeling and Sikkim. Socio social change that has occurred in the Nepali society of Sikkim and Darjeeling specifically and in the Indian culture overall is exceptionally unmistakable in his poem.

His poems additionally voice the Upanishads and the Vedas and their impact on man and society overall. It has been seen that Bhandari's poem likewise is in the very line as that of Mahapatra and is a statement of legends that structure a significant piece of each general public and each local area. Legends and their predominant impact in the everyday existence of an individual structure is a generous piece crafted by both writers. The poem of both the writers can be believed to be a declaration of the changing socio social situation of the general public to which they have a place that additionally represents the incredible socio social progress that is occurring all around the world. They express the injury of the living humankind, the foul play, the yearning and the neediness, the misuse of ladies and youngsters for the sake of religion, convictions, and culture and these topics are communicated with the utilization of some normal pictures like downpour, mirrors, crows, roads, sanctuaries, design and so on which is found in plenitude in the poems of both A.K. Ramanujan and Jayanta Mahapatra.

3.3. Environmental Consciousness

Nigamananda Das in his book *The Poetry of Jayanta Mahapatra* achieves an examination of the different parts of the historical backdrop of Odisha that discover articulations in the poem of Jayanta Mahapatra. The old stories, the chivalrous tunes, the legends of the Ramayana, the fantasy of the manifestation of Lord Jagannath all discover articulations underway of Jayanta Mahapatra. The legend of the brilliant deer and the account of Ahilya, from the Ramayana, have all been given graceful lines in Mahapatra's original work "Relationship". Mahapatra's poem "Relationship" is a perfect work of art dependent on the different parts of legend and its connection with contemporary society. This is one poem that exhausts inside the way of thinking of the Hindu religion and attempts to discover a connection between the past with

the present. In his article named “Odisha Elements in Jayanta Mahapatra’s Imagery and Vision”, (The Poetry of Jayanta Mahapatra), Nigamanand Das composes:

His Oriya sensibility, religious conversion, and a deep sense of socio-cultural alienation have enveloped his vision with tensions and idiosyncrasy. Through the medium of imagist exploration of reality, he has most often been prone to the vision of surrealist. For this imagist exploration, the poet has used the myths, legends, and history of Odisha to give shape to his vision. Mahapatra’s reasonableness is largely Indian. The mystery of his prosperity lies in not locating his Indian legacy and no longer falling prey to what precisely has been called a sensation of distance. His Indianness is at its great in his poems about Orissa, where the nearby and the local is raised to the extent of the overall. Orissa Landscapes, night in an Orissa metropolis, The Orissa poems, and sunrise at Puri are Oriya first and, as a result, Indian as well almost truly, neediness, yearning, and hunger have been chronic in India; they’re the primary thing of the lifestyles of the Indian loads.

They likewise contain a substantial subject matter in Mahapatra’s poem. the topic is focused from one of the kind points and numerous perspectives and its fluctuated subtleties and strong truths are finished with strength and validity in ‘yearning’, ‘The Whorehouse in a Calcutta Road’, and ‘man of his night time’. these poems are likewise three precise investigations of male sexuality and the misuse of women. recognition of the neediness and the enduring of the Indian loads and girls as casualties of male choice in a male-crushed society bestows to Mahapatra’s poem is a lousy cynical tone. another sizable concern of Mahapatra’s poem is ‘human dating’ centering around sexual love as ‘misplaced’ within the good judgment and ‘The whole-house in a Calcutta Road’. In a word, it can be said that Mahapatra’s poem spring from profound personal encounters. most of the time, Indian English poem rises out of the Indian soil. The artists have their enjoyment to compose poem. Like other English artists, Mahapatra additionally considers Orissa as the seed-ground of his flouring craftsmanship. He concedes his obligation to the dirt himself:

“To Orissa, to his land in which my roots lie and his past and in which lies my beginning and my end, where the wind keens over the grief of the River Daya and the waves of the Bay of Bengal fail to reach out today to the firelight soul of Konark, I acknowledge my debt and my relationship”

Jayanta Mahapatra for the most part manages the concern of yearning, reasoning, human pain, sex, unique shameful actual factors of lifestyles at Orissa and Puri. That enterprise inconspicuous and complicated man or woman. Indian reasonableness human dissatisfaction and frustration, for which numerous poems can be referred. As an instance, the poem 'craving', the sensational talk unfurling in insult refrains, relies upon the privations of a helpless fisherman who drives his young little woman into prostitution. long for meals converges with the yearn for intercourse because the storyteller hero as the storyteller hero recognizes the fisherman's concept of his female. Whilst 'Dhauri' is a sensitive document of the Kalinga war (261 BC) that cleared off a large number of lives to meet, a solitary individual's need force and 'Granddad', a report of the nerve-racking encounters of his granddad, Chintamani Mahapatra who changed into limited to trade over into Christianity by using virtue of urge for food and starvation all through the starvation.

The poem 'a country' picturizes extensive enduring with a commentary on all destitution bothered. Asian countries from Turkey to Cambodia and the poem is loaded with financial and socio-political undertones, making it understood. The comparison of the overall social state of affairs wherein massive absurdities exists between the wealthy and bad human beings, those who are well off and the poor, in which out of control neediness incites savagery and wherein all "voices" towards the commonplace social frameworks are seriously squashed. This poem 'a country' is additionally about starvation that induces ridiculous insurgencies prompting carnage and savagery, as has befallen before, while the poem 'The Whorehouse in a Calcutta' pictures the kingdom of an estranged individual in the cutting side international and 'The Exile' is a poem discussing the hopeless situation of the superior guy's brain being damaged-intellectually and ethically imparting vent to sensations of distress and dissatisfaction.

Mahapatra is, most importantly, an Odia artist and the Oriya scene establishes the greatest and large topic in his poem. The Odia scene, the Orissa social history, and basis, the Orissa public hobby, and the customs and ceremonies of individuals of Orissa mortgage a provincial standpoint to his poem. thru those, he manages human courting, India's social issues, love, sex marriage, moral first-class, the sports of the human mind, and Nature. M.K. Naik properly notices: "Mahapatra's poem is fragrant of the Orissa Scene and the Jagannath sanctuary at Puri figures frequently in it."¹³

For A.K. Ramanujan, if the commonplace, religion is a misplaced in globe, he discovers little to enthuse himself in the modern socio-political set-up of which he is an unsparing critic at the same time as he is simultaneously conscious of this personal social fretfulness. no longer completely is this, nit disclosure of social estrangement is drastically extra scary for Ramanuja. It tends to be noticed that the effect of westernization has angry the writer from his antiquated subculture and legacy; all things considered, be it familiar with that his natives can't lie elsewhere.

A.K. Ramanujan is moreover highlighted by using the way that he has an area with the excessive stage metropolitan way of life of the USA which has now lost touch with the gigantic provincial loads as well as with traditional strict and social convictions and upsides of exceptional Indian subculture. within the gift circumstance, the hypothesis and exercise of western innovation generally have a super fascination. A.K. Ramanujan and the following soul of copying might be multiplied his distance further. This demonstrates distance occurs in a situation of social dislodging, dismantling, and turmoil. The story of Indian artists search for a person is in congruity with modern-day tradition and requests of modern-day existence.

It thoroughly can be observed that the advancement of such and character is a proceeding with a degree and at some point, of this interaction the center of Indian writers has moved and changed after some time and that is the purpose they have been pulled and compressed through custom and modern life. Next during the time spent social and social exchange, there was no departure from the customary way of life and the character or personalities it gives on Indians. It thoroughly can be observed that there has been no dismissal of custom. Its mile is remarkable that the great ancient social custom certainly holds. it has an effect on the personalities of Indian English writer resembles A.K. Ramanujan.

It is not an unmixed present for him. it is easy to without a whole lot of stretch music down that in Indian lifestyle an entrancing and amazingly fluctuated blend of unity and variety. It is far pretty much as the reality of the Indian English Poetry scene as of various areas of social existence. The records virtually affirm that A.K. Ramanujan's writer fuses a supported assignment – the journey for establishes inside the exercise and the adventure for a better self. A.K. Ramanujan becomes profoundly related to the issue of self-definition, the entice of memories helps him with fostering a machined inner which the personalities of oneself might be delivered in their intricacy. not simply this, you can still study within the artist's

distraction together with his personal and racial beyond the pioneering research of the existential troubles of time and how it deals with lifestyles.

The photograph of home become tremendously massive for A.K. Ramanujan. He applied this photograph over and over in his poem. He turned into definitely appended with the home. the home reminds him of him over a wide period. It tends to be visible efficaciously be any reader that A.K. Ramanujan turned into distanced from his extremely good Indian culture simply as from his family. He becomes distanced from a Brahmin Society as well as estranged from his Tamil and Kannada social orders. Henceforth, one could see that he became looking for his underlying natives.

A.K. Ramanujan's poems of nonviolent and geological symbolism, a large one is "A River." The poem offers a photo of Vaikai moving through Madurai, a town of sanctuary and artists. In Indian, there are sorts of waterways north and south Indian streams, north Indian streams are loaded with movement constantly but Peninsula streams are dried in summer and complete in blustery season. North Indian streams are slight but south Indian waterways are expedient that reasons the obliteration of human and creature existence. And but Indian streams have a strict image, so no one speaks about its obliteration even the author furthermore. The artist-specific that the gatherings of the author, antique and new are unconcerned with the human anguish. The artist has by the way exposed the relentless demeanour of the antique and the new artists. it's miles an assault on the detached mindset of current writers. They stored far away from the pregnant girl's soreness, might be conveying twins' baby in her womb. They push aside the country of flow before the flood inside the late spring. they are exciting simply to introduce the heartfelt side of the waterway in preference to massive fact. The storyteller portrayed forcefully the scene of the Indian waterway, which is the help of Indian human development.

Every summer

A river dries to a trickle

In the sand,

Baring the sand-ribs,

Even as they sang of the movement as ingenious electricity bringing forth new lifestyles, the oddity of the pregnant girl, who suffocated with twins in, receives far from them. Accepting just the elegance of the floods, they forget to recognize its more overwhelming consequence

on human lifestyles. it's far an assault on the universality of Hinduism. while cows are given the names, no person recognizes who the pregnant woman is nor they're involved. Human penances had been completed to assuage the Gods because of the dry spells in Tamil Nadu and the suffocated twin children can also have the connection with such savage and universal customs. The storyteller gives us a greater whole impression of the circulation as a destroyer too preserver. 'Of mothers, amongst different things' is a portrayal of mom's energetic appearances and actual highlights that disabled in a nursery entice set for a mouse. it is one of the high-quality circles of relatives poems of A.K. Ramanujan in which memory has a vital effect. The poem enlightens us concerning the youth memory of the younger mom and presently she lost her adolescence turning antique.

The artist makes a clean photograph of his mom within the poem making use of photographs and words that convey the schools and differences between her adolescence with her contemporary kingdom. The predominant part of the poem depicts her in her formative years. the subsequent phase manages her middle age. The artist attempts to assign a "curved darkish bone tree" as a photo of the Indian woman. it's miles onlooker of woman's situation all through everyday life. The tree of Indian lady which would possibly have prospered into a delight has been curved and harmed over and over to the degree that is left with most effective just its feeling of duty and responsibility.

Artist review his mom geared up to move jogging from the downpour, most probably connected with is a few paintings, to the supports to watch out for her youngsters. the subsequent poem suggests that the problems of life and parenthood have had their effect on her as a moderately elderly female. That is delivered up by way of the rationale that her saris do not stick with her, as an alternative, they cling loose. She has gotten flimsy and feeble supposed via the allegory 'loose quill of a onetime wing.' My cool fabric tongue licks bark within the mouth once I see her four nevertheless affordable fingers steadily flex to pick a grain of rice from the kitchen floor. Benevolence and penances of Indian women also mother is an inconceivable show of the poem. The display of the Indian mother/girl has been envisioned graphically through the memory of the artist. M. K. Naik commented that "A.K. Ramanujan's poem has its start line before and is profoundly set up in his reminiscence".

A.K. Ramanujan's poem mirrors his profound expertise in the social examples, of both east and west. The antiquated shrewdness of Indians acquires any other pertinence inside the poem of A.K. Ramanujan, inside the midst of the struggles inside the modern-day world. He

has broken down the human condition, thru the joined imagination and prescient of the east and west. The Indian point of view and enjoyment closer to human issues tracks down an unmistakable spot within the poem of A.K. Ramanujan. It is thru proper images, that he has portrayed the human condition, inconsistencies and intricacies experienced through people. His poem is a combination of the first-rate abstract practices of the Indian and the Western world. The blend of the Indian and western additives has added any other sheen to his poem.

His emphasis is on the few not noted areas of human lifestyles, which can be for the most component not noted these days. His poem makes a specialty of the innermost slants of people, each inside the Indian and western social orders. A.K. Ramanujan has called interest to that a few writers haven't any compassion towards the iconic of man or woman creatures. inside the poem 'A River' he has tested how at some point of the flood time frame the waterway will become a device of annihilation. The hovels are washed away and individuals residing on circulation banks want to confront excessive suffering.

A.K. Ramanujan has successfully shown the chief meaning of getting roots. In a like way, an artist composes simply by placing his emphasis on roots, his paintings secure imperativeness. In addition, his topical method is virtually the right one for a creator in his position. He has abused the greatest possibilities his material provided him. A.K. Ramanujan's super method is analysed by M.K. Naik: "In poetic technique, of all his contemporaries A.K. Ramanujan appears to have the surest touch, for he never lapses into romantic cliché. His unfailing sense of rhythm gives a fitting answer to those who hold that complete inwardness with language is possible only to a poet writing in his mother tongue though he writes in open forms, his poem is extremely tightly constructed".

A.K. Ramanujan's poem makes use of folktales and the accounts that he received from his neighbourhood lifestyle. He has been a compiler of folktales. Moreover, he has been their explicator as nicely. The writings of A.K Ramanujan gives an account of the present society; his writings are the testimonials to understand the values and practices of the society. A.K. Ramanujan, as an artist, receives the uncanny expertise of delaying or drawing out the height of his swish rivalry. what's extra, while he unfurls the sleek height, his insights. He might no longer permit even a slight improvement of motion to go unseen. At each progression forward, he would present a rundown of equal picture which specific his restrictive, exciting experience.

He offers minute experience to expand his accurate picture. The entire display of what happens within the room of the Thai residence of sick-reputation is introduced through superb snapshots which please the eyes and ears of the target audience and readers. It is regularly closer to the stop, typically within the remaining line that he sabotages his tender layout brought so carefully up initially something happens in a “rush”. also, the rushed exertion abandoned the hazard of a tedious peak of the account.

A.K. Ramanujan’s lovely practice for that reason receives its number one strength from the debts available to him from distinct oral society customs. Society accounts as circuitous imaginative assets which help him sequential his thoughts-provoking and fun stunning contentions. the critical human fear of the writer works with him to get over the bounds which inventive type set among them. In an assembly he alludes to the obscuring of conventional limits in Indian poem in this way: “I have tried to keep the human scene central in the poems the more I pay attention to the human world, me the line between the poem and the novel, the lyric and the story, begins to blur; and anyway, in Indian poetry there is never been a clear line. Any single poem implies a persona, a voice, a specific scene, a whole dramatic situation”.

A.K. Ramanujan is fairly keen on displaying Indian sensibilities. The solid nostalgic note, which is such an unmistakable component of a lot of A.K. Ramanujan’s poems. It doesn’t depict the sentimentality of a person for times and things in the past. It is fairly the aggregate wistfulness of an entire people who think back, frequently in a mentality of adoration. the past is immediately drawn towards and repulsed. The particularity of individual experience is leading the poet to an outline of ‘shared’ understanding. The legend that the poet makes isn’t close to home or private however a typical legacy, going in poem in time. “A portion of the poems can be looked as absolutely sociocultural in setting fragrant with Indian experience. Poems like ‘Some Indian Uses of History on a Rainy Day,’ ‘Poona Train Window,’ ‘Community South India,’ ‘The Last of the Princes,’ ‘A River’ and ‘Shows of Despair’ are a few poems where the attention isn’t on the familial past of the speaker himself yet on the collective past.”¹⁴

The community of South India displays a striking image of the sanctuary lanes in Madras with its trademark of Indian detail of dairy animals, bison and sanctuary workers. In this manner, when he is outcasted in Chicago, it just fortified his feeling of Indian past: his stunningly clear and dexterous lovely explanations both in English and Kannada are

profoundly established in legend, old stories, history, culture, and ethos of his regional soil. While reproducing the human circumstances and subtleties of Indian life, the picture of the family seems like a key picture. His poem shows how an Indian poet in English can get quality from returning to roots. In many poems, A.K. Ramanujan returns to his beloved recollections and experience of life in South India. The poet can't resist considering Mysore house even while remaining in Chicago in the poem 'A Report':

Yet what can I do, what shall I do,
O God of death and sweet waters under or next

This legacy is anticipated as a field of convention, social traditions, and ceremonies. In the psychological context, it is in the aggregate obviousness of the country. At some point, the poet condemns this continuity as it does not permit the free progression of the modern information. It keeps one fixed in one place. In the poem, 'Tribute' the poet is unexpected and the tone of the poem does not affirm his nostalgic past. He exposes endeavours to offer loftiness to customs, conventions, functions, and their recognition. His father's sudden demise and incineration leave nothing to the family, except for 'obligations and little girls, 'A changed mother', and 'yearly customs' to perform. Here we are helped to remember the Hindu convention of watching customs after the passing as a sign of regard to the withdrew soul.

A.K. Ramanujan was never without contact with innovation. He was especially a leading poet, humorous, and had a psyche stuffed with a wide collection of thoughts and information. The uniqueness of A.K. Ramanujan lies in the way that even though dismissing the different insightful experiences of Hinduism, A.K. Ramanujan utilizes old-style Indian philosophical qualifications to introduce an advanced, mentally impacted vision of life. The poet responds emphatically to specific parts of Indian life and circumstances however, his remarks are immediate or expressive. His analysis exists in the manner he structures and develops his pictures on topics of power-loving politicians and Government officials, of conscious poets, and deceptive society of men. The poet is not any more captivated by the sentimental 'second sight' that has been related to the Hindus.

He is fairly looking for his 'First sight' in 'Second Sight.' His hypothesis of history reflects his perspectives toward the past. A.K. Ramanujan's utilization of stories from Indian legends not just supports and attests to his natural access to the rich social legacy of his regional land

yet, in addition, determines its appropriateness to the contemporary time. “A.K. Ramanujan wishes to develop on the specific and factual details rather the religious and other world spiritual concepts. He detects the simplicity in the real world, and the otherworldly things in the realm of sense, as opposed to the Hindus guessed natural second sight.”

I fumble in my nine
Pockets like the night-blind

He is known for his brilliance in portraying relationships in different aspects of contemporary Indian life. To a great extent, he focuses on his family and relations, on his Indian relationship, and India’s uplifting social legacy. The Hindu myths and legends, on the Hindu godly beings and lifestyles, are represented in intense articulation. The present study of A.K. Ramanujan achieves the target of the portrayal of the gods in his poem in a critical way containing practically all the perspectives of the spiritual phenomenon. The significance of the study lies in the reality of displaying the disposition of an educated individual. “In the present occasions, what an individual thinks about the customs, rituals, and the divine beings and goddesses of his regional land which have their relationship with them.”¹⁵

Jayant Mahapatra, the poet, is by all accounts seriously related in socio-cultural varieties. In his exceptional style of synthesis, he connects with the normal masses in the way of a democrat. In his poem, there is a reasonable and useful idea of the majority conveying forward the social predominance old enough old human advancement. His introductions of Indian society are truth be told, a quest for his natives, which thus is a quest for his personality. Born in a general community in Orissa he composes for the immense territory of the English language with Indian reasonableness. “The sense and reasonableness in his poem represent the development of decent comprehensive varieties. Orissa’s scene is a strong nearness in his poem as he guarantees himself an Oriya poet who by chance, happens to write in English.”¹⁶ The understanding of the Indian culture gives him the status of a stupendous envoy of Indian social legacy. Amazingly, he accomplishes this status just through the Orissa scene. Mita Biswas in her book. ‘Portrayal of a Culture in Indian English Poetry’ comments, “He starts an exchange with his place and culture. In numerous places, Mahapatra praises the lost brilliance, the lost joy of his culture.”¹⁷

Jayanta Mahapatra’s sensibleness is constantly Indian yet the development of impartiality doesn’t discover articulation by acquiring customary and identical things. He prevails with

regards to keeping away from numerous age-old fashions in his poems. The development of Indian sensibility is seen in each scenario in his poems about Orissa. The poems ‘Orissa Landscape’, ‘Night in an Orissa Village’ and ‘Daybreak at Puri’ are some of the first impression poems concerning the Odisha bearing Indian sensibilities in a quite genuine nature. There is by all accounts no approval of Indianness of numerous other Indo-English poets as that of Mahapatra. Puri is a living character in a few of these poems.

The temples, worshippers, the homeless people, the fisherman, the crows, every one of these pictures ascends before us in the entirety of their virtual reality. ‘Taste for Tomorrow’, for instance, is a piece of writing about Puri with various images dependent on the routine life of the public activity. The Indian ethos is reflected in the poems which are representative of India all in all. “The impression of social variety has been caught in the exercises occurring in a commonplace to Indian social display. The ‘crows’ in his poem are representative of indecencies, blame, and the signs acquiring the critical changes the wheels of life for individuals are superstitious not invested with thinking and logical force.”¹⁸

The other significant element of his poem is that his symbolism possesses large amounts of mixed orders of science, sociologies, and the typical world. There is a trace of the symbolism of creatures and the pictures of illness and death are additionally found in his poem legitimizing the mixed variety of the topics. Concerning the pictures drawn from science, Mahapatra has hardly any friends among his peers. The nearness of these pictures can be effortlessly represented when it is recalled that the subject of material science was Mahapatra’s ‘kitchen winches of these pictures. “The greater part of the logical pictures is shown up in the early volumes are fascinating. A poet with a logical preparing is normally incited to draw upon the control of his expert life when he leaves upon his aesthetic vocation.” As his specialty develops and his viewpoints extend, the extent of his creative mind is expanded. In this way, Jayant Mahapatra has acquired incredible variety reflecting changed provincial customs, poem social conditions, and experimentation with various forms. Similarly, critical is his quest for territorial and phonetic personality.

This might be seen as a distinctive continuation and somewhat the satisfaction of the procedure of social decolonization after the breakdown of the British standard. Be that as it may, “Jayant Mahapatra cross-examined the authoritative guns of frontier past as a strong a dependable balance to resuscitate the social legacy of well-established human progress. The

sense and the rationality outline the comprehensive variability in Mahapatra's poem."¹⁹ The utilization of Indian symbolism and imagery is sufficient validation that he is an amazing torch bearer of Indian social legacy. Astonishingly, he accomplishes this status just through the Orissa scene, which none different has accomplished in the custom of Indo-English poem. There is the ideal delineation of wealth and complexity of language, delicateness and the delicacy of the words, and the sweetness of the music in his poem. As Jayant's graceful sensibleness is moulded by the social, cultural, religious, and spiritual legacy of Orissa. It is strengthened by his phonetic capacity.

Indisputably, he is a regionalist and his poem is a territorial most widely used language. The phonetic media in English and Oriya however the sense and reasonableness remain constantly Indian. Mahapatra's social concern keeps itself alive in the poems managing the issues of neediness, political disloyalties, the recklessness and lack of concern of the favoured, careless points, an ambiguous future laying on individuals who have taken to untruths, disposing of the goals of Mahatma Gandhi. The weird memory of the major authentic misfortunes tolerated by India, similar to Gandhi's demise from the projectile of a Hindu patriot basically, fills the writer with an intense feeling of misfortune. Troubled with an agonizing consciousness of his past, the writer looks for compromise with the inconvenient history in the poem the Bare Face:

Here old widows and dying men
Cherish their freedom,
Bowling time after time in obstinate prayers.

Jayanta Mahapatra's poem exhibits a list of some irritating indications of life in a nation, which is an individual sufferer of the Third World nations, where hunger, malady, destitution, unethical behaviour, and defilement are ever-pursuing dread, from which it is hard to getaway. "It is this intense craving that brings unexpected passing, ethical quality is sold, moves ladies toward whores, and drives a smooth Naxal young lady brutal"²⁰. Jayanta Mahapatra's poem approaches the requests of the present-day world and brings into play a cutting-edge sensibleness in standing up to the blankness and frustrate of the occasions; he is such a poet who is moved by both the inner and outer truth around him - dry season, starvation, plague, malady, abuse just as the truth inside, in particular loss of confidence and the breaking down of the advanced awareness. The contemporary reality and its social shapes

are his fundamental concerns. “The writer’s appearance on an episode of the past, of his local land, is shown through his visit to a burial ground, however, left at present, yet passing on a verifiable occasion of extraordinary importance.”²¹ A decent number of British lives were lost by the episode of cholera at Balasore and the dead bodies were covered in the graves, which later turned into a burial ground.

He would not like to upset history since it is a disaster of a hundred and fifty years back with the graveyard changed to an ‘estranged decay’ over time. “What he is worried about are the unexpected losses of the youth who covers them with the mask of untruth, their lives squashed under the hands of this barbarous plague, threatening the endurance of thousands in our nation and realizing ruin and eradication.”²² Indeed, even today, numerous youngsters pass on, for some reason, and it is the hanging endlessly of the blossoms at the developmental stage which profoundly moves the writer’s heart:

It is the cholera still, death’s sickly trickle,
that plagues the sleepy shacks beyond this hump of earth.

Jayanta Mahapatra has always found himself in a world that is incongruent to the tune of his life. The general public is harsh in their behaviour and invites situations like hell. A circumstance where honest goals critically hastily carried. Be that as it may, he is enabled with the god-like capacity to revamp his castle on the fragments of a society, which has shockingly got side-tracked. His adoration and worry for his general public and the welfare of his kindred beings have not evaporated, similar to the expressions of his poem to communicate them. “He takes up the huge undertaking of working as the social representative of his nation. To uphold the respect and magnificence of the country and set up an intense battle against all odds to hold it at any expense.”²³

He is certain that his poem could never neglect to reflect the contemporary social reality and make a binding together sense which would remodel present-day presence to a place of greatness. The writer here broods insightfully over the vestiges in our way of life. There are ruins all around, with ‘diminish inside of fantasy’. A natural picture is additionally exhibited in ‘Indian Summer Poem’ which happens in a similar volume:

over the sloughing of the sombre wind
priests chant louder than ever
the mouth of India opens.

Socio cultural-diversity depicts different types of cultures, customs, traditions, and subcultures in the poetry of Jayanta Mahapatra and A.K. Ramanujan. “The crude essence of Indian poetry revolves around the life of common and rooted people of the Indian sub-continent”²⁴. These two veteran poets have covered a wide variety of people living in various situations. The Indian social life and social structure are so closely associated that we cannot separate them.

The separation of social life and cultural structure seems to be two sides of a coin. They cannot be isolated from each other, and if it happens, it would be a great loss to the wholeness of Indian spirit and national integrity. Mita Biswas says, “Multiculturalism is the most durable feature of the Indian way of life.” There is a huge diversity in every walk of life. It may be traditions, tastes, manners, customs, foods, festivals, celebrations. There is an authentic representation of reach and multiple diversity in the masterpieces of A.K. Ramanujan and Jayanta Mahapatra.

The structure of the poem is very systematic and bears essential elements; the meaningful structure covers all aspects of myths, metaphors, folklores, folktales, and legends. The reference to the construction of the poem is symbolical and allegorical, which is a phenomenon of Indian culture A.K. Ramanujan is truly a multidisciplinary scholar. Language appropriateness and fluency are vividly seen in all three major languages Tamil, Kannada, and English. His efforts in translational work are phenomenal. The sense and image of loss are closely connected in his poem ‘of the mother.’ The representation of the relationship seems to be very clearly co-relating his loss of something he has ever possessed. The poet turns nostalgic and accounts for various phases of his mother’s life.

A.K. Ramanujan is obsessed with the notion of his family heritage and memories of his childhood days. He could perceive the desire, pleasure, and paying through the growing age of his mother while she was a youth, middle age, and old age. He co-relates social aspects, women’s attire, and jewellery through the lines of this mesmerizing poet. The poet’s memory is very sharp, and he has noticed the earrings studded with diamond and silk garments, is mother is wearing during her youth age. The poet recalls how her mother was quickly accomplishing household works to get back to the cradles to pacify the young babies. The time came when the physical strength of his mother decreased and the saree was loosely fitting then; it was appearing as if a bird’s feather is hanging upon any of its wounded wings.

The present life is contrasted quite unfavourably with the beautiful past. Which bears the age-old truth that beauty vanishes over time. The description in the poem glorifies the meaning with the images of 'kitchen flour,' 'grain of rice,' and 'crying cradles.' These images are representational that narrates the engagement of women in various household courses like cleaning, caring, cooking. The imageries depicted in these literary works connote the sidelined voice of women in society.

Their participation in social occasions is also marginalized. A.K. Ramanujan is always found to be the striking hammer breaking and joining the reasons and emotions. This is simply done to bring up resisted and non-resisted situations. He is completely lost in the whirlpool of childhood memories. His stay in the USA makes him remember the sight of swing and children swinging it. The sites of Indian sub-continent are of great pleasure, which cannot be found easily in the USA. It is not only the poet who lives there who finds it's very difficult to forget the childhood days where she has lived in India.

He has represented the emotions of his adolescent days giving different images in his poem. He denotes a voice of helplessness when he finds his cousin does not find a place left for swings. He finds himself in a miserable condition when he finds a simple situation of a common occurrence. He celebrates his childhood days that he has missed long back, but the memories are quite alive.

A.K. Ramanujan is very particular about the language and vocabulary used in his poem. He expresses a great awareness of semantics and semiotics. It is obvious that he is very careful about the choice of words, and there is in real-life situations. He always exhibits a beautiful understanding and sound arrangement of words that bear a specific context. A.K. Ramanujan has achieved mastery in situations and places. The narration of the situation and place is tied up with great care and knot of meaningful words. Sometimes thoughts that are strange and difficult to understand though meaningful, are presented with great comprehensiveness. He knows how to manage words and phrases and how to paraphrase his emotions and situations. Sometimes it is not very easy to comprehend the multi-dimensional context of his poetry.

The meanings of the words are not necessarily going with dictionaries; it is poetic quality specifically of A.K. Ramanujan, that the words do suggest different aspects, unlike its best meaning. "Sometimes a sudden sneeze of someone turns to be great news and a word of

common use becomes more meaningful than always for some special context. A.K. Ramanujan has composed some love poems but they have not received an equal response like other poems as they deserve”²⁵. However, the love poems are remarkable for their quite deep emotion, and These poems were perhaps based on personal experience.

3.4 Suggestive Majors

A.K. Ramanujan is a family poet, and he understands the social binding and integration of every one of us in the bondage of family relationships to the very next level of social harmony. The essence of marriage as a pious institution has a great significance in many contexts of social and family life. The procedure and consultation of marriage, the process of matching the horoscope of both the boy and girl in the Hindu community, is not less than a traditional practice or a ritual. The present-day society presence a different definition of marriage and sex. The determination of sex and killing the baby in the womb is an ugly practice. The concept of child marriage is symbolized happiness and innocence, and to restore the natural order of birth of both sex the poet is presenting the sense of innocence that child marriage bears. The equal ratio of males and females is necessary to carry forward the legacy of relationships and affairs in the world. The memories in the poet’s mind are quite lively, and he is obsessed with his Indian past. He is unable to skip any small activities that he has undergone during his childhood days even in three-decade of his stay in the United States.

He is regretting and behaving like a child in the very first approaches and writing of his early poems. The poem ‘Still Life’ is a superb exhibition of craftsmanship where he handles the intensity of languages, common imagery, diction, assonance, and other literary devices and effective communication. He has recaptured soul, heart, love, and many other scenes in his photogenic memory. He is exhibiting a complex blend of cross-cultural relationships. The relationship is like a celebration of multiple cultures. In the Indian context, the relationship becomes more important where a relation is not restricted to physical or blood rather to emotion. Some of his masterpiece poems make the reader find sociolinguists and psychologists.

A.K. Ramanujan is always taking care of contexts, the situations which are closely linked with situations where sensitive thoughts and emotions are a celebration. The readers find a perfect combination of symbols myths and metaphors in his poet. “This is a stylistic

technique that helps to heighten the intensity of emotions and complexity of thought in a very comprehending and simple day-to-day common practice of vocabulary.”²⁶

The presentation of images is so realistic that it gives an impression of the audio-visual effect. The ambivalent symbols provide nutritious consciousness for the thought process and throughs light on the different capacities of the human body to respond to the different situations that a man possibly crosses. A.K. Ramanujan’s poetry is revolving around Hindu Heritage which is projected as a continuation of tradition and social customs and rituals. Many a time the poet mocks his condition and social existence being a Hindu he is encountering multidimensional, social problems. In the poem like ‘Obituary,’ the poet’s tone is ironic and it does not endorse his nostalgic past. The death of a father does not live much to a family rather a gross number of debts, daughters, and a changed daughter.

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Chapter: 4

Regional Properties

- 4.1. The Concept of Philosophy and Spirituality**
 - 4.2. Quest for self**
 - 4.3. Attitude and Behaviour towards World**
 - 4.4. Exploring Human Values**
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Chapter: 4

Regional Properties

4.1 The Concept of Philosophy and Spirituality

Jayanta Mahapatra's views about Indian religions and philosophy seem to be concerned with the character of its exhibition and expression in the society in standard. He seems at it from a third-person point-of-view. In the beginning, he refers back to the philosophical concepts in Hinduism and Christianity which further is increasingly poignant. In his very own words in 'Door of Paper: Essays and Memories' "these days, inside the early Nineteen Nineties, materials are converting poets are starting to take risks with their poems, on the identical time sharing their identities with the writers of the location. Caste, hunger, violence, and fanatical puritanism are elements of our lives that retain to disgrace us, even these days. it's time that a whole lot of our poetry and fiction quit to be inhibited by using an inexplicable romanticism¹" His concept of religion or God is all-inclusive. It is far humanitarian and philosophical par excellence, getting the nexus of the religion of the sector.

He explains his concept: "I consider a passage from the 'Brihadaranyaka Upanishad': "within the embrace of his beloved a person forgets the whole world, the whole thing inside and without, within the very same manner, he who embraces the self is aware of neither inside nor without" To what end, one wonders toward what grace which eludes me as plenty because it does the self-seeking travellers? One is surprised whilst one observes the sinuous women and men, gods and goddesses, clinging erotically to each other on temple walls; and sensuous figures in granite, they quit there.

For while one enters the inner sanctum, the partitions are bare besides for the deity inside the centre. extraordinary how an experience of an excellent whole is experienced through a synthesis of opposites: through notion and action, motive and impact, via the man-girls principle of Ardhanarishwara: half guy, half ladies On understanding the proper feel of oneness, wholeness of the arena, he satirizes the foolish ideas and superstition in poverty-ridden males and females worshipping the idols with plant life, vermilion powders, etc. the primary collection, close the Sky, Ten with the aid of Ten, has five poems those confer with the philosophical and orthodox standards of Hindus and Christians. 'The Nun' and 'looking on the Instants' point to the concepts of 'being a Nun' in Christianity and organization emigrants, 'exodus' from the Bible. 'Being a nun' is refusing the herbal instincts in people.

So, he calls her 'icy sun'. In 'Curriculum', 'The Indian Eye' and 'The Yogi', he mentions life, death, the idea of 'Punya' and Yogi'. within the first, he notes that events are associated with inappropriate delivery and dying. although the start is an association for lifestyles, it's miles beside the point, and dying itself needs irrelevance.

In 'The Indian Eye', he describes how beggars, round within the society, make anyone assume like 'a sacred god' who elements with simplest a coin and reaps a strong millions of 'Punya'. however, just giving them a coin isn't always a manner. One has to consider the whole eradication of poverty alternatively. 'If you, are not you switch to the wall and cry'. The poet asks the Indians to both have the braveness to face the truth or simply sympathize with them. 'The Yogi' is ready for the supernatural power, a person gets via his tough toiling. Rain of Rites consists of thirteen poems that are woven around the themes of religion and philosophy and they all are about Hinduism. He talks of the 'Karma principle' of Gita, the prayers, the rituals, and rites in Hindu houses. right here, he makes use of the word 'Hindoo' and now not 'Hindu' a fashionable use. He makes use of the mocking tone about the 208 priests inside the temples. 'Samsara' relates to the Karma concept in Hinduism.

The Footnote to the poem describes it as: 'samsara actually means 'wandering' and represents the transmigration of the human soul via infinite reincarnation in human or animal form due to correct or bad karma (behaviour)' inside the poem, he portrays a truthful Brahman ready out of doors the temple who's proud being a Brahman. Then, "A prayer falls to wander around the deserted goals of the soul" which makes the terrified men assume and a person begins to begin again inside the middle of this beyond and sees no quit to it". They think of them beyond and begin 'to start in the direction of a better start' however there is no give up to it. The image of the priest is repeated in other poems as-'The long-haired priest of Kali' and "monks chant louder than ever: the mouth of India opens". The title poem 'Rain of Rites' describes the importance of rites, rituals in India. In his essay, 'Containing the arena that contains us',

Mahapatra discusses the 'Indian summer season Poem' as 'once I referred to the mouth of India and stated that it 'opens', the statement could address the starvation of human beings, spiritual of route (the bodily one being usually there, and can't be denied even these days), and which opens inside the way of a fledgling opening its mouth. however, this one is the greater obvious that means. A poet might usually like to speak in parables and speculative phrases. And it's far-right here that a deep-rooted Hindu myth comes into being, with the

concept or photograph of Krishna beginning his mouth on the battlefield of Kurukshetra and revealing the closing truth to Arjun. likely each Indian has come into contact with the Mahabharata and the Bhagavad Gita, and may thoroughly connect this 'mouth of India' within the poem with Krishna's revelation without effort from his or her aspect'.

He has explained his very own thoughts about the mythological and philosophical importance of Mahabharata and Bhagavad Gita. similarly, he states that the rain of rites comes across the sky from heaven; however, earlier than attaining its objective, it turns upon its gray cloud- 'The stale air of formality sits at Angel's wings'. something pulls him returned; so, it is hard to overcome. Then, the Hindu rituals are talked about in the poem's 'ceremony', 'paying attention to a Prayer', 'Ikons', 'principal Temple Street, Puri', shifting ', and 'somewhere, My guy'.

He mentions the rituals of studying holy books, ringing the bell, the prayers, worshipping the ikons in Hindu homes, and day by day habitual rites of their homes as follows: 'the sacred plant in a Hindoo home cow and scabbed stone, a dark rock of answers and air' 'a person bathes at sunrise with ardour, pluck some holy flora, sit all the way down to worship motionless on a mat' A cow and a scabbed stone, the image of Vishnu are worshipped in each Hindu residence. The sacred plant of Tulsi is also discovered in the front backyard of a Hindu house. The Hindus typically shower at sunrise, worship the ikons with flora, and performs 'dhyana' with the aid of sitting motionless on a mat.

The procession of Durga is a part of the social life of Hindus. They worship "the ten-armed clay Durga framed in a mythic past carried slowly by twenty-four tired men". This procession moves on the road and the god's curved eye makes him consider pilgrimage. within the poem 'myth', he is as if hypnotized by using the holy surrounding, and all of a sudden, a 'sadhu' asks him, 'Are you a Hindoo?' and he feels guilty of his not being so. He refers additionally to the Hindu rites at the loss of life of a person. each pious Hindu wishes that he has to be cremated on the holy shore of 'Swargadwara'. if so, he's welcomed inside heaven. while he sees the widowed women ready at the primary Temple door to be opened, he recollects his mother whose final wish changed into to be cremated in Puri. Being a Christian, her wish stays unfulfilled; but, over again, he asserts his roots in Hinduism.

The poem, the relationship is greater about the myths and historic references. It asserts some instances approximately the faith and philosophy. at the same time as relating to the Siva fable, he describes Siva as a god of destruction. In Section Seven, he refers to five shades and

six blind men which constitute five elements of the human frame: Earth, Water, Fire, Air and sky and Shadhripu, six enemies of humans: Lust, Anger, satisfaction, Greed, choice, and Jealousy, in Hindu Philosophy. Section eight speaks of: - “this is the real frame: raging pachyderm with the loopy testicles, purple and wild, the lusting god of the blackest Siva night time” here, he speaks approximately the birth of a mammal via testicles and ovaries and refers to the god of Lust, Madana, who changed into burnt by way of Lord Siva and in section Twelve, he clears his concept of start and demise. “To your dance is my elusive delivery, my sleep that swallows the green hills of the land and the crows that quicken the daylight in my veins and the stone that watches my disappointment fly in and of my deaths, a spiritless soul of reminiscence” The spiritless soul of memory, moving in and out of him, makes him stay and die every moment. In *Burden of Waves* and *Fruit and Whiteness of Bone*, he further elaborates the concepts of beginning, rebirth, death, and different rituals in Hinduism.

He also expresses his embarrassment for now not being a Hindu. The birth of a fruit of a palm is superbly defined in- ‘per week before the fruit of the palm become water inside its pearly shell’ In ‘speaking of dying’ and ‘evening Ritual’, he underlines the inevitability of demise. ‘Due to the fact all people believe that it moves us, and but nobody believes it until we discover ourselves’. inside the poem, ‘A Letter to Kazuko Shiraishi in Tokyo’, he talks about the demise of a woman raped who strictly followed all the religious rituals, “She had been fasting scrupulously each festival day, failed to even contact fish Mondays and Saturdays too and returned with the goddess vermilion roaring on her amber throat”

In his opinion, God can’t update the hunger poverty, vacancy, and meaninglessness inside the existence of bad and helpless Oriya people inside the later collections, *Shadow space*, and *Random Descent*, he appears to be keen at the dependence of people on ‘god’. in the former he depicts the story of Ahalya who can’t satisfy her want to feed her son morning-milk curds. She expresses her agony for God’s absolute silence. further, while speaking about Bala Jani, a person who is an inhabitant of a far-flung vicinity in Orissa, he refers to ‘Karma’ “you did not smile in any respect, status nevertheless together with your karma for your belly” As a poet, he feels his duty to rouse sympathy within the hearts of the readers.

The event of Kalahandi, in which a few Christians were burnt by the humans, deeply hurts him- “there was not anything to job my memory of the opposite earth, seven hundred miles away, frightfully unfamiliar, of six of a family screaming loud in a flaming shadow, they had

some other course.” ‘The Ashes’ also refers to the identical plight. He adds that his father could not explain the arena. He defined it best because of the chic.

In ‘Radom Descent’, he repeats the event of his grandfather’s embracing Christianity at the verge of death by using hunger in ‘Rice’. He, once more, feedback on the overwhelming priests who make “the god hides within the darkish as an alien” He suggests additionally that if the gods are notion to be present in stones, injustice is viable. In ‘Declining Gods’, he offers god as ‘higher than a lie’ and “A God of concrete walls can not need what he doesn’t realize exists” via his creativeness, he has attempted to deliver out and the half-truths into truth for which he had to force himself “from mystery to secret, mirage to mirage” And inside the poem ‘Making No secret of dying’, he argues about the death of his soul. it’s miles Random Descent of his self from lifestyles to loss of life. It justifies the name of the collection. In near the Sky, ten through Ten, he offers his arrival in the world ‘last the doors’ of apocalyptic give up at the back of. Then, he undergoes the Rain of Rites that is full of the incident and invocations of the faith and philosophy.

Relationship attempts to say his relations to God, myth, and history. The tension of lifestyles in the surrounding, the poverty, and starvation make him endure the burden of Waves and Fruit. In Whiteness of Bone, he realizes the vacancy of human lifestyles, the secret of beginning and truth of death to be not unusual to all like the whiteness of bones, the real essence of life. The shadows of numerous events, favourable and detrimental, darken his lifestyle. “I wake, to shadow space, possibly to look at the sky come floating into the mild, the various unknown breaths of the lifeless in this united states of America of mine, home to the home of vows that stifle in its morbid, starving hold close” and in Random Descent, he desires that the demise of his soul must be stored secret, This death can’t find where my frame is, it’s miles the only death I have to preserve mystery to myself This loss of life is darkness wherein kids keep gambling and shouting.

Spiritual variety explores the construction of spiritual diversity inside the poetry of A. K. Ramanujan, Jayant Mahapatra. India is a deeply orthodox country inside the world. Religion is vital a part of the social and cultural lives of humans. it’s far the way of existence for the humans. The religious ideas, faiths, ideas, and techniques of exercise find their expression in lots of time-honoured sports, poetry being certainly one of them. there may be a divinity inside the orthodox man or woman in their poetry and the inter-non secular communicate transcends the semantic and geographic barriers. The bearings of comprehensive diversity in

religion are discernible inside the works of those poets as an oriental hope for the rest of the arena. The range of religion determines the future of different orthodox groups. The procedures, the methods, the methods and the manner of practice, and the tenets of one's religion may also differ however they lead us to an identical destination. The spiritual narratives constitute the multifaceted dimensions of contraries in particular in his bhakti poetry, but his unique poems abound even greater in relying on and the idea of religiosity.

Ramanujan appears to have arrived at reconciliation with lifestyles' contrarities. "In his poetry, the spontaneity of faith and notion, worship and reverence, preaching and practice overthrow the spiritual differences, for that reason developing an emotional integration among the human beings."² As an Indian expatriate in U.S.A., he deals with Indian revel in and his poetry is the great expression of Indian sensibility. Ramanujan celebrates religious variety with moral, ethical, and orthodox sensibility. His work famous the Indian sensibility as a weird combination of the east and the west. He did not element with his Japanese roots regardless of western education. He had a brilliant love and respect for Tamil tradition.

As a result, there is a profound influence of Hindu history in his work not simplest on poetry however his essays are also tales to it. As a Professor of Linguistics in Chicago, the spiritual and cultural values usually clung to him as a first-rate ardour with a feel of conviction. He has his roots in Hinduism that is a historical religion. but his prolonged contact with the American way of life made him equally aware of the black holes within the faith of his birth. however, it's far sizable to notice that he did now not observe the faith of his beginning as a blind follower. The dominant themes in Ramanujan's poetry are Indian myths and history, Indian humans and their customs, and rich cultural and orthodox historical past. He regularly returns and hotels to local themes and traditions.

The poems which include 'The Hindoo: he doesn't hurt a fly or a spider both', 'The Hindoo: he reads his Gita and is calm at all occasions' and 'The Hindoo: the best chance' are all indicative of Indian orthodox background. In his poem, 'The Hindoo: he reads his Gita and is calm in any respect occasions'; Ramanujan is famous for the inbuilt orthodox predilections and propensity to weigh the software of religion within the existence of a Hindu. The Gita is a religious text. it's far a holy book. Ramanujan's coping with the subject matter of The Bhagavad-Gita in this poem is maximum placing. "The Bhagavad-Gita is one of the noblest cultural and religious heritage of mankind. It has shaped the lives and thoughts of limitless generations of males and females of this international³". Ramanujan has proven the feel of

the belongingness to this treatise inside the title with possessive noun 'he reads his Gita'. A close and cautious examine the identity of the poem famous that the tone and tenor of the poem are truly sarcastic. "A Hindu is continually faced with violent interiors and is calm out of doors at all events. The Hindu has been shown as a passive onlooker and a mute spectator: I have found out to observe fanatics without envy as I might watch in a bazaar lens houseflies rub legs or kiss. I take a look at wounds lightly."⁴ Ramanujan, even though a Hindu himself has no conventional attachment to his religious network. as a substitute he has a sharp eye for meaningless rituals governed not with the aid of purpose however in large part through blind religion: At this party heads don't have any noses, tooth near upon my heart: but I come unstuck one hundred and stand aside.

The identity, 'The Hindoo: he reads his Gita and is calm in any respect activities' is suggestive and illustrates the truth of the matter as stated hitherto. The capitals 'The Hindoo' and 'Gita' are subordinated through the smalls 'he reads his' and 'is calm in any respect activities'. The nouns 'the Hindu' and the 'Gita' are juxtaposed with the pronoun 'he' and the possessive noun 'his'. it's far further complicated via the conjunction 'and' and the rest desires no further explanation. A Hindu is depicted as an agitating persona who can move berserk on the time of crises. The poet after declaring that he does no longer surprised when he sees correct and evil, further writes: I simply walk over the iridescence of horses after rain. Knives, bombs, scandal, and cow dung fall on girls in wedding ceremony lace: I say not anything; I take care not to brag. one of the distinguishing functions of Ramanujan is the projection of pictures through which he conveys subtleties of lifestyles shrouded in harsh realities.

The weird snapshots of knives, 'bombs', and 'scandals' are interwoven with the gentleness of 'ladies in wedding ceremony lace' and 'little boy's face'. Ramanujan's situation with history and reminiscence takes various forms. He frequently appears to be carrying on a quarrel with British colonial and modern India. Bruce King opines that "The 'Hindoo' is the British stereotype of the Hindu as a passive believer in karma" The modern man prefers a state of no activity to activity. he's inert to metaphysics. The knowledge of karma yoga is hardly ever known to him. Ramanujan is likewise privy to the religious message and the significance of The Gita in the life of a Hindu. it's miles profound religious story and unique the various philosophical literature of one zero one the sector. however, the modern guy does not understand the importance of performing his duty in the spirit of selfless action. the will of the Lord is fulfilled inside the selfless motion of the person. however, Ramanujan does no

longer finds the modern guy suit for Karmayoga. The principle located in that famous and oft-repeated shloka within the 2nd chapter of The Bhagavad-Gita is beyond their comprehension. The English translation of the verse is given as: “You have a proper to carry out your prescribed obligation, however, you aren’t entitled to the movement. in no way recollect yourself to be the motive of the effects of your activities, and by no means be connected to not doing all your obligation.”⁵ The modern guy is stuck inside the skein of self and cannot carry out the motion as propounded by using Lord Krishna inside the holy e-book.

His poems speak before they may be understood. Jaidev is apt to say, “Even a poem in opposition to communication cannot help speaking something, despite itself. The Swastika image represents the spiritual sentiments of humans and the faith associated with it. The swastika is the maximum powerful and auspicious sign in the Hindu faith. It brings prosperity, wealth, and appropriate fortune. Commenting at the Swastika 105 symbol Bruce King says that, “unaware of the racist atrocities of the Nazis based on their claims to be an Aryan human, he abruptly sentimentalizes a swastika.”⁶ The vertical traces in Swastika suggest the self-present Jyotirlinga. The horizontal traces imply the expanse of the universe. The signal has special importance in Vastu Shastra.

The lines vertical of Swastika must no longer be slanted. They must be drawn immediately handiest then it becomes auspicious. It is miles believed that Hitler used immediately as well as slanted Swastika, therefore, succeeded at some locations and defeated at others. The mysterious electricity or electricity of the auspicious signs and symptoms can be measured in gadgets. The gadget which could degree it’s far referred to as Bovimeter. It became invented by way of the German scientist Unrest Hartmann. according to

The poems written are in reality observations and perceptions of the Indian milieu through an expatriate in America. M. K. Kaushik in his paper, A. K. Ramanujan: Indian coronary heart, Western thoughts says that, “Albeit the bodily separation, his motherland with its wealthy cultural heritage tethered him to his indigenous roots. Box and reared up on Indian soil, he changed into au fait with the social, spiritual and conventional context.”

The poems ‘Snakes’ and ‘A River’ replicate the Indian sensibility and sensitivity closer to things which might be held sacred in India. The snakes and the rivers are deified and honoured in the Indian culture from times immemorial. Snakes are worshipped as a brand of Lord Shiva and rivers are considered as natural, holy, and divine. In India, the last rites for the useless are carried out on river banks and ashes are immersed in the rivers. Ramanujan

gives balancing perspectives of the state of affairs without dropping the sight to the living realities of the Indian society. He exposes the irrational and impractical practices associated with those archetypes. to quote Kulshreshtha, C over again, “As an American Indian, he could fathom the triviality of such beliefs and consequently assays to expose the lack of awareness, impracticality, and exploitation of people on orthodox spiritual grounds.”⁷ The poem, ‘Snakes’ depicts the insensitivity of the narrator’s mothers and fathers imparting milk to snake but they’re indifferent and forget about the hunger of the snake-charmer: A basketful of ritual cobras comes into the tame little house, their brown-wheat glisten ringed with ripples. They lick the room with their bodies, curves uncurling, writing a sibilant alphabet of panic on my floor. mother offers them milk in saucers.

The snake-charmer dangers his life to earn his livelihood. He exploits the rituals to feed his family. The poem is a satire of the indifferent mindset of the people towards their fellow beings. Their subculture, orthodox beliefs, and traditions respect rituals extra than humanity. The human beings blinded by using religion have a look at fasts, keep away from ingesting however of their pursuit to delight the deity they consume the humanity uncooked. The mother and the father in the poem are proven apathetic and unconcerned: “She watches them suck and bare the black-line layout etched at the brass of the saucer”. there may be an underestimation at the end of the poem when the poet changed into a child and trampled the snake below his feet. It, indeed, is anomalous and paradoxical that a creature once honoured and supplied prayers, perishes underneath the ft of the poet. The revered divine and sturdy item of worship lie lifeless and the fearless frogs and flies hop and hum upon it: Now frogs can hop upon this sausage rope, fly within the solar will mob the appearance in his eyes, and I will stroll via the woods. The quandary is honestly portrayed here because the creature that made heads bow down lays useless at the toes of man. above all, the credibility of the rituals is shattered.

In Christian mythology, a snake led the fall of guy from heaven. unlike the Biblical allusion as English archetype, the Hindu mythology is replete with times in which snakes are worshipped and a competition named ‘Nagpanchmi’ is widely known. it’s far an afternoon of worship and snakes are fed with milk. Hindu mythology is full of allegorical references to snakes as ‘Sheshnag’ and ‘kalianag’. these complete patterns within the spiritual narratives have sooner or later brought about the worship of snakes as divine creatures. In ‘A River’ the poet talks of the river Vaikai in Madurai. Madurai, the start town of the poet, is a hub of Tamil civilization. The poet has high-quality respect for this historic town. He recognizes the

prosperous and bountiful nature of the river Vaikai as it used to be in historical times. The poem starts with a tribute to this sacred and spiritual land: In Madurai, towns of temples and poets who sang of cities and temples. The poet stops and falls quick of words to reward the river attributable to the harsh and hidden realities of the city and its human beings.

The Indian summer is harsh and cruel. It dries the river to a trickle in the sand: “every summer a river dries to trickle / inside the sand”. there may be a corresponding impact of the river on the humans inhabited by the land. In Indian mythology, rivers have constantly finished the function of purification by washing away the polluted and the filthy. however, the guy in the modern world has polluted the rivers past their recognition. The waste and toxic cloth within the name of the industrial revolution continue to be unabated. The reckless mindset in the direction of the lifestyles give as a result endangers the biodiversity of the place. The river Vaikai indicates its displeasure in floods. The errant and wayward behaviour is depicted inside the way the three village houses, multiple cows, and one pregnant lady have washed away with the aid of the flooded river. that is how Ramanujan depicts the wrath of the river: it carries away in the first half-hour three village houses, multiple cows named Gopi and Brinda.

The three village homes, multiple cows, and one pregnant woman dropping their lives in flash floods are all symbolic of lifestyles, hobbies, values, and goodness. The names of the cow's Gopi and Brinda endorse the perfect association of Lord Krishna as a cowherd boy playing flutes and flirts with the Gopis. “The poet had nowhere mentioned the name of human man or woman however he gives the cows names of divine figures. this is to deliver the importance of the cows to the villagers; the cows are sacred to the villagers and also their important supply of livelihood.”

Ramanujan concludes the volumes of his poems The Striders and members of the family with a poem named ‘Prayers to Lord Murugan’. Murugan is an historical Dravidian God. it's far a God of splendour, fertility, pleasure, love, children, and warfare. The poem depicts the diversity of roles assigned to a single deity. it is also very odd how an unmarried deity can discharge all of the duties. God is liable for the diverse assignments given to Him via his devotees. physically he's represented as a six-faced god with twelve psalms. The twelve palms obliquely recommend three sixty-five days. The numerology in addition shows a duration of three hundred and sixty-five days. The inference may be drawn that the Lord is busy discharging the responsibility of his divine presence spherical the clock. The poem

abounds in six sections. throughout the poem, the poet greets the Lord as ‘Lord of new arrivals’, ‘Lord of inexperienced developing things. Lord of excellent adjustments and ‘small cells’ ‘Lord of headlines’, ‘Lord of the sixth experience’, ‘Lord of answers’ and ‘Lord of solutions’

4.2 Quest for self

In Indian mythology, Shiva is one God of the Trinity also called Mahesha. the opposite two are Brahma and Vishnu. The conventional roles assigned to them are Brahma because the writer, Vishnu because the Preserver, and Shiva as the Destroyer. Shiva is likewise worshipped within the form of the lingam, a cylindrical votary object this is regularly embedded in a yoni or sported dish, together they symbolize eternal technique of advent and regeneration. The ‘white Bull’ refers back to the Nandi Bull, the leader attendant of Lord Shiva. it is very interesting to be aware that in India every Shiva temple has the determination of a white bull on a raised platform. The bull is proven sitting humped going through the entrance door of the temple. in line with the tradition, the bull keeps strict vigil over the symbolic shape of the Lord. thru the apt usage of myths and legends, Ramanujan unravels some other widespread aspects of religious variety within the series of Mythologies poems. Considered psychologically, they pertain to Jung’s word collective sub-consciouses.

In reality, it is a country-wide memory as vintage because of the Vedas. The myths exist in our society as a continuum. They function as the everlasting and recurrent expression of archetypes. Northrop Frye is the eminent mythopoeic critic in his e-book. Anatomy of criticism writes: the sector of legendary imagery is commonly represented via the thought of heaven or paradise in faith, and it is apocalyptic, in the sense of that word already explained, a phrase of overall metaphor, in which the entirety is potentially equal with the whole lot else, as even though it has been all internal an unmarried infinite frame.

The re-interpretation of myth, artwork, and philosophy is some other outstanding function of Ramanujan’s poetry. His e-book. The Black chicken, the gathering of poems, offers a redemptive vision. The imaginative and prescient is for the integration of the values lost within the spiritually tormented society. however, the poet does now not lose wish and in a positive observe aptly titled his last poem as ‘fear No Fall’. The poem tells the story of Arunagiri, a notable Tamil saint. In his adolescents, Arunagiri spent cash extravagantly on ladies and wine. The poem starts off evolved with the extravagant habits of the saint and the way he was given ensnared in the highly-priced extravaganza. He changed into entrapped

through the womenfolk: until one of them sucked him dry of all juices, gave him syphilitic sores in all the wrong locations, and threw him out, a peel of many colours on the garbage heap. The role of the girls degenerates right here who sucked the saint dry. They gave him syphilitic sores and threw him out as a waste material on the rubbish heap. however, the tale has the other facet also. to quote Surya Nath Pandey, “whilst tracing the graph of the saint’s orthodox summit the poet narrates how his bohemian appeal for women ultimately culminated in his sainthood.” Ramanujan stocks his feminist worries and has portrayed the two aspects of the women. in this poem the dominant aspect is their association with Arunagiri which transforms him from a truant to an outstanding saint.

The poet desires to carry the strength and weak spots of the human character via the allegorical characters. on the same one hundred twenty-five time he appears to juxtapose it with the Christian idea of the role of a woman that affected man’s fall from the Eden. Surya Nath Pandey similarly observes: “therefore, the poem marks a qualitative difference in feminist credo among the practitioners of monotheistic religions and people with a multiplicity of divine avatars.”

In an imaginative and prescient, he is advised to sing of Murugan with the aid of an antique man. The vintage guy gave him the primary line of the verse. As a result, the wayward Arunagiri turned into converted right into a saint. The poet also hopes to pay attention to a voice as heard by the saint to keep away from the fall: while a voice both within and without said, ‘fall, fall, you’ll by no means fear a fall again. Fall now! Ramanujan’s poetry mirrors the myriad range in religion ranging throughout several diverging planes. through his poems, the poet constructs the numerous aspects of religious variety in its inclusiveness.

The Indian feel and sensibility are reflected in the use of myths, traditions, orthodox practices, records, metaphysics, and philosophy. on occasion, Ramanujan is sarcastic and sceptical in his Hindu poems as mentioned in this chapter. Niranjana Mohanty is apt to say that: From the exam of the poems related to religion, it’s far obvious that Ramanujan, whose beginning lies in the South Indian Brahmin circle of relatives, as an innovative artist can rarely afford to stay silent on those components of faith which have skilled a steady degeneration. His ironic stance must now not be adjudged as an invective in opposition to Hinduism. “As an innovative writer, he has every right to debunk the follies and foibles which lie deep within the matrix of faith or society or subculture at huge. Jayant Mahapatra’s poetry embraces an extensive variety of religious subject matters.”⁸ To venture these subject

matters, he chooses the Orissa panorama representing India's rich culture and spiritual background. Mahapatra is very aware of his surroundings and vividly portrays the variegated Orissa panorama throbbing with religious fervour and fanfare. Mahapatra's creativeness is constantly fashioned by his down-to-earth approach to the soil of Odisha.

In his invocation to the land of his blood and upbringing, there is a religious and cultural recognition of the human beings reflecting their aspirations and attitudes. In this scheme of consciousness, the gods and goddesses locate the incredible place of importance depicting the religious lives of human beings. "Mahapatra celebrates human relationships on many planes. In his poetry, he appears to absorb, assimilate and then explore all this is quality a number of the religion of the sector. For this reason, he rises from general to particular and from there directly to conventional."⁹In an 'Autobiography of a Yogi' similar views are expressed by Paramahansa Yogananda. In keeping with him, "religion is established and it is one. We cannot probably universalize particular customs and conventions; however, the not unusual detail in religion can be universalized, and we may also ask all alike to comply with and obey it."

Mahapatra stories the outdoor world as a significant stage of religion, rites, rituals, myths, and legends. He identifies them as a vital part of peoples' each-day chores. He expresses his spiritual sentiments through the various use of symbols and photographs. On the whole, the titles of his poems are indicative of how the outside world of the Indian landscape and its assets and assets come to be the sturdy point of radical diversity. "Jayant Mahapatra holds the novel views of the development of variety in his poetry. Jayant has claimed over and over that he is an Oriya poet who takes place to write in English. He has been closed to his native roots¹⁰". The repetitive use of the landscape, records, the faith, and Indian themes are his marked preference, and is usually preoccupied with origins and roots. Mahapatra commenced writing poetry at the age whilst people prevent to put in writing poetry.

He came very late to poetry. His first book of poetry, *The Sky Ten by way of Ten* seemed whilst he changed into 40 years of age. He is bilingual, writing each in Oriya and English. However, he did no longer recognize the battle and interference of tongues militating against the medium and mode of expression. He had an inflexible Christian upbringing in a dominant Hindu religion outside. The festivals and the fairs, the feasting and fasting and the bending and bonding, in conjunction with others represented the manner of lifestyles for him also. Rohini Mokashi-Punekar in her explicatory essay, 'The Self, The Poem And the world:

Jayant Mahapatra' has rightly said, "it is perhaps the poet's feel of being part of both religions-Christian and Hindu, at the same time as at the same time part of the teeming impoverished hundreds of thousands of India that resolves itself right into a type of ruminative exploration of a relationship among himself and the outside world¹¹". The poem, 'dawn at Puri' Mahapatra depicts the pathos and the incongruities in the faith. Sometimes he may be very crucial and sarcastic that faith rather than giving solace and mitigating struggling of the negative and destitute, offers them ache and indignity: White-clad widowed women past the center of their lives are ready to enter the fantastic temple. Their austere eyes stare like the ones stuck on the internet, putting using the dawn's shining strands of religion. further, in 'paying attention to a Prayer', the poet concludes that the prayer of the underprivileged falls on deaf ears.

The gods and the goddesses, as people accept as true, concentrate on the voices, however, their faith is damaged through the codes of behaviour that has detrimental utility to the poor, downtrodden, and socially marginalized. it's miles social production constructed using the priestly class for the chosen few. there may be a pervasive feeling of ache and struggling even inside the chimes of the ringing temple bells: Stone cuts deep a bell trembles touched through the ache of countless human beings across the temple rectangular the wind that determines my shoulders has nowhere to go: neither silence nor a solution. Jayant's different poem 'The religion' displays the religious faith and fervour in a temple metropolis, Puri. The poem affords an ironical state of affairs on the sanctum sanctorum of the temple amongst those gifts at the altar of God are a cripple, a clergyman, and the speaker himself.

The cripple is uncertain of receiving divine benefits, even though he's there for he is encircled and his logic and reason are outmoded by means of the religion. The priest then again is busy receiving and presenting the matters of oblation presented to the deity. He does no longer have time to listen to the prayer. In 'doorways' the poet is visible attending to the 'mystic carvings' of his beyond. In a way 'doors' signify the plurality inside the rely on religion suggesting adhesiveness and co-habitation. The poet visualizes such a lot of doors before him. the choice is open. The doorways of every religion are open and ready to welcome him with open hands: so many doors before me and every unmarried one open, yet one cannot enter, strolling silently through a door.

Mahapatra seems to uphold the secular spirit of the religion which will convey order in the spiritually tormented society. In reality, he thinks of the existence of past man-made doors on

a metaphysical word. on the equal time he's aware of his grandfather's conversion into Christianity: What lay past these doorways? Fossilized specimens, old bones, mystic carvings of a religious beyond? Jayant changed into indebted to the beyond. it is important to mention right here that in 1866 there has been famine in Orissa. His grandfather selected to embrace Christianity as a remaining resort to live on in a famine- part of us of a. in keeping with M. K. Naik, "Poverty and famines were incredible possibilities for triumphing Hindu souls for Christ. A handful of rice sufficed to make a conversion; such humans then got here to be called 'Rice Christians'.

Famines naturally yielded a bountiful harvest; it's far on a report that poet Jayant Mahapatra's grandfather become 'Famine Christian'. His poem, 'Grandfather' is a sworn statement to it. it is autobiographical. The poem sketches the sensitive records of his grandfather's conversion into Christianity. it is very thrilling to note that Mahapatra adds the following words under the title of the poem 'Grandfather': (starving, getting ready to death, Chintamani Mahapatra embraced Christianity for the duration of the terrible famine that struck Orissa in 1866). these phrases are written a hundred thirty after the title show the repressed psyche of the poet. Paniker, Ayyappa K in his important er, 'a more in-depth have a look at the Hidden Psyche of Jayant Mahapatra' writes that, "His indeed Christian psyche lay dormant like a volcano only to erupt at a later stage in poetic career. via this eruption, a new Jayant Mahapatra turned into box and we see the warfare of his psyche inside the poems."¹²

The conversion has been exceeded over to the era subsequent as a circle of relative's records: The yellow diary's notes whisper in vernacular They sound the forgotten postures, the cramped cry that forces me to pay attention that voice. Now I stumble in your black-paged wake. The poet feels a sense of separation. This separation is recorded in time, language, and's the questions the poet by no means thought of. however, it became in any case query of /rival. The need to survive and to stay is uppermost. it's miles dharma in itself the hardly ever matters in this context: The imperishable that swung your damaged frame, became it interior out? What did religion remember? What Hindu international so historical and true that allows you to keep? uneasily you dreamed closer to the centre of your net.

The separate life assists you to live on, whilst perhaps the one you left wept within the blur of your heart. Now in a night of sleep and taunting rain my son and that I speak of that famine nameless as stone. The conversion allowed his grandfather and father to stay however the carryover of it to the mere technology could not be discarded easily because of the faith of his

delivery and upbringing. It haunts the poet and his son one hundred years later even in the fourth technology: there is sunrise waiting beside us, whose signs and symptoms are hundred-ordinary years away from you, grandfather. you are an invisible piece on a board whose pass has made our children grow, to recognize us, carry us deep in which our voices lapse into silence. In Mahapatra's poetry, 'silence' has a huge area of its own.

It indicates thoughts and the mind can by no means be entire. The silence is filled through a cosmic presence no longer falling in the experiential orbit of humans. The strangeness of the concept is regarded as an alien behaviour. 'Time' additionally performs a vital role in Mahapatra's poetry. "The past has constantly been important for him for all 'instances' glide from the time past. it's miles inseparable from the prevailing and even the future cannot be ruled out of its joint. In a way, 'Time' becomes a critical philosophical preoccupation in Mahapatra's poetry¹³". "The Captive Air of Chandipur-Sea" is an example: daily the drink sea at Chandipur, spits out the gauze wings of shells alongside the seaside and rumples the skinny air in the back of the sands. Who can tell of the songs of the ocean that cross on to baffle and double the space around our lives?

The musical excellence inside the verse quoted above is worth noting. The audio-visual first-class of the ocean reminds us of Matthew Arnold's famous poem 'Dover seaside'. The pictures of 'under the influence of alcohol sea', 'gauze wings' and 'roar of the ocean' depict the plight and helplessness of the person against the ocean. the ocean is robust and may be tumultuous. man's claim to winning over the electricity of the character is spurious and superfluous. there may be a sombre atmosphere in the poem growing mystery of unhappiness and grief. The songs of the sea do now not amuse but confuse and double the distance around our lives. there may be financial ruin of notion and loss of human values.

Mahapatra is pessimistic for he does not see any wish inside the close to destiny to repair and recover the human values lost within the labyrinth of time and reminiscence. In 'God's night time' the poet is surrounded by way of darkness and a lack of information. God's night in line with the poet is a night of purity, perfection, and crowning glory. however, in modern international it's far a night of suspense and mystery: In God's night time you do no longer realize what comes subsequent, beyond the window the leaves of summertime, boom of the fantastic wind. right here Mahapatra constructs the human quandary of misunderstanding and apprehensions. there is a silence, a graveyard silence. No dialogue. No freedom. alternatively, there's an embarrassment and infectious smell of blood. The images of

‘awesome wind’, ‘silence’, and ‘darkish wind’ propose a few plotting, conspiracy, and deception inside the modern global in which brotherhood is at stake: this night the shadow of my brother follows me, bearing blood on its hooves. “My loving mom turns faded and crass. in the darkness, someone called God runs his vain palms over the treasures in his planet; relics that would nevertheless behave like men. The mom is proven as unmindful and unconcerned. The poet does not trust the relics as they’re behaving like guys.”¹⁴

The berserk conduct and wayward method of fellows closer to Nature and its beautiful advent are exhibited in, ‘The hearth of the third Eye’. relating to the forecast of wind and uncertainty of the weather, the poet writes: For years now I have listened to the wind which got here from the mountains and throughout the Bay. And it is like men; like them, it has by no means told the truth. man in the modern international does now not respect the laws of Nature. He isn’t even real to himself what to talk of Nature. In India Nature is worshipped inside the shape of ‘wind’, ‘rain’, ‘water’, ‘solar’, and ‘moon’. The people worship gods and goddesses within the photographs of stones. but the poet warns us that these days one needs to be careful of stones. The imagery of ‘stones’ suggests the scruples of the recognition.

The modern guy has misplaced the human values of fellow feeling and his coronary heart has grown to be stony missing the milk of human kindness. the construction of the numerous angularities in Mahapatra is greatly understood within the informal presentation of opposites accumulating alarmed and enlarged proportions. in the identical poem as cited above the men are not at par with the kids in doing things right. man according to Mahapatra is a grimy animal. The poet prefers adolescence full of pleasure and devoid of malice: “I take into account a person announcing /that the best ones who do not do dirty matters are kids.”¹⁵ however, the poet does no longer lose wish and the optimism is expressed inside the strains reproduced below: as soon as, on the threshold of an August midnight.

The moon became the monument to man brighter; The darkish eyes seemed to open wider with lifestyles. Then, I could listen to desires talking to me throughout the fallow fields of a protracted-tormented land. the brink of August midnight reminds us of India’s eve of Independence Day. right here we also are reminded of our freedom opponents and Nehru’s stroke of the middle of the night hour. Nehru’s tryst with destiny started within the night-time of 14-15 August 1947. It became a historic and noteworthy moment in the life of a state: on the stroke of the midnight hour, whilst the world sleeps, India will wakeful to life and freedom. A moment comes, which comes however rarely in records when we step out from

the old to the new when an age ends, and whilst the soul of a state, lengthily suppressed, unearths utterance. The connection with the 'third Eye' burning over the hills inside the poem symbolizes a cosmic pressure governing the affairs of the sector. but as there's a fall in the human conduct, it hardly gathers fireflies around it.

The people have misplaced faith and that they do no longer consult the 'third Eye' any greater. there is the commercialization of supernatural powers. In India, such human beings are respectfully referred to as Babas. They declare that they're now not one or two-eyed but 0.33 eyed. In reality, it is not the third eye however a blurred eye: inside the grass, over the hills of my land a hundred thirty-five bums the hearth of the 1/3 eye. I do not know where in my very own eyes have ended up. The financial disaster of the ethical values and virtues is highlighted here. The deemed excellences of compassion, benevolence, braveness, and honesty are no extra visible within the gift context. then again, the vices or deficiencies like hypocrisy, arrogance, and greed are raising their unpleasant heads inside the modern society.

In Mahapatra's poetry, Jagannath temple in Puri figures pretty often. The dominant image we regularly come across within the poem is 'light'. The light is symbolic of illumination and enlightenment. It additionally symbolizes the East which dispels the darkness and doubts. It lighting fixtures the lamp of humanity and desire. Metaphorically speaking the 'mild' has many connotations. The Lord Jagannath is the Gum. The people visiting the temple touch the toes of the Gum as a mark of respect. In Sanskrit 'Gu' means darkness and 'Ru' method light. for this reason, Gum is one who takes us from darkness of lack of know-how to light of expertise. As Mahapatra is understood for mixing opposite views of the scenario handy, we're surprised to be aware the photos of three Gods at the space frequently toes in the internal sanctum of the temple. The three Gods are defined as 'dark', 'extraordinary' 'limbless', and 'gruesome'.

The duplicity of the phrase 'darkish' and the color imagery affords the abysmal state of affairs of spiritual torpor in the present world. The three Gods additionally symbolize three gunas, sattoguna, rajoguna, and tamoguna. The imagery of darkness, strangeness, limbless and grotesque shows the dominance of tamas over righteousness. The poet has also come to the 'darshan' of the Lord and participates in this religious fanfare. Commenting on the religiosity of the poem, Mita Biswas says that: The poet in an epiphanic second depicts his identity with the crowds, and as a consequence in religious fervour, he finds enlightenment and becomes one with the relaxation of the worshipping humanity. it is a comfortable and

novel reveal in; it illuminates his firmer being, tearing asunder all kinds of bondages. He loses his identification in faith and feels one with the countless. Mahapatra has a strong sense of belonging to the Orissa landscape. The holiest places like Puri and Konark loom big in his poetry.

He is emotionally worried in its vicissitudes and recognizes himself as one of the contributors in it. G.J.V. Prasad in one of his essays, "The nation in Verse: After Independence" tells of Mahapatra that "These poetic surroundings are once more an answer to construct an inclusive India". in the 'sun Temple of Konark', Mahapatra perspectives time as flux preserved in art and architecture. consistent with him myths have emerged as part of the subconscious gambling and critical role within the lives of regular humans. With the passage of time myths gather the status of public assets and those do no longer component with them.

The time is discovered in its entirety and eternity. Mahapatra is aware of the historicity of his land and its utility for continuum and sustenance. In 'Indian summer time' the poet writes: "The mouth of India opens". Mahapatra here presents the macrocosm of the microcosm. As we recognize that there are opposing ways of knowledge this Oriya poet writes in English. The mouth of the time and the mouth of India are perennially pared with each other pointing to the end without beginning and starting without ceasing. The 'taking walks back and forth on this planet indicates a nation of nowhere or everywhere. In her paper, 'Time within the Poetry of Jayant Mahapatra' Archana Kumar writes that, "Mahapatra returns to the chain of time-ridden existence to the cycle of evenings, mornings and afternoons."¹⁶ The solar itself is symbolic of time. It symbolizes order, regularity, and punctuality.

The nights and the days are his recurring affairs. The solar is day sure and night certain. The Konark temple honours the sun, God. The twenty-four wheels carved in stones represent the hours of the day. Writes Rohonin Mokashi-Punekar that "The solar temple is an imitation, an imitation of what is favoured. It does not revel in of desire fulfilled. The closing meaning can reside most effective in participation in creation, and enjoy of a whole lot of the arena."

In reality, this is the vision of the poet and the expertise of participation in the process of introduction could be very important to propagate the human race on the earth. Mahapatra's spiritual diversity may be visible in his projection as a metaphysical and romantic poet. One might without a doubt locate it very tough to underline the romantic fluidity amidst the tough realities of the modern society. His romanticism is characterized by means of the various sensibility of the grim realities of rural India. In certainly one of his poems, 'The Circle' the

poet attracts a circle and locations the woman in the circle: Drawing a circle he places the lady internally. The forest drags down the clamour of the birds. She looks down too, circumscribed through a percentage of smelling of winds and root and wooded area warmness. the first line, 'Drawing a circle he places the lady interior' has layers of which means in it. Metaphorically speaking it suggests the gap of the lady in a patriarchal society. 'Circumscribed by a p.c.' restricts her mobility to the outer globe. Circle in a way is her most effective international drawn by using the man. She isn't allowed to transport far from it. If she does that, she invitations the wrath of male-chauvinism. The 'circle' in the poem has a tacit connection with the Indian tremendous epic The Ramayana.

F. A. Inamdar in his paper 'The Symbolic Mode in Poetry-A Critic of Jayant Mahapatra observes: The circle is a giant image to Mahapatra to represent our enclosed self Rama's circle on the ground and his advice to Sita no longer to step out of doors it is symbolic of our fear continuously dogging us in life. essentially Mahapatra is a feminist and accords due admire and regard for women. putting the lady in the circle, he grants and advocates the right region for the lady she deserves. In Hindu Dharmashastra it is said that "Yatra naryastu buoyant romantic Tatra Devta" (God lives there, wherein a woman is worshipped). Mahapatra is basically a love poet. we're enchanted via the romantic imagery of 'smelling of winds', 'roots', and 'woodland heat'. "Love is superb and exceptional faith is written by Mahapatra, with every quiet breath, he attracts his circles nonetheless, for that how love is, the smells flowing like rivers into every persistent pole aching inside the intensity of his creed¹⁷". Mahapatra modifies his mode of expression in his longest poem, 'dating'.

The poem is inside the shape of an epic. The theme is announced within the epigraph in the manner of an epic. Mahapatra begins his poem with Walt Whitman's strains from the song of Myself in which the Yankee poet talks of multiplicity and plentitude. The poem, 'courting' deals with the historic rituals, culture, culture, and myths of Odisha. The poet expresses an apprehension that the faith has did not give which means and purpose to the modem life. The religion does now not provide any solaces to the modem guy. Mahapatra could be very essential to the religious practices that marginalize the girl's folks both inside the text and context.

The variety of the text and context is another other vital function in his poetry. Jayant Mahapatra always seems to be in confrontation with the established norms and so referred to as requirements that obstruct the direction of the female for taking part inside the method of

existence. inside the poem, 'sunrise' the poet refers to the extraordinary activities inside the global of nature and people that herald the coming of the day. 'sunrise' symbolizes the onset of the ordinary activities as the day begins to interrupt. however, it has an extraordinary story to inform for the Indian girl who is piled up in her silences: there may be dawn which travels on my own, without the effort of creation, without puzzle, it stands actually, framed inside the door, white within the air: an Indian female piled up to her silences expecting what the world will best let her do. an afternoon is not an afternoon for her for she waits for the dictates and permission of the patriarchs to begin the day. In a patriarchal society, she isn't allowed to do the matters on her own.

Raghu Nandan, Laxmi in her paper 'within the Shackles of Conventions and future: girls within the poetry of Jayant Mahapatra' says that: "Mahapatra continues his women silent and mute. Silence haunts the ecosystem of this poetry. He absolutely exploits the weapon of silence to investigate the harsh noises and hard realities of society. Silence becomes a metaphor for a female's voice."¹⁸ The poet envisions the arena in its totality and diversity. As a depend on the reality we cannot forget about the composition of the sector having both fantastic and poor entities. Mahapatra cannot consider residing in a world of a singular entity. Hindu ideas of existentialism designating guy when it comes to God, society, and himself. it's miles enormous to notice right here that Mahapatra turns to Occident instead of the orient. but the East and the West have no longer been conflicted here.

It is as an alternative resolved in a secular spirit. In this way, his religiosity does no longer finds expression in a clear singular concept. He always appears at and longs for plurality, the hallmark of religious range. accordingly, Mahapatra qualifies himself to be a believer, rationalist, existentialist, and above- all a humanist par excellence. The 'relationship' is over again an odyssey of and into the inner existence of the poet himself. in this poem, the poet's search for his roots is considered as a strive to narrate guy to God and nature. the search does not stop here. he takes it to the higher level of man's lengthy affiliation with myths and multiplicity of courting with religious historical past. consequently, it uncovers his dating with his own self. this is how Mahapatra involves domestic with truth as one of the truths of lifestyles.

Mahapatra's subject for his buddies is another dominant subject in his poetry. In 'dating' he has mentioned his friendship in three sections. In 'The Day After My buddy has become Godly and superb', Mahapatra attributes the first-rate significance to friendship as one of the

virtues of human beings. The poet celebrates the camaraderie and fellow-feeling with its human face. The poet celebrates human relationships on many planes. Jayant Mahapatra is a great man or woman and the need to be human is extra crucial for a poet than something else. He appears to soak up, assimilate and then explore all that is great among the religions of the arena. The best religion he believes in is 'humanism'. "The Bhagavad-Gita places the essence of religion as anything be the colour of the cow, The milk is continually white, anything be the religion, it's essence has to be humanism¹⁹". Mahapatra as a result turn into a symbol of aspiration for all. He responds sensitively and inclusively to the aspirations of the people around him. In a manner, it could be said that Mahapatra's poetry reflects the unity and variety in religious belief, practice, and interfaith.

His religious and cultural worries are authentic on the grounds that each is supplementary to the other. It is noted in the direction of a Definition of tradition says that "No lifestyle can seem and develop besides in relation to a religion... that one cannot be preserved without the opposite". It is able to additionally be said of Mahapatra's poetry that he isn't essentially spiritual poetry but, there are sufficient instances in which religious variety prospers and develops organically. His feel of belonging and dedication to the vicinity and people gives a completely unique nice and peculiarity to his work. Mahapatra's imagination is constantly evoked by using his right down-to-earth experience. it is in this invocation that we are capable of discovering the cultural and spiritual attention of human beings, their gods, and goddesses. we can say that Mahapatra did not have any preferred faith. His humans are his faith.

A. K. Ramanujan's poetry is a circle of relatives-oriented. In his poetry, 'circle of relatives is the important metaphor for 'society 'at huge. This relatively private connection is slightly seen to the reader. A metaphor is traditionally taken to be the maximum essential form of figurative language. Terence Hawkes defines figurative language as 'language which doesn't imply what it says and adds further, "Figurative language deliberately interferes with the machine of literal usage. The interference takes the shape of transference, or 'sporting over', with the aim of achieving a much broader, 'special' or greater unique that means". it is able to be stated that the metaphor of circle of relatives realizes Ramanujan's private responses to the arena. The chief use of metaphor is to make bigger truth. Ramanujan extends the metaphor to make bigger the fact of the family as a unit of society.

The circle of relatives is the maximum essential issue of social agency. there may be no acknowledged society in which the family does not include an integral part of the social shape. circle of relatives' patterns of behaviour is associated with the norms of the society and a family has a tendency to uphold the normative styles of that society. there is a mutual interplay and supportive courting in this admire between the family and society. however, high-quality variations inside the internal business enterprise of a character family unit may develop. There are variations in the circle of relatives employers even within the same society between distinctive social strata. though, the circle of relatives performs exceptional capabilities inside the preservation of the social shape. It affords population replacement and acts as an agent of socialization.

The family can seem like an institution interrelated with different social institutions or a relatively independent social system, itself made of interacting factors. For a lot of us, the circle of relatives constitutes our first revel in of social lifestyles as for others. it's far the most enduring and everlasting social group. In his poetry, Ramanujan is involved with his own family life within the context of a wider social shape. The own family, which is completely functional as a social group, has a tendency to be prolonged vertically to consist of three or extra generations and horizontally to consist of collateral relations. Consequent to industrialization and urbanization the 'extended' multi-technology families dwelling underneath one roof is much less not unusual and the 'nuclear' own family of husband, wife, and their kids has cropped up.

In his we come across his reflections on his 'nuclear' own family and also the 'prolonged' family he remembers as he transacts with the beyond. "Ramanujan's nuclear circle of relatives includes him, his spouse, and their children. The organization of marriage is valuable to the idea of the family in maximum societies."²⁰ It formalizes and regularizes the relationships between a circle of relative's participants. For each man and woman, emotional protection and a mutual warm temperature are necessary. In a conjugal relationship Ramanujan, however, talks of uncertainties. The social shape remains hierarchical and that is pondered in own family shape which is patriarchal with is a dominant function of the male associate. Marriage isn't always considered as a partnership of equals; alternatively, it is viewed as an agreement with a strict definition of masculine and female roles, collectively with an equally strict allocation of male and lady responsibilities.

As in line with social norms, an excellent marriage is meant to be one wherein both spouses carry out their duties. generally, the activities of a spouse are defined strictly in terms of the husband's convenience and pride. relationship between marriage companions, as revealed in Ramanujan's poems, is not a 'joint' courting which means 'togetherness' in all factors of dwelling, however a 'segregated' dating, which appears to be the inevitable outcome of male indifference. The kids are by and large seemed like a near essential aspect of a full marriage courting. it is the own family that undertakes the socialization of the child at some stage in his lengthy duration of dependency. inside the family placing, an infant first learns to deal with a number of the one-of-a-kind forms of personal relationships that he will locate later in the wider society. The own family, as an agent of social management, teaches the kid the boundary of social behaviour. It introduces him to the suitable thoughts of right and incorrect. The parents prepare their youngsters, by way of education and education, for lifestyles in society. With the passage of time, they tend to regard parenthood as a method of emotional gratification.

4.3 Attitude and Behaviour Towards World

Ramanujan continually displays a profound experience of integrity in non-public relationships that concentrate on the own family. "Son to Father to Son" spells morbid fears. "The father's beard seems like a placing hive, the hair on his arms makes the son scream in sleep, sister is seen swinging high on creaky swings, a window is full of bees, father's ft appears to be talons shifting in the direction of the son, after which there's the weird imaginative and prescient of the son."²¹

Skewered by a bamboo arrow

in a jungle trap;

or a daughter lowered

like a match

into a sulfur mine

of hungry men.

In second Sight, “extended own family” opens with a description of his grandfather whom Ramanujan imitates in point of bathing earlier than the village crow. Then it proceeds to explain other individuals of the family, and the poet informs us that he resembles his father in slapping cleaning soap on his back and in wondering in Sanskrit proverbs. He wipes himself dry with a Turkish towel. He hears the faint morning music like his mother. “He plays shy like his little daughter and holds his “pipe” like his small son. He performs garden hoses inside and outside the tub bathtub. Like his grandson, he seems up unborn at himself, and like his great-exquisite grandson, he’s nonetheless contained in the wombs of futurity.”²² The poem ends on notice of hope for the extension of his circle of relatives.

my future
dependent
on several people
yet to come.

In “relations”, the poet speaks about his daughter and approximately his daughter’s daughter who’s but unborn. He compares the face of his unborn grand-daughter to a mantis that is the call of an insect which appears to be very pious as it holds its forelegs in any such manner that it seems to be praying like someone who holds his arms in an attitude of prayer while status in a temple before the statue of a deity.

My daughter’s unborn face
floats to the surface: It has the natural
piety of the praying mantis
after a kill, its own or a butterfly.

In ‘Love Poem for wife, one’ and ‘Love Poem for wife, two’ Ramanujan illustrates the ambivalent nature of his personal self, the self of the spouse, and of the connection between those two selves of the husband and spouse. Poem 1 starts with the difference between the husband and spouse through the photo of the unshared youth and progresses thru patterning of variations. They cannot proportion each other beyond. at the same time as seeing the family album, he’s surprised to peer his father in a turban/mom standing on her bare/splayed toes, silver jewellery on her feet,’ and concludes, to his displeasure, that his present self is a sentence from his father’s diary. He envies her beyond, her village canine-journey, and the

mythological testimonies of ‘the seven crazy aunts’. He does now not want to be reminded of the night-time when her father paced back and forth inside the balcony anxiously smoking cigarettes and watching for his daughter who had gone out on a date with a Muslim buddy ‘who best hinted at touches’. he’s angry whilst she quarrels along with her brother James over the vicinity of a toilet in her grandfather’s residence in Alleppey. “He tries to result in a hypothetical option to this hassle of ambivalence. the answer has been by chance, experimentally presented, so that the irony used reserves a double side, first at his personal self after which on the superstition–ridden practice of the adolescent marriage in the Hindu families.”²³

Or we should do as well-meaning

Hindus did,

betroth us before birth,

forestalling separate horoscopes

and mother’s first period,

and wed us in the oral cradle

and carry marriage back into

the namelessness of childhoods.

The poem ‘Obituary’ recollects and reflects on the death of the poet’s father and ironically comments on the rituals and ceremonies associated with the dead. Reflectively the poem is a remembrance of the father who’s dead and gone. Its outer ironic form however does not lessen its crucial introspective seriousness and poignancy. it’s far a type of elegy where the poet in mock ironic tone talks approximately the legacy that the terrible father has left behind. whilst the poet’s father died, he left at the back of him a dusty table complete of papers and some money owed to be paid. He additionally left behind him a number of daughters and an infant grandson who had been named after him via the toss of a coin. The poet also wants to inform about the house left in the back of by using his father who leaned on a coconut tree developing inside the compound, at the same time as the coconut tree itself turned into a leaning one and not developing straight upwards.

The residence of the poet reminds us of the leaning tower of Pisa in Italy. within the closing of the poem, the poet says that his father’s loss of life had produced a deep effect upon his

mom who was now a totally modified lady. It became necessary for the survivors to perform numerous rituals or ceremonies inside the direction of every twelve months. but the vital problem of the poet is added out inside the poetic fusion of the personal and the impersonal. An experience of universality is accomplished in linking the way of life and situation. with the aid of making a song about the father's poverty and the mom's grief over the loss of her husband the poet affirms his real love for the departed father.

Ramanujan's poetry of the beyond provides enough proof of the truth that his thematic strategy is precisely the proper one for a poet in his state of affairs, one isn't always sure that during the three many years and extra that he wrote poetry he completely exploited the possibilities his cloth provided him. hence, it's far difficult to accept as true with R. Parthasarathy whilst he says that "Ramanujan's repossession, thru his poetry, of the beyond of his circle of relatives and of his experience of himself as a distillation of the part is to be a sign achievement."

His poetry of familial memory offers us a great deal this is of human hobby but remains, at the entire, severely constrained ordinarily to the social aircraft of revel in on my own, seldom trying higher or more diffused evocations. the kid's discovery of the life of wonders is an elemental theme, to confine it to the variegated colorations inside the grandfather's shaving glass by myself is to reduce it to woefully minor proportions. And the irony of ways grownup revel in sometimes modifications the import of an adolescence reminiscence in "records" is equally circumscribed in scope, due to the fact the topic can certainly take the burden of a miles more full-size and complicated human scenario.

Jayanta Mahapatra's origins are firmly rooted in India and Orissa and as he tries to understand its myriad mysteries, he reveals little to have a good time or rejoice approximately and but he celebrates his belonging to it. "The poet exposes his land within the first phase. He makes references to the Mahanadi, the prime river of the country, the temple of Konark, the historical harbours like Chilika and Chandipur. within the course of the quest for roots, the heroic past of Orissa is vividly remembered and recalled with a feeling of nostalgia²⁴". Mahapatra composes socially responsive poetry that he re-imagines the past and re-presents the prevailing from the vicinity in which he's positioned. He combines the dwelling beyond of Orissa and its inescapable present together with his creative imagination and prescient to render poetry this is effective in its effect and sense of immediacy.

The poems lament the plight of the ancestors of yore and paint a psychic reliving of the imagined origins. He has written a number of poems that communicate approximately the massacre episode inside the records of Orissa when the army of Emperor Ashoka brutally killed the population of Kalinga within the infamous battle of 261 BC. In 'Dhaulagiri' the poet portrays imagined scenes of carnage inside the aftermath of the war and writes of them in vibrant and brutal terms.

Mahapatra perspectives this in a specific attitude that although Ashoka repented later and adopted the path of nonviolence, for him the measure of Ashoka's struggling does now not appear enough to stability the pain of the lifeless. history is an insignificant report of activities however poetry makes a judgemental probe and says the ratio of retribution is not sufficient. Ashoka has found an indelible and honourable location for the edicts he carved on rocks and the message of peace he despatched for the duration of the arena. but according to Mahapatra the memory of the brutality that preceded this alteration is overwhelming and he cannot erase that from the snapshots of his land. inside the first segment of the relationship, he says that he had tried.

forgetting the cruelties
of ruthless emperors who carved peaceful edicts
on blood-red rock,
forgetting our groans and cries,
the smells of gun smoke and smouldering flesh,
forgetting the tactics and the strategy

The poet expresses in these types of poems that the past cannot be blamed for all the ills of the prevailing. Mahapatra portrays 3 forms of past in his poetry the distant past of prehistoric instances, the far off beyond, and the recent beyond. He attempts to reveal that the nice of life of human beings has now not been modified as history relentlessly repeats itself. both within the past in addition to the present, there's oppression and bloodshed for one purpose or the opposite. The enemy of the beyond got here from out of doors to make the most of the humans of India inside the name of rulers, now the extortioners come from in the USA within the form of the empowered fellowmen who engage themselves in atrocities and exploitation.

some poems in *Dispossessed Nests* show how humans suffer even in the present. inside the 16th phase of *Nests*, he writes

The calendar hatches India's history

a lifeless story chewed

on by the country's leaders

His personal worries merge with public issues, as his own family history underlines general angst thru photos that are unexpected and lovely in their effect. His poetry seethes, churns, and brings the reader face to face together with his or her personal fact. The memory of the actual incidents that record the loss of hundreds of lives haunts the poet steadily that he imaginatively reconstructs them in a poem that takes the activities out of the temporal and will become a conventional litany for the loss and waste that follows violence. we find this in *Dispossessed Nests*.

All people unconsciously come to be aware of and emerge as touchy to nature around us. we are drawn into the area of interaction of birds, beasts, mountains, trees, air, and water which could most effectively be felt and cannot be captured through human language. Mahapatra's poems express an ecocentric concern in a holistic way. Mahapatra does not lessen nature to a concept however accepts as a real lifestyle. "He speaks approximately the battle among nature and cultural practices, and he continually celebrates nature in resonance with that team spirit of being. Mahapatra nurtures inexperienced imagination and prescient within the context of nature-subculture controversy."²⁵ The stubborn existence - the pressure of nature be successful notwithstanding the distorting influence of culture and records. The non-stop coexistence of nature and tradition is history which is continuity. The predatory impulse of a guy as a species that manages to survive and live thru one-of-a-kind stages of time is most effective due to this continuity. The poem "The Uncertainty of color" in *Random Descent* reveals this idea.

The grass whispers

in its rooted being That its green has come

From the world where nothing matters

there but men marching on ahead

It is the best approach that a poet is entitled to change his stance or view because handiest when he starts composing ideas and phrases, he feels that he could no longer maintain mum over the inhuman tragedies of existence. it's miles actual that what's executed cannot be undone. but on the most, the reader can be awakened to react to social adjustments, correct or terrible. that is what Mahapatra does in this series.

Mahapatra is sensitive to the socio-cultural truth of the recent instances. He grieves over the troubles of poverty, violence, social injustice, and victimization of girls anywhere such social evils succeed. Random Descent is plentiful in these issues which take the form of images of nature provided in a metaphoric grid. In "winter within the town" the poet describes the negative boy towards the biting cold, fluttering leaves, and migratory birds of the season. In "The Portrait" he refers to a raped vintage woman who gropes for justice within the darkness. He says "a big owl burrows deep into its steamy air. suffering, injustice, death, and aging which can't be averted are supplied through the metaphors of myths, rituals, temples, clergymen corporate offices, cityscapes, and shortly.

Mahapatra recreates via his poems the Orissa as a land of terrific subculture, art, religion, and records. This land acquirers one of this way of life by way of the sufferings and excellent sacrifices of the guys of the soil. The poet remained at ease within the pleasure, with the phantasm that the glorious cultural heritage of Orissa belonged to him as lots as it belonged to another character born in Orissa. The query of the saffron-robed bearded Hindu Priest, "Are you a Hindoo" shook him as a loss of life blow. From that second, he keeps asking his motherland-Orissa, a pertinent question, who he's. The poet consequently places his very own personal grief and anguish on par with those of the unknown brown ancestors of his, the soldiers killed in the Kalinga struggle, the twelve hundred artisans in stone, the creators of the stunning solar Temple at Konark, whose labour had long past unacknowledged and the maritime ancestors who guarded the eastern coast of Orissa and misplaced their lives within the Black Bay all through the reign of the kings of Ganga Dynasty.

At this factor it's far quite suitable to keep in mind the innovative test of Walt Whitman's strains in his "Song of Me": "I do now not ask the wounded character how he feels-I actually grow to be the wounded man or woman". records and the autobiography of the poet mix and mingle in dating as do the grief and affliction of the imagined voices sound much like those of the Canterbury ladies in T.S. Eliot's play-The murder inside the Cathedral. Jayanta Mahapatra's sharpened sensibility and powerful creativeness project earlier than our

thoughts' eye, the pain of his ancestors via a dreamlike international created with the aid of him. "The wonderful beyond of Orissa, its land, its people, and its way of life throb with existence in his dream world. Mahapatra isn't geared up to forgive the Emperor, Asoka the super, even though he grew to become remorseful after the Kalinga struggle and suffered an exchange of coronary heart²⁶". The wonderful edicts of the Buddhist Emperor Ashoka best remind him of the bloodshed, mutilation, and lack of lives of the innumerable, anonymous brown ancestors who suffered because of the ruthless vaulting ambition of the excellent emperor, and therefore he's by no means in the least invokes any respect. He says in the third phase of the relationship.

It is hard to tell now
what opened the skies
how the age-old brownstones
lost their strength and fell and how
the waters of Daya stank with
the bodies of my ancestors,

The poet is usually haunted by using visions of squaddies automatically marching now not knowing in the direction of which. Likewise, the common men of these days, are the puppets inside the hands of their rulers heading closer to a blind alley. those traces express a Marxist attitude to history. The poet sympathizes with the proletariat, the common guys, and exhibits his wrathful feeling in opposition to the status quo (like the ruthless emperor Asoka). Emperor Asoka is the image of ruthless energy crushing the vulnerable and meek human beings represented in the wood infantrymen. Such is the kingdom that prevails all over the globe. There are positive matters that a poet feels indebted to himself. they may be emotional truthfulness, attention towards selfhood. however, a poet predicted to owe other people something fashionable. And that quantity to announcing that he has to cater to the wishes of the wondering community with the aid of offering the social reality.

He is meant to be answerable in his personal poetic way to task guys and subjects as he observes with constancy and earnestness. And that's what is done by Jayanta Mahapatra. Of the dual allegiance of poetry that a poet makes use of poetry as a car to specific either his joy or sorrow referring to his personal reviews is fulfilled inside the centre bankruptcy on

“personal truth” and the objective self or the social self or the generic self in terms of general happenings which are almost choking one’s breath with an understanding that things have now not modified for higher is done in this bankruptcy on social truth inside the first poem, ‘The Striders,’ Ramanujan seems to be searching for his identity. His poems reveal his tireless explorations for his self-most of the stereotyped notions of the self and modernity. He does now not name himself exiled and even an expatriate, because it turned into his willing departure from his motherland.

He says “I do not think that should be called exile wherein people have moved voluntarily to get jobs or educations or to stay greater easily, ‘exile’ might be too sentimental a time period. I don’t even call myself an expatriate, because I’ve achieved a number of works on India because coming to this country” nonetheless, he keeps to look for the making of his identification, the contribution of his dad and mom in his nourishment, impacts of family and society, the nexus with Indianness or even the character of a citizen of the sector. Being born in an orthodox Tamil Brahmin own family, he was ingrained with a few rituals and Hindu impressions on his mind, but even at the age of sixteen-seventeen, he argued with his father about astrology. At that age, he took his stance towards ‘Hinduism’.

He explains it in the Interview with A.L. Becker and Keith Taylor-(2001) “in opposition to Hinduism. And of direction, I had the perception that most effective a kind of modern rationalism became the solution to all the problems that we had: the caste machine, the problems of a hierarchy by birth. It appeared to me then, it nonetheless does, as unfair” although, he left the country voluntarily for the sake of a job, nonetheless, he found himself attempting to find the old united states of America in the form of language, religion, custom or folklore.

This sort of adherence to the antique United States is referred to as to be ‘diaspora’ in step with Robin Cohen further, John McLeod factors out that, “In migrating from one country to another, migrants necessarily become involved in the method of putting in domestic in a new land. this may additionally add to the approaches wherein the idea of domestic is disturbed. Migrants tend to reach in new locations with the luggage; each inside the bodily feel of possessions or property but additionally much less tangible matter of beliefs, traditions, customs behaviours and values” The views of these critics may be beneficial to have a look at Ramanujan’s poetry. even though he doesn’t think of himself as in exile, he continuously reveals himself rooted in Indian religions- Hinduism, Jainism, Buddhism; customs, or

folklores of India. The less tangible depend he includes is of his 'samskaras', Indian rituals, traditions customs behaviours, and values. He seems to connect himself to his Indian beyond, records, and myths via his poems. while taking into consideration his 'self', he considers the notions of Hinduism. In Hinduism, the self consists of body and soul, the 'panch-maha-Bhutan i.e. fireplace water, air, earth, and ether).

Ramanujan refers to this notion within the poems- 'elements of Composition', 'in the direction of Simplicity', 'Drafts', 'instead of Farewells', 'A Hindu to his frame', 'Questions', 'Conventions of depression', 'prolonged own family', 'join', 'One more on a Deathless topic' and 'Engagement'. through these poems, he propounds his assumption of the making of the 'self'. This 'self' is made of five elements- "Composed as I'm, like others, of factors on certain lists, father's seed and mom's egg collecting earth, air, fire, normally water in to a mulberry mass, moulding calcium, carbon even gold, magnesium and such into a chattering self tangled in love and work' whilst this 'self' comes life, it is put right into a cycle of existence and dying, growing and destroying, from the complexity to simplicity, from soil into soil, leaving the copies of DNAs to be continued from generation to technology (Drafts), whilst he's still stressed whom to mention farewell due to the fact "to meet and say farewell to this part of me that turns and returns with a extraordinary accomplice in a square dance, meeting earlier than I begin to see seeing after I've executed with assembly" he looks at himself from an alien factor of view. He refers back to the Hindu concept of delivery-rebirth and moving through eighty four lakh yonis.

4.4 Exploring HumanValues

He imagines himself to be born as a tree in every other start "to upward push within the sap of trees allow me go together with you and feel the load of honey-hives in my branching and the burlap weave of weaver-birds in my hair" while 'Questions' places forth his philosophical monologue in the mild of an epilogue from 'Mundaka Upanishad'. He attempts to comprehend the nature of the body, soul, and lifestyle. He wishes to spread the thriller of the self and its existence by using posing questions: "Why now, why here, why the Down's syndrome inside the genes of happiness" He asks the watchers whether they had been a gift at the time of his existence on this earth and its infected air: "had been the watchers there with me, being born again and again, tearing whenever through a waterbed paradise, my head's soft crown bathed in mothers blood sporting tatters of attachments, bursting into cruelties of earthy light, inflamed air?"

In 'Conventions of depression', he seems to resist his temptation of worldly pleasures and search for safe haven in deciding on the conventions of depression and 'the Hindu Hell'. The poem, 'prolonged family', gives him along with his roots in Indian/ Hindu rituals of his grandfather, mother, giving out the branches to future generations. Dr. S. L. Mutalik-Patil (1997) rightly interprets the poem as "The poet, like his wife's role as a mother is likewise a thrown away seed, now grown right into a tree inheriting the characters of the mother tree. he's within the possession of the beyond and he should resemble the future trees additionally. consequently, he makes very conscious efforts to resemble his parents and his offspring. This offers him an ambiguous experience of completeness.

I am now not yet may additionally never be my future depending on numerous people but to return" in addition, the poem 'Connects' makes him understand his connections with numerous things. the primary part of the poem gives the problem i.e., inability to connect diverse things while the second element gives a resolution thru the companionship of a mango leaf and the caterpillar. By staying powerful and ready the caterpillar connects itself with the cycle of nature. So, the poet also realizes that he can connect with diverse matters via persistence and waiting. In 'The Black fowl', this view of the poet goes deeper than before supplying himself as a soul moving thru diverse existence cycles- "This frame I sometimes call me, once in a while mine, as if I'm someone else proudly owning and informing this body" And the rituals also constitute such a lot of acts in themselves as an 'engagement' entails the technique of baby-beginning additionally.

The lifestyles on this global, he assesses his persona thru diverse relationships, as in 'Self-portrait', he unearths his identification signed by means of his father. further, his self is inspired by using the human beings around him. His grandfather, grandmother, mom have left a deep influence on him. among other members of the family, he's relaxed, however, he finds himself a clumsy husband in relation to his wife. He knows that he is in love with a 'person who isn't always in love. As a father of a daughter and a son, he has Indian notions of fatherhood.

He wants to inculcate values, morals in their personalities. As an Indian, he thinks himself to be deeply rooted in Indianness. In Premila Paul's opinion in 'Roots that Roam: Relationships in Ramanujan's Poetry', "The poet proudly acknowledges the ongoing effects of the inherited price gadget and thereby affirms his deep and stay dating with people and places of the

beyond. this is illustrated in his 'nevertheless every other View of Grace'. Bread Brahmin amongst singers of shivering hymns I shudder to the bone at hungers that room the road past constables beat" even though ancestral strictures wreck down earlier than the heat of sexual ardour, they achieve this best after authentic tries of resistance. "Commandments crumbled in my fathers beyond her tumbled hair known as silk in my indignant hand, I shook a touch and took her behind the laws of my land" The approval and appreciation are still in favour of the inherited cultural and familial restraints."

In an alien united states like the U.S., he reveals himself alienated. he's made increasingly aware of his conventional Hindu and Indian self. it appears that evidently thru his poems, he has positioned himself into trials and stories thru which he proves himself to be an Indian. His search begins with the 'striders' who 'sit' at the landslide of lighting' and drowns eye-deep into its tiny strip of sky and ends with the mental kingdom just like the Tamil Saint Arunagiri who inspires him to be fearless and tells "Fall, fall, you'll by no means fall once more, fall now"

The philosophical quest for self is discovered via introspection. Mahapatra says- 'I' ask myself: what am I made of? Of starvation and earth and homesickness? Of loneliness and barbarism and the surprises of loss of life? but, I realize, I can't assist being stricken by the world around me, my sensitivity to issues that plague my united states of America and the complete world today. And so one can understand who I'm and whom I will become, I shall go on writing poems" He expresses this attention of the 'self' thru loneliness which has been labelled through his different selves.

He attempts to search for 'his solar' and for it, he incorporates a massive weight of thoughts. He searches for the circle of relative's tree and its fragile veins which might be incapable of existence. So, he feels it necessary to "sit down again and bury the face in this earth of the forbidden fable the phallus of the great stone" With the help of the 'boat of time' he floats again to the roof of those creations. He unfolds the layers of myths, history, beyond, and religion in an effort to understand his identification, his self. As a contemporary man, he reveals his roots going deep inside the beyond. B.K. Das has rightly pointed out that – "The poet realizes that the deepest roots lie in the past and for this reason recollects the parable related to the incarnation of Lord Jagannath with the intention to discover his very own self" shifting via the recollections of his dad and mom in addition to the divine father, he reaches

the parable of sleep which he feels necessary for revealing the secrets and techniques of lifestyles and illuminating ways.

He reaches the historic past and the land of Odisha, he involves the realization that everlasting pleasure is the remaining success of existence. but he cannot maintain with the exploration due to the fact over again he's left alone "As I sit down all on my own watching for my joys to come back again its eye narrow with love" the dearth of pleasure is similarly saddened because of the shame and ache of defeat. recollections wilder him and its miles hard to control them for him. He says, "I understand i am powerless to show myself." He feels himself alive simplest due to his beating coronary heart. "I try to stand and hear my pain I am able to listen the thrashing of my coronary heart and frame doesn't seem to move" In Whiteness of Bone, he mentions the formation of the self like the fruit of palm being water within the shell.

He examines his self from the others' faces and suffers and penance. In Shadow area, he speaks approximately his identification, 'self', 'shadow spacing' from him. He calls himself most effective the 'old desire/ with the asthma under manage'. At every other example, he talks about the shadow as "my shadow ruined me a protracted-time age". every day, choosing up the newspaper, he becomes conscious of going through the shadow in it, through the poetry he has written. He, then, expresses his feeling of a person's presence inside the room. that is the presence of his personal shadow round because the witness of whatever he does. on the cease of the collection, he confirms the spacing of the shadow from his physical self- "I wake, to shadow space perhaps to look at the sky come floating into the light among the unknown breaths of the lifeless..." Random Descent provides the gradual deterioration of the spaced shadow to the death of it in the end.

The existence of the shadow, he says, that everyone has his/her shadow created before delivery, defined by using social-cultural-religious forces around him/her. In the journey of life, he's isolated from the world round that- "I experience lost in this silence, the ordinary one out ... I'm able to it depart my shadow in the back of, it's the handiest sign I understand" He understands the truth that before dealing with the humiliaties and terrors of the world, it's far necessary to stand his very own self and enhance the confidence.

He gets advocated through the memories instructed by way of the Guru, he wishes that 'rain-tree' must flower and fill every person with pleasure.: "nowadays, I flow into the shadow of myself not looking to apprehend the phrases others try to weight me with." He does now not

care about what others say approximately him, looking to examine him. inside the society, he faces a few situations like starvation, atrocities in opposition to girls and reveals himself helpless. he's tormented at heart and so unearths that what he is left with is 'a face, inflexible and helpless / as although it had a stroke. So, he wants to continue to be as an innocent baby who's brightened up even via an illusion.

In case of social atrocities, even a minute desire enlightens him. it's far possible only with innocent self. And ultimately, publicizes that he has conventional 'the demise of his self'. "This dying can not locate wherein my body is, it it's the only dying I should maintain secret to myself... Like a shadow on my footprints, this dying suggests me in which I'm someone I recognise properly will not allow me target myself.

Jayanta Mahapatra expresses attention of his religious 'self'. he is strained among the two religions Hinduism and Christianity. "He mentions his grandfather, Chintamani Mahapatra's conversion to Christianity, at the verge of demise with the aid of starvation; he expresses his anger for converting the faith."²⁷ The Pre-Independence period made him revel in numerous dangers even as taking schooling and additionally at the same time as travelling spiritual places. due to the British rule, he, as a Christian was associated with the rulers and he skilled malice on the facet of pals additionally. So, he thinks of himself as in exile. In 'fable', he narrates an occasion of a go to a temple in which he is harshly enquired about his religion- "Are you a Hindoo?"

His use of the word 'Hindoo' does not constitute the real 'Hindu' but there's a satirical tone in it. with regards to records also, he feels apprehended due to his Christianity inside the fort of Barabati, he can't be one with it, as something stops him to achieve this. In 'Standby reminiscence', 'Cloak of White' and 'Rice', he explains how Christianity is a burden, he himself and his father had lived with. The poet involves the conclusion that he is silenced because it peeled off the skin from the lifeless. at the same time as analyzing his 'self' in relation with own family relations, he remembers his tormented adolescence full of whimpers beneath the cruel rule of his mother.

He is likewise not satisfied with his father's love as he becomes far away from the residence due to his activity of a school inspector. He didn't obtain love from his mother; however, his grandmother patted his returned to stay forth. His estrangement together with his spouse is likewise underlined in a few poems which led him to loneliness. inside the poem, 'Exile', he expresses himself in an exile- 'it's miles an exile among the best and evil wherein I need the

sting of demise” He feels bothered, due to the fact he is pressured to go to a far-off vicinity for the death rituals of a relative.

He does not need to mark him as a Christian and Hinduism does now not accept him. for that reason, Mahapatra affords his journey from awareness of himself to the loss of life of the self. it can be concluded- ‘Being born in this earth ‘remaining the sky, ten by ten’ in the back of him, he undergoes the ‘rain of rites’ identifying himself with the sun-temple of Konark, he reaches his deep roots to its myths, legends, records, and philosophy proving his ‘dating’ coming to the actual world, he undergoes the ‘burden of waves and fruit’. He realizes the actual essence of life like ‘whiteness of bone’. Analysing that his personal ‘shadow is spacing’ from him, he broadcasts the dying of himself. It’s his ‘random descent’ of his self to loss of life.

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Chapter: 5

Poetic Technique

5.1. Language Competence

5.2. Language Intensity

5.3. Myths and Symbols

5.4. Imagery

Chapter: 5

Poetic Technique

5.1 Language Competence

Ramanujan was a linguist who carefully chose words. Through his articles and interviews, he expressed his views on the process. “He believes in poetry created by God’s gift, as well as poetry as making,’ having been influenced by the ancient poetry of saint poets. He also adds to the theory by proposing the phrase death of a poem.”¹ He narrates the tale of Arunagiri, who’s a truant very well. He attempts to commit suicide, however miraculously, he’s saved through a completely vintage guy who tells him, ‘Sing now of Murugan’. He does not recognise the art and is careworn, but the antique guy gives him the first line of it and melts away like a parent in a fog. he is made to copy the line which makes him write verses. This poem illustrates Ramanujan’s popularity of the idea of poetic introduction through the presence of God. Arunagiri, ignorant about the art of writing poetry, can sing of Him most effectively due to His benefits.

Ramanujan’s terrific contribution to the idea of poetry is his poetry about the loss of life of a poem. Many poet-critics have discussed their theory of creativity, but almost none has commented on the reverse technique. in the poem ‘trouble’, he elaborates his kingdom of mind while he isn’t always able to write a poem due to his disturbed mind. He places forth the concept that it is hard to write down a poem whilst the sensible international creates boundaries inside the technique. however, while there may be lightning in a serial global of phrases, poetry springs out like a not likely leaf in wintry weather. Similarly, ‘on the dying of the Poem’, provides the situation whilst the poet is unable to jot down a poem. For any poet, at the same time as composing poems, it’s miles vital that photos ought to crowd inside the mind and he arranges them. however, when pictures themselves behave like ‘the sense of right and wrong stricken jury’ and ‘come slowly to a sentence’, the poet is helpless. simply, it is the death of the poem. The photograph, ‘the conscience-stricken jury’ is carefully selected by way of the poet as photos which are personified, are a lot careful approximately their conduct, and they arrive at the sentence after consulting every other.

He places forth the alternative side of creativity. Poet confronts one of these scenarios whilst he isn’t capable of writing the poem though he desires to. it is quite interesting to notice while a first-rate poet like Jayanta Mahapatra appreciates this idea in his memoirs. (2007) He mentions

it in his essay,

‘A. K. Ramanujan: A Tribute’, as:

“The best way to talk about a poet is through his poems, and to my mind, the best way to pay tribute to such a master of the brief-word is to read his poems, as evident in this short poem titled “On the Death of a Poem. He opens out the words of this poem, and it is a single sentence. But what a marvelous one! Like an oriental box, a little difficult to open perhaps, but superbly beautiful. A poem that holds magic in its lines”

It is a wonderful tribute by one great poet to the other. In Ramanujan’s opinion, there is no theory of creativity except the role of memories or the memory itself, as he has mentioned in his interview with P. Laal “I simply write poems as they occur to me; I have to have no theory. It is true I have several poems which are obsessed not only with memories but with memory itself, memory as history and myth, memory as one’s past-the presence of the past-the way present gathers to itself different pasts.”²

Even though he refuses to comply with or have any idea of creativity, his poetry demonstrates his very own one-of-a-kind theory of creativity and even demise of it.

in the opinion of Jayanta Mahapatra, the process of writing poetry is a capacity to study silence. The poetry seeks to have a hopeful and constant hour. He stories that he is made fool with the aid of the high-quality ache of this imaginative and prescient lack of vision. on this method, all colors skip inside the heroic colorlessness. The poet, a cautious reaper, is prepared to reduce down the unhappy-faced crop of poetry.

In these poems, he presents the inevitability to write poems, helplessness earlier than the strong creative ‘wave’ from inside. simultaneously, he gives even the one’s situations wherein he is awaiting words to come and he’s in depression. Many poet-critics have mentioned the theory of poetic creation, but some, extraordinarily like Ramanujan, have written approximately the opposite manner, the incapability to write down, the loss of life of a poem. inside the later segment of his writing, he talks of this case. Taking a white paper to put in writing on it, he just finds that phrases going up and down, no longer taking any proper shape-

“All night words of mine dirt,
nearing meaning but never finding it.
And that is all there is:
the skeleton of their vanity never surprises me”

In the poem, 'The hollow Mouth', he says that this 'skeleton' is incomprehensible, lifeless. He doesn't agree with the 'toy-clockwork of poetry'. now and then, the naked truth, the hunger, the poverty makes him take the face of the poet off and be an actual, mere man or woman. there's a poem, 'infection' that shows how the poet has emerged as helpless due to infection.

He makes use of poetry, the method of introduction as a metaphor for intricate life situations. As a sensitive person and poet, Mahapatra could be very a great deal assertive approximately the capabilities of poetry. The poem 'track of the Bones' in *Burden of Waves and Fruit*, discusses the features. In his opinion, a poem ought to raise itself brushing the face of darkness into mild. It has to help him to express the grief, not best non-public however additionally of loads. It has to help him to expose the secrets and techniques of the forefathers who toiled and moaned.

In the social situation, in which susceptible human beings are being born and fake humans are ruling, he expects the poem to help him, to rouse the flesh of these people, and deliver voice to Orissa temples. "A poet is a person who could make the pain speak and flip it right into a virtue. however, the land of Orissa is heavy with the trials of loads, starvation, injustice, and sexual atrocities in opposition to girls. In such situations, he feels his poetry to be futile and helpless. "Oh, I am a poet who barks like a canine."³

His expression, 'a poet who barks like a dog' truly provides the degenerated reputation of poets in society. Its miles because of the cutting-edge poets who aren't critical about the content of poetry and also the craft of "writing poems, abject and tense" The position of critics is widespread within the existence of a creative author. They examine their poetry at the touchstone of their theories. If the critics do now not carry out their roles nicely and underestimate the genius, the poetry of the extremely good poets facilitates him to tempo forward. The Nobel Laureate Rabindranath Tagore's thoughts guide him whenever he feels guilty due to the remarks of critics. the fear of critics stops him from dreaming and writing. but, Tagore's thoughts encourage him to raise his voice and lead the course of poetry. "Jayanta Mahapatra has presented his opinions about the character and features of poetry, its creative system, issue in writing, and the role of critics very consciously."⁴

He has proved himself to be an extreme critic in this sense. In his e-book, *Door of Paper: Essays and Memoirs*, he has mentioned Ramanujan as a good poet, however, has denounced him as a

‘traditional’ poet. “A. K. Ramanujan’s poetry was pervaded with a sense of Indianness, but it entered quite unconsciously, and with remarkable sensitivity. Right until his death last year, Ramanujan exhibited a concern for poetic craftsmanship that makes him one of our most satisfying poets writing in English. It is easy to cite examples of good, competent poems in the poetry of Daruwalla, or Ezekiel, or Parthasarathy, or Ramanujan- but they are never near the definition of a classic.”

He sees poets “to be powerless of integrating their enjoy; so, the poetry remains a method-fragmentary, like an unfinished argument⁵”. both Ramanujan and Mahapatra are appropriate critics of poetry who go to the roots of it, talk functions, and additionally, it’s dying. They do now not claim themselves to be critics, however, they have formulated a concrete principle of poetry. Both Ramanujan and Mahapatra are major poets using various techniques in their poetry. Their poetry has been studied in an element inside the respective chapters. So, the researcher intends to attention here best to the primary techniques inside the poetry of each the poets. The essentials cautioned by using Eliot in modern-day Poetry can be summarized as comprehensiveness, allusiveness, variety, complexity, indirectness, and dislocation of language into that means. a majority of these features are abundantly found in Ramanujan’s poetry. in addition to those characteristics, he employs great imagery, liberty of versification, diction charged with ardor and power, unexpected reversals, inner rhyming, symbols, and also grime, outbursts, colloquialism, slang. Being a Professor in Linguistics, he plays with words, meanings, and their unusual usage in poetry.

Jayanta Mahapatra is the first-ever Indian English poet who has won Sahitya Akademi Award for courting in 1981. booklet of his twelve volumes in submit- 1980 technology makes him a most prolific writer of submit-modern-day duration. What leads one closer to writing is the compulsion of instances-anxiety, inadequacies, sadness. those existence conditions made him write poems. His schooling inside the technology stream helped him in the craft of poetry in some ways a good way to have a look at the techniques scientifically, the researcher has observed G.N. Leech’s A Linguistic Guide to English Poetry wherein Leech has sincerely stated the difference between the poetic and the ordinary language, language of past and present, and the grand, center and undeniable patterns. He additionally focuses on the innovative use of the language.

The varieties of poetic license include anatomy of language and varieties of deviation; foregrounding, interpretation and parallelism; verbal repetition; patterns of sounds; rhythm; figurative language; irony, hyperbole as the manner of honest deception; rhetorical questions, apostrophe and impossible situation have been mentioned because the simple factors of poetry prompted via the classical Tamil literature at the same time as translating them into English, Ramanujan uses Imagery as his predominant method alongside other techniques inclusive of lexical deviation, grammatical deviation, graphological deviation, orthographic deviation, and semantic deviation with a purpose to create a deep effect at the thoughts of the reader.

They have an impact on classical Tamil poetry has been shown by means of Ramanujan himself in an interview with Chirantan Kulshrestha. His poetic bulk can be divided into two components: His unique poems in English and Kannada. they may be entitled as Akam and Puram the use of the Tamil binary. in the traditional experience, Akam and Puram poems are the poems of the ‘interior’ and the ‘exterior’ respectively. His poetry divided right into a binary- The Akam and Puram poetry, followed positive stylistic conventions: the Akam poems are comparatively quick in duration, tightly composed, incredibly suggestive imagistic poems, and the Puram are longer, loosely constructed, in which snapshots rush and tumble. similarly, this poetry is distinguishable consistent with the situation count. It elaborates his knowledge about ‘historical Tamil poetry and poetics’.

Karu in ancient Tamil Akam poetry includes animals, birds, fish, and reptiles, every tied by way of the conference to a mood or nation of affection. even though Ramanujan’s gadgets are special from Karu and even though there may be a poet like Ted Hughes, definitely harmless of Tamil poetry, for whom animals are both themselves and symbols of the country of thoughts, yet it’s far apparent that Ramanujan’s collection of birds and beasts is stimulated by means of Sangam period theory and practice. in this subculture, Akam (love, or the non-public global) and Puram (motion, or the public world) are awesome genres, but identical poems can circulate from one to the other.

Ramanujan has used the ECU, American fashions in combination with the fashions from classical Tamil Poetry. So, his strategies become unique in this manner. Such gadgets had been skillfully incorporated in his poetry by Ramanujan. inside the poetry of Jayanta Mahapatra, we examine his conviction to the land of Odisha.

He has restrained himself to the geographical region which in addition led him to translate Oriya literature into English. though he became inspired by way of the ECU Romantic poets like Shelley, Keats, and Wordsworth in the starting, and simultaneously he changed into motivated by way of the present-day American poets like William Carlos Williams, Allen Ginsberg, T.S. Eliot, and Ezra Pound. as the first segment of the latest writer are imitation, good deal experimentation is discovered inside the poems of the first section of Jayanta Mahapatra additionally. this is similarly advanced into his character fashion of writing. approximately the content of the poems, he's, obviously located influenced via the Oriya cult of poetry.

As Nigamananda has observed, "when Orissa is so full of the effect of Tantrism, it's far natural for Mahapatra to be notably influenced with the aid of the Tantric motifs."⁶ Mahapatra is proper while he says that our Tantric ancestors' quests ought to not be brushed off as a perverted gadget of rites, because their thoughts certainly paved the manner for the improvement of the scientific spirit of inquiry into the nature of matters, that is certainly the 'messianic' advantage of this new cult.

Tantrism lays superb emphasis on Prakriti or female precept. This Prakriti is united with Purusha for the fulfillment of this cosmic introduction. whilst this Sakti cult was changed by means of the Siva cult, the Linga became the item of worship. In a relationship, this has an impact on its being genuinely located. The foundation of the phrase Tantrism is going to the rural magic and fertility cult. Odisha is essentially an agrarian society, so, it is natural to get connected with this agricultural magic and fertility cult. Mahapatra has suggestively used this motif in his poetry. He underlines the inevitability of life even beneath detrimental natural conditions. After using strategies, Mahapatra accepts his obstacles. He isn't a linguist to play with language, however, he is a physicist.

In this context, he says that his origins lie within the lower center elegance, his upbringing become in a slender, rural network; and he learned English in a missionary school from a British schoolmaster. He studied arithmetic and Physics and later got educated to be a physicist. He was far away from the academic global of English literature. That he would write poetry in English at one time regarded fantastic to him. As noted, before, he went on following the brand-new fashions of writing from local in addition to Europe-American sources. He began giving various opportunities of making new sun shades of that means to the phrase undergoing the incredible stress of writing from within and the identical rejection from the critics,

Mahapatra appears to be motivated by means of Tantrism for the content and various experiments for the structures of his poems. The experiments like lexical deviations, semantic deviation, grammatical deviation, graphological deviation, and orthographic deviation are located abundantly within the poetry of the first phase. From the relationship, he seems to get the hold close over the language, and thereafter, he rejects all of the influences of experimentation. he's nice referred to as 'an Imagist' as he makes use of his professional hand in developing brilliant pics and is going past the principle of Imagism of Ezra Pound.

He also proves his mastery over the usage of symbols, irony, metaphors, similes, the creative use of language, interpretations and parallelism, verbal repetition, and rhetorical questions. He has skillfully incorporated these devices in his poetry. but, he 'cannot be called a highly experimenting poet,' as his cognizance is especially on content material and his style of presentation. As mentioned by A. K. Ramanujan in his interview with A. L. Becker and Keith Taylor, he uses images from the books he had read. He asserts the influence of Ezra Pound as "But, that's part of my expressive means, I have read Pound, and I have read Indian Things. I think with them. Why shouldn't I use what I have?"

He uses a wide range of imagery in his poems. There are seven types of imagery- visual, aural or auditory, olfactory, gustatory, tactile, kinesthetic, and abstract. All these types are scattered abundantly in all his poems. Because of the wonderful usage of images in the poems, he is known as an 'Imagist' poet. From "*The Striders*", through *Relations* and *Second Sight*, to *The Black Hen*, his images show a gradual development towards maturity, i.e., from the 'tiny strider' to 'Arunagiri', a philosophical image from Tamil mythology. 'The Striders' begins with the description of small water bugs and then, he suddenly brings in the image of the 'prophets' walking on water.

The comparison between a tiny water-bug 'drowning eye-deep' and the mystic ability of prophets to see the future creates similarity between it having 'a tiny strip of the sky in his eyes and the prophets having the sky of his abilities. The tiny strider can also be interpreted as the poet heaving his ability to reach the sky Like the poems in *The Striders*, *Relations* also has a wide range of wonderful images. He combines the wonderful image sequence of a fairy world with the 'real', 'painful' world of Granny's life. "While the poem 'Conventions of Despair' has his remarkable image of 'Hindu Hell'. 'Of Mothers Among Other Things' is again outstanding

for his use of wonderful images when he ‘smells’ his mother’s youth, goes into the past and returns to reality.”⁷ Similarly, his images of ‘her hands are eagle’s two black pink-crinkled feet’ and her sarees ‘having, loose feather of a onetime wing’ have the fine juxtaposition of human and animal imagery. Here too, the poet contradicts the two adjectives for the same noun- “still’ and ‘flexible’ fingers. The poems, ‘Love Poem for a Wife-1’, ‘Some Indian Uses of History on a Rainy Day’, ‘A Lapse of Memory’, ‘Poona Train Window’, ‘The Hindoo: who reads his GITA and is calm at all events’, ‘Love Poem for a Wife -2, and ‘Entries for the Catalogue of Fears’ contain the images from mythology, history the world of past, reality, the memories, animals, insects, and nature.

In the outstanding poem, ‘Small Scale Reflections on a Great House’, there is a series of images from the ‘Indian United Family Life’ which altogether stand for the inclusive Indian Culture along with its vices. The image of ‘The Last of the Princes’ is a realistic picture of the prince boasting about his vainglorious past, while ‘Obituary’ focuses on the changed image of the mother rather than the sense of loss for the death of his father. These ‘compactly arranged images without a single word that does not contribute to the content’ exhibit the influence of Ezra Pound on Ramanujan’s poetry.

5.2 Language Intensity

It continues as the *Second Sight* summons the images from the surrounding world as well as mythologies of various religions. His development of words, maturity, serenity can be observed through the use of images. He uses images from the great mythological books like *Ramayana*, *Mahabharata*, *Gita*, from which images like Vishnu, Shiva, Lakshmi, Saraswati the goddess of dance, king Dushyanta, Lord of snakes and eagles, Sthitprajnya, etc. are sought. He uses the images even from other religious books like *Jatakas* of Jainism, stories, and images from Muslim mythologies, Buddhism as well as Chinese Book ‘*I-Ching*’ to formulate his poetic material which is highly dense with meaning. His poetic skill lies in fusing the scientific images with the abstract to bring out a philosophical meaning. He moves close to the philosophical thinking of a prophet making comments on ‘death’, ‘cycle of life and death, ‘the fall’, the oneness of all the elements in the universe’, and ‘fear’. He puts these concepts through various images as the concept of The Superior Being from *I-Ching*. Along with such philosophical images, he also finds a place for the images of animals. He uses animal imagery to expose human tendencies practicing hybridization to form ‘potatoes or ‘pomatoes’; ‘ligers’ or ‘options.

In some poems, he points out the political picture in India, the U. S., even in other corners of the world. In continuation with his family images along with past, memory, history, mythology, he moves towards the abstract images like pain, darkness, fear, death, rebirth, zero as nothingness and wholeness through various ‘growing and glowing’ images. From *Second Sight*, he continues his versification encircling the process of creation of a poem, its grandeur, and even its ability to eat away the creator himself as in a poem in *The Black Hen*.

Still, in *The Black Hen*, he makes very few comments on his personal experiences, and puts himself on the wider plane of humanity, thinking himself a citizen of the world. He also comments on the world events in very apt and concrete images. “He underlines the rough, waste work of the ordinary poets who use sonnet form because the creatures used as images in them are struggling to escape. He also puts forth the theory of ‘refusal of creativity, in ‘On the Death of a Poem’ and ‘Difficulty’. He conceptualizes ‘the zero’ as nothingness as well as wholeness/completeness through enlightening images⁸”. Mythological images have been given more focus in this collection like the images of Narasimha, Mahadevyakka, Putana, Andhanari-Venkateshwara, Samadhi, Sthitapradnya, Lord Siva, Goddess Lakshmi and Saraswati, Bhasmasura, Ardhanarineshwara, and the Guru.

Ramanujan uses color images so concretely that they become visible to the eyes of the readers. The ‘Yellow’ color prevails over other colors- sulfur mines of the sun, sunflower, lemon-peel, and daffodil among Black of mynahs, Siamese cat, green grasshopper’s wings, and red ink. The sensory images like visual, auditory, olfactory, tactile are stressed. He uses the image of ‘fog’ for eyes, ‘ears have children with bells’, or the smell is sensed by ‘Urine on lily, women’s odors, and touch. The modern images are remarkably found in Ramanujan’s poetry. He enlists the elements of the human body as ‘Corpuscle, skin, cell, and membrane and bones, chemical name instead of potassium permanganate. Or in ‘Foundlings in Yukon’ he refers to the seeds from ‘Pleistocene’ times getting sprouted in modern times being older than the oldest. ‘Sonnet’ incorporates the images like an electric current, postage stamps, leases, and passports.

The second stanza in ‘Pain’ is full of medical terms used in the hospital expressing the efforts of doctors causing more torture to his body instead of releasing him from the pain. He also refers to the diseases like syphilitic sores, leprosy, Cancer found in the modern age. He presents himself as a modern poet through these images. The colloquial language is also skillfully used in many poems to describe filth in the modern lifestyle.

Jayanta Mahapatra's poetry is known for his remarkable use of imagery. In *Door of Paper: Essays and Memoirs*, he has developed the concept of the poem in terms of images: "In the writing of a poem, when the poet takes language and idea and a sense of music and welds these together to form a certain unity (which we can term a poem), it is the poet's imagination which becomes the movement that makes a poem. This imagination acts basically in two ways: 1. when the movement is from image to image, it is used concretely and when the movement is from thought to thought, it moves abstractly".

The shape of a poem, in his opinion, is a string of concrete and abstract photographs. The Imagist poem, therefore, is a chain of pix that are unique and sharply etched. that is Mahapatra's very own concept, an extension of Pound's Imagist principle which prohibits the poets to apply abstractions. The study of seven developmental collections of poetry through Mahapatra shows that using imagery has grown mature from the primary series, close the Sky, Ten by Ten to Random Descent. within the first series, he is found using natural images. within the poems, he fuses the nature picture of the sky with the Biblical image of the apocalypse which is abstract. every other such instance of fusion of nature and mythological photos is in 'The Circle'. "The lady is Sita, the mythological discern from Ramayana. it's been determined that it is 'his' ability to mix concrete and summary photos.

From *Rain of Rites* and other five collections, "Mahapatra is found extra concerned in mythological images, ancient snapshots and his past existence is presented with the images of nature⁹". almost every poem starts off evolved with an image of nature like rain, evening, bushes, etc., and turns it all at once into an extreme concept."¹⁰ He places the photo of a truthful Brahmin priest, the services to the gods, and finally, the man "starts off evolved to begin again" within the 'Samsara' which is the transmigration of the human soul. further, in his celebrated poem, 'Exile', he begins with the photograph of the land, ruins, the smoldering corpses and moves to his past with vintage, ill mother and father, the lengthy haired priest of Kali and settles with the burden of duty of the father's residence in his son's eyes. those pix are so picturesque that the reader can see the pics shifting before his eyes. in this relation, the poem, 'fable' is super which mixes specific forms of sensory pictures.

This poem combines the photographs like 'chanting', 'prayer', 'grassy bells' (auditory), 'an incense' (olfactory), 'the barbed horizons of the foggy temple' (visible), 'dank sanctum' (tactile), 'the parable shifts rapidly from hand at hand, eye to eye'(kinesthetic) and 'the

parable'(summary). this kind of fusion is similarly located in a relationship. The summary and concrete pictures are mixed here in 'this earth of forbidding myth' and 'phallus of the substantial stone' whilst 'the shadow' 'caress' and 'feel the tensed muscle of rock' offer the tactile imagery.

The movement of 'free butterfly inside the fierce body of the bear' is a kinesthetic image. The butterfly, the forest bear, silent deodars and Mahanadi are nature images. Further, he adds the olfactory images like 'the smells of gun-smoke and smoldering flesh ', 'how the waters of Daya stank with the bodies of my ancestors' and 'fragrant sandal-wood and the tactile images such as 'the ash I won't touch it, my fingers let the grains slip by'. Some of the gustatory images (taste) are -a drug-drop of today's bitterness', 'your goodbye of tasteless ash', 'venison tastes like cottonwool', 'the poisonous bite and acid of the subtle bird of night and the honeycomb latticework of stone'. Some images describe the sounds (auditory or aural)-'our groans and cries', 'the whispers of God, 'laughing earrings, 'moaning rivers', wild harmoniums, and 'the silence and the noise'. There are hundreds of visual images that make the sun temple of Konark visible before the eyes. These images create the visual effects which are further intensified with the abstract images like, the myth, the silence, the sleep, the time, the peace, courage, Gandharvas and demons, stones, magnolia tree and banished princes, the serpent woman, and the spirits. There are also mythological images like Siva, Buddha, Yoni, Linga, Ganga kings, and Father.

The burden of Waves and Fruit illustrates the fusion of concrete and abstract images, and nature and abstract images. The death images also find remarkable space in the poetry of Jayanta Mahapatra who described the land of Odisha affected by famines, unsatisfactory harvest, ruining rain causing hunger, poverty, frustration resulting in deaths. In the later phase, Mahapatra seems to be more open and franker about his experiences of life. As mentioned before, he expresses his strong ties with his father and estranged relationship with his mother. The anger of Mahapatra about his grandfather for accepting Christianity is washed away by the rain. He understands his helplessness of the time and the secrets of anger burn away. But he is not able to forgive his mother. The remorse is mandatory like the life of fireflies. The usage of images is a genuine skill of Mahapatra.

The poverty, starvation of Orissa is pinpointed in a few of the poems via diffusion of pix. In Shadow space, he portrays the photo of Ahilya whose seven to twelve months-old son has

earned the most effective one rupee after a day's toil and she or he thanks God for His absolute absence. The portrayal of Jembati, Bala Jani appeals to the reader. The death and darkness appear on the floor mixed with the abstract pictures and mythological pics in Random Descent like the disappearing desire, the woman dies within the arms of her mom. In Mahapatra's poetry, there are sure photos that can be repeated in nearly all of his poems, viz. rain, stones, bushes, sky, and so on. Mahapatra has left an extraordinary impact on modern poetry as an 'Imagist' poet which cannot be easily handed. To sum up, it could be stated that a "Mahapatra Poem is a complex craft of pix that transform themselves from concrete to summary, natural to mythological, medical to the summary, and so forth. very easily. The effect of Ezra Pound's Imagist theory is found in both the poets."¹¹ Ramanujan follows Pound strictly, with some exceptions; however, Mahapatra is going past and paperwork his theory.

Ramanujan makes use of metaphors with a professional hand. preserving 'family' as a principal metaphor and taking the poems to the height of expression, his use of metaphors is outstanding. they range from simple, plain metaphors to the complicated abstract and philosophical metaphors as in 'Which jogs my memory' he makes use of the metaphor of the seed of the folktale that spreads very rapidly. In 'tension', he presents a first-rate combination of metaphors together with 'worry tree', 'water is all eyes' and 'the air is a flock of invisible pigeons' and nonetheless he's not able to discover a proper metaphor for 'anxiety'. His delicate and near relationship with his mother has been mentioned through 'the silk and white petal of my mother's teens' and 'her arms are a moist eagle's black red-crinkled toes' in 'of moms: amongst different matters'. The poem 'Saturdays' has the best metaphor 'The frame we realize is an almanac' which discloses the seasons passing thru the body recycling themselves like an almanac.

The creativity is metaphorically supplied in the tale 'No fifth guy' which remembers a parable from Sanskrit literature. 'The poetry', he says, 'to is a tigress' that takes away the breath of its very own author leaving 'no longer even a bone' to recreate just like the endeavor of the tigress. The fifth man, the witness, is a critic who's crucial to prove his creative electricity. 'Poverty is a stranger now' discusses the nature of poverty changed in modern times. The metaphor of scorpion for death in 'dying looking for a secure Metaphor' further develops the topics as death offers existence for different residing animals, but once more he is speechless approximately the dying of an elephant.

In his ultimate poems, there's 'pain' which he needs to explain for to others which genuinely is past phrases, the metaphor of 'a red-hot coal pressed' constantly 'against a nerve' is real anguish he cannot word out. in the final poem 'fear no Fall', Arunagiri is defined as a 'thieve of hearts' 'this kind of metaphor is blended with 'metonymy', his family, and relations of all human beings everywhere in the globe. Vinay Dharwadkar has talked about this mixture of 'Metaphor and Metonymy' in Ramanujan's poetry inside the advent of the collected Poems. "But even while the domestic sphere emerges as the control 'metonymic metaphor' for society and as the principal stage for the drama of contemporary society, it remains deeply ambiguous, on the other hand, poems like 'still another for mother in *The Striders*, Love Poem for a Wife,¹', in *Relations* and 'Son to Father to Son' and 'Looking and Finding' in 'Second Sight' suggest that the domains of marriage and kinship are a theatre of unresolvable conflicts, betrayals, and ironic reversals."

He rightly points out the development of Ramanujan's poetry. In his opinion, Ramanujan's domestic poetry seems to articulate a skeptical vision of marriage and own family over a period of three decades undermining the centrality of the domestic sphere itself. overdue poems like 'Bosnia', 'Shadows' and 'A record' then translate this imaginative and prescient metonymically into an ironic and tragic vision of society and records. Brevity is a vital feature of modern-day poetry. The which means is compressed in the feasible fewer words conveying feasible extensive which means. Brevity is one of the important capabilities of Ramanujan's poetry. He places the whole meaning in a very comprehensive way. right here, precision/comprehensiveness is taken into consideration to be the wide variety of phrases, traces in a poem in assessment with the opposite poems of the equal poet as well as his modern poets. The researcher can even take into account the depth of the concept expressed inside the short shape of the poem.

In all four collections of poetry of Ramanujan, we discover a few remarkably quick poems which comprise grandeur of thought in them. *The Striders*, *the Second Sight*, and *The Black chook* are the name poems of the respective collections which now not best have the individual meaning, but additionally have the power to provide a prime theme- line for the entire collections. In 'The Striders', the strider, a waterbug that can flow or stroll at the surface of the water which is in comparison to the prophets who can perform a miracle like this. The natural capability of the insect is as compared to the superb creativity of the poet, too. though his existence is tiny, his performance is uncommon. This theme line is discovered in all of the

poems of the collection. Ramanujan's poems are allusive. He has commented on 'allusion' in his poetry in an interview with Keith Taylor and A.L. Becker, in his own words, "There's some new work that is being written approximately my poetry, and they are beginning to find out that there is so much allusion in my poems, my English poems, which I've in no way pointed out".

He refers indirectly to Hindu, Christian, Jain, Muslim, Buddhist philosophy and their mythological references. He mentions the prophets, the philosophy of Gita, Upanishads, Ramayana, Mahabharata as well as Christian standards, Biblical references, Buddhist philosophy. In poems, he narrates the mythological story without citing their names as in 'No Amnesiac King', he refers to the myth of Dushyanta and Shakuntala from Mahabharata. Likewise, 'Mythologies' refers to the story of Mahadevyakka from Tamil Saints who chanted 'Om, Om!' and her chastity became proved for her husband.

In 'A Devotee's grievance', Bhasmasura's myth is referred to with modern pictures. In many other poems, he directs the readers to the cosmic principle of creation, salvation, existence cycle, and the idea of having nothingness and wholeness on the same time. Being deeply rooted in Indian soil, society, history, and mythology, Mahapatra alludes to diverse references in his poetry. He makes use of allusion as an instrument to deliver his thought to the readers. More often than not, they are from Ramayana, Mahabharata, Siva fantasy, Hindu philosophy, Christianity, Muslims, and the records of Orissa and India. From the first collection, *Near the Sky*, *Ten by Ten to Random Descent*, allusions can be determined abundantly scattered. As a substitute, the user goes on increasing to the later phases of his lifestyle. In *Close the Sky*, *Ten by Ten*, there's one example within the poem, 'The Circle' wherein he refers to Ramayana. Rama (in Mahapatra's opinion), drew a circle around Sita warning her now not to go it. He feels that one can't restrict the female's powers by just drawing circles around her. In *Rain of Rites*, once more he refers to the Ramayana tale.

Ahilya, who was created with the help of Lord Brahma, was a beautiful girl who was married to a lot older Gautama Maharshi. She turned seduced using Indra, king of gods, and became cursed with the aid of her husband for the infidelity. She had turned out to be a stone and regained her human form after being touched by Rama's foot. He refers to the 'Karma principle' told by using Lord Krishna to Arjuna on Kurukshetra. In step with this concept, all people are living as in keeping with his deeds (Karma) of the previous beginning. So, Bala Jani is also struggling with a hundred brothers, complete of hate, treachery. Alongside those notable epics in Hinduism,

he refers to Hindu philosophy which includes 'Shadripu'- 'Six enemies of the human soul', 'Pancha Mahabharat'- 'five elements of the human body. He refers to them in courting. Siva fantasy is a massive theory in Hindu mythology. beneath the effect of Tantrik poetry. Like Hinduism, he also factors out some elements of Christianity. In some poems, he refers to his grandfather's accepting Christianity.

He has expressed his dissatisfaction with the selection which changed his lifestyle very well. In 'Genesis', he makes a laugh at the concept of 'forbidden fruit. History is another subject matter of interest for Mahapatra. His method closer to its far absolutely one-of-a-kind. He does no longer glorify it. And the distance between history and the present era is marked by using him. 'The youngsters' represent the existing generation at the same time as 'ashes of our dead' constitute the records of India. Crossing the bounds of the kingdom, he in addition alludes to world struggle II and the Vietnam conflict. a lot of these instances help the reader to return to the realization that allusion is a vast device Mahapatra makes use of to pass the distance among the myth, records, past, religion, and the reader.

The irony is one of the fundamental techniques efficaciously used by Ramanujan to point out the meaninglessness of some of the rituals in Indian society and home lifestyles which similarly extends to faith and lack of humanity. The Striders, the nature of the irony is broadly speaking on the subject of the Indian circle of relatives relations, as he refers to his grandmother's awaiting her dream up to her loss of life and letting him know 'to stay with desires providing them through the fiction members of the family broaden the sphere to the standards of Hinduism by using the use of the period' Hindoo' as opposed to the standard phrase, Hindu.

He remarks at the misinterpretation of the religious principles like 'Sthitprajnya', 'Karmayoga', 'the proper death', and rituals after the loss of life by means of Hindus so that you can get away from the realities of life. His technique has been mistaken by means of a few critics due to his expatriate identity. The prayer, 'The Prayer to Lord Murugan' as Ramanujan has noted, has no longer lost its religious fervor. he's ironic about the modified views and attitudes of contemporary humans. His ironic views about the circle of relative's members of the family, social systems, and misuse of the ideas in Hinduism are discovered in first collections. however, in his second Sight and The Black chicken, he seems to target the whole global, humanity, social systems in popular and human cruelty. He provides his ironic stance on the perspectives of Hindus closer to demise in 'dying and an awesome Citizen', the pride of a Jain Monk in

‘pride’, the futile efforts of Shivanna to perform a sacrifice of a hundred grasshoppers to the ‘Scorpion God’ in ‘A Minor Sacrifice’ and his rejection of having ‘second sight’ as ‘a Hindoo’ in second Sight within the later poems in these two collections, he appears to take shelter in religion to shop humankind. He points out the heartlessness of the current Human international. He speaks of his wife’s fear related to Hiroshima Wound Museum, Dacca Sewers, and Madame Nhu’s Buddhist barbecues and all international troubles, however, she, as a mother, isn’t always terrified of the safety of her youngsters in the merciless world around. The supernatural fire within the plaque which can burn any dating is centered in the ‘fireplace’. He feedbacks sharply on the numbness of the emotions of the current man.

He depicts sarcastically that how modernity has introduced forth shamelessness, immorality, crime, sicknesses, death parks, and many others. and he isn’t always able to stay a satisfied and highly-priced life with wonderful past, ‘Mysore residence’ within the present-day town like Chicago in the U.S.A. “Ramanujan’s irony, intense and sharp, appears to target the family members of the family and Hinduism in the first section which moves towards the overall attitudes everywhere in the globe. And within the last segment, an entire turn takes location as he feedbacks at the sufferings of people in the man-made cruel international and finds protection underneath the hands of the Gods and faith.”¹²

Being a very sensitive character, Mahapatra appears around society and the land of Orissa. The pathetic photos of starvation, poverty, sexuality, the injustice to women, withering adolescence contact his coronary heart. He feels sorry for them, but, at the equal time, the state of being inactive of politicians, top strata of the society disappoint him. Even his role as a poet appears to him to be inactive. The irony, then, will become extra powerful a devise to express this depression, unhappiness, and helplessness. in many instances, it has a sharp, cutting aspect.

The demise of the boy in the sanatorium might be advised as a tale via the doctors, but none is aware of the lack of the mother and father. He expresses the helplessness of medical doctors and clinical science. The ‘Village’ and ‘The Whorehouse in a Calcutta Street’ gift the lack of love inside the lifestyles of a whore Radha and other prostitutes. Mahapatra affords ironical views approximately God and religion greater poignantly. As in ‘Village night’, he thanks the god for ‘not being present within the very vital state of affairs in existence. Poverty in Orissa is any other difficulty with which Mahapatra feels angry and helpless too. He feels it because of the compassionless attitude of the government towards the deaths by hunger and poverty.

Mahapatra is ironic about his mother with whom the bonds of love are less strong. He comments on her last wish to be *cremated at Puri* when she had lived her whole life strictly following Christianity in 'Dawn at Puri'. While, in 'Genesis', his remark is severe. He feels that the fruit of knowledge must have been set free on the road by her. He also presents the childhood memory in a poem.

It's not the road anymore
along which my mother sent one on errands

In Ramanujan, we discover language growing from undeniable narration in the starting, thru a refined contact, to fantastically symbolic expression within the later collections. The feature of his poetry is the exceptional blend of the not unusual language with the metaphorical, symbolic language and aggregate of numerous registers which include kitchen language. The language of 'The Striders' inside the Striders denotes this shift of language from the existing to the past and again to the present.

The poem begins with the description of the 'water bugs' in U.S.A. then it refers back to the prophets in ancient India again returning to 'the trojan horse' sitting on a landslide of the lights. This jump is from the present to the beyond thru the mythological area. 'Snakes' is likewise a great instance of the shift of language from the present to the beyond reminiscences which describe the snake worshipping rituals in India taking him back to the woods in the United States. In 'still any other for mom', there's the comparable transformation of the image of the American girl into his mother, from his gift to his past, into Indian ethos. Members of the family are mature within the language use and experimentation with it. The shift of language is from the existing world of darkness of 'the walls of the imperative prison' to the dreamy destiny. 'Small Scale Reflections on a remarkable residence' is likewise splendid for the language that strays within the beyond peeping inside the present like that of in 'The last of the princes. In 'Prayers to Lord Murugan', the prayer is imbued with satire on the quandary of a present-day man.

The language in second Sight is more of an aggregate of diverse registers including technological know-how, history, faith, astronomy, anthropology, and astrology. 'No Amnesiac King' refers to the story of a king who forgets his wife in Mahabharata and within the next part argues that he isn't always the amnesiac man who forgets his wife, too. (Italics provided) referring to the tale again from Mahabharata, Ramanujan speaks of his youth incident, mixing historic past and present-day beyond. In 'Drafts' also, there are common opposite and ahead

movements via language as in 'extended own family' and 'The difference', Ramanujan actions from the beyond to the prevailing and then to the destiny era. The Black hen presents even mature use of language saturating the experiences of the present time, memories from his childhood, historical beyond, ancient past, or even future. This collection is more metaphorical, allegorical, dignified, and fashionable within the language use.

Every poet attempts to get away from banality which locates him out of the group. Ramanujan additionally has escaped from the poetic conventions of the time. He doesn't want to comply with his contemporaries. His use of language is imaginative and original. His prose poems have poetic language, while different poems have a prosaic language with a higher experience of grandeur. therefore, his language will become the robust manner of his expression. Jayanta Mahapatra started his instructional profession as a trainer in Physics. He became to poetry as a substitute overdue, on the age of thirty-eight. His language does no longer displays any aspect of immaturity. He makes use of the language much consciously right from the beginning. although inside the first collections, he seems to be more experimental in his use of language, in a while, it gets a hint of an elegant, skilled hand. He concentrates greater on the content material than the shape. in the later degrees, it has to turn out to be increasingly more implicit.

The mythical references, allusions, symbols, and metaphors have made his poetry dense with which means. in lots of poems, he expresses his views about poetry itself, making it 'meta-poetry'. In his opinion, it's necessary to touch the hidden reeds with tiny hammers and revel in resonance emerging out of it. His language justifies his theory of poetic advent and its characteristic thru his language. Even the usage of 'prose poem' suits the content. In an interview with K.C. Pradhan and K. C. Mishra in 'Rock Pebbles', he has put forth the middle of his poetry. "Poetry should communicate, should relate to the reader, to another human being, if the poet is answerable, which he should be, he should be solely answerable to his conscience. His conscience is his responsibility, to try to show in his poem the unjust things, the violence, the cruelty as different from what should be the real goals of our society". His poetry is a fine example of his theory of poetry.

One more aspect is observed about his poetry his choice of correct possible words. The complexity of the above example is unique in his poetry, thus has become outstanding because of his use of language. Both of these poets are remarkable for the use of language. They have maintained their style of expression with specific use of language. Ravindran has pointed out the decolonization process working effectively in the poetry of both of them as: "Recuperating

history can become a radical act of decolonization accompanied, quite often, by the ex-colonized carving out large territories for themselves within the colonizer's language. Alone of all Indian poets writing in English, with the possible exception of A. K. Ramanujan, it is in Jayanta Mahapatra's poetry that this decolonizing act takes on quality and specificity comparable to the best verse written in Indian regional languages."

He has located their prominent vicinity inside the records of Indian Poetry in English. Being a linguist, Ramanujan has treated almost every technique used in poetry. He makes use of also minor techniques as synecdoche, hyperbole, oxymoron, enjambment, chiming, onomatopoeia, all types of deviation in his poetry. he plays with these strategies. He proves to be a professional at the same time as doing it. On the opposite, Mahapatra, being a Professor in Physics does no longer have Ramanujan's linguistic knowledge. within the beginning, he attempted to handle the strategies consisting of experimentation with the bureaucracy, however afterward, grew to become his very own narrative fashion. With the publication of courting, the Sahitya Akademi Award triumphing innovative work, he seems to have got the grip over the language.

5.3 Myths and Symbols

In addition, Mahapatra makes use of inter-textuality as a method to associate the poems into one thread of that means. He experiments with the styles of lyrical poetry such as sonnet and elegy. a number of his poems have narrative techniques with dramatizing results and some are prose poems without stanza samples or rhyming. they are greater like paragraphs; still, the content is poetic. His strategies consist of additional deviations, as noted above- poems with subtitles, the titles of the poems being the part of the poem, and the poems divided into small poems with subtitles, or by using numbers.

Ramanujan and Mahapatra are keen approximately the usage of the techniques of poetry. alongside the use of the overall techniques, they tend to use them progressively. each employs techniques appropriate to their intent and content material. they've evolved, over years, their craft with one-of-a-kind individual fashion. The high-quality manner to speak approximately a poet is through his poems, and to my mind, the quality way to pay tribute to this kind of grasp of the short phrase is to read his poems, as obtrusive in the quick poem titled at the death of a Poeml. Open out the words of this poem and it's far an unmarried sentence. but what a marvelous one! Like an oriental box, a bit hard to open perhaps, but beautifully beautiful.

A poem that holds magic in its traces! A poet ought to be responsible for his sense of right and wrong. other factors like craft and language come a good deal later. consistent with him the poem with its words, triggers, and internal. This picture of reality is an image of silence and poetry we find in Ramanujan additionally. however, this may be discussed later. Mahapatra, in communication with Allen Ginsberg, discusses time. in step with his time, in Indian, is never linear. It's cyclic. It does no longer stop like when you turn off a lamp in a room. In Orissa, when you are witnessing an occasion just like the Ratha Yatra pageant in Puri, you are honestly part of a totality. The legendary, the ancient, and the existing are all united and one. That's what makes existence very distinct therefrom that within the West. This sense of time is allied to his feel of records and delusion. it's miles tough for him to detach the beyond from the present. With almost four or five thousand years of poetry behind us in India, with one's roots in a historic mass of delusion and legend, one can't help being permeated with the aid of their time. it's time which bureaucracy the worn stone and the brown earth on which we exist, time that induces in us a blueness of the sky that is indeed otherwise blue from the ordinary blue are recognized of and has come to stay from the writings of others. A blue that makes up the understanding of poetry.

The poem starts to shape on paper, as though the human mind whirled with unchanging rites of time after which were given beans constant in itself. As a good percentage of time goes on writing he becomes aware of the passage of time. Mahapatra says I have salvaged the hours of loss for my self-expression in poetry, Time acts as a provider wave. And Mahapatra realizes that the language of poetry is made of time, no longer phrases. He says, when I appearance lower back on a poem written a time in the past, I can see my very life at the moment the poem was made, carrying me away on the tide of the poem's nostalgia. And that feeling can have a disastrous impact on the new poem I am seeking to write. In between poems time actions like a frail ghost of an enemy standing beforehand in my path. And as I increase, each in my poetry and my years, I feel I'm perhaps driving the victim of time in advance of me.

The poet is very plenty conceived with his very own role as a poet in a troubled time. In a piece of writing *Stranger than Brothers* he says that of late, one notices that the converting conduct of the newly wealthy has gone directly to deviate the conventional pattern of Indian culture. side by way of facet, we are also witnessing a large nearby chauvinism, which would possibly turn writing itself to a cancerous increase. At a time while there are not any typically universal requirements of poetic taste, the creations of the one will take on special forms which need to be

sifted and redefined inside the years ahead. eventually, I should like to ask myself: what's my position in those changing literary landscapes? If I have spoken of any thoughts on my poetry on food and shelter, on such simple necessities that still plague my human beings, which I have visible myself in the far-flung interiors of Orissa- what appropriate have these thoughts of mine carried out? In a time of increasing parochialism in our writing, our real wrongdoer is academic. he is the all-informed critic, e book-reviewer, essayist, anthologist, and purveyor of faculties of thought. His ego has been tolerably nicely attended to my imagination as an Indian is however herbal that it be rooted in Indian, in which I've lived maximum of my life. "This sense of belonging, to the Indian earth (in my case, to the coastal Orissa countryside) to its very distinct social-cultural, and religious milieu, has led to certain ideas and convictions which emerge as mine, and that has, in turn, helped to make my poems and tales."¹³

His poems are built around my area: rather than in the location itself. This fact, both consciously and unconsciously, allows me to polarize my imagination, to permit me to live inside the way I need to stay, to decide goals, and to discover finally my inner self. For only in this way I feel I can be more honest with myself because I try to write about the air, water, and blood in my on-the-spot surroundings approximately time and space which go with the flow up from the marshy inexperienced paddies of this land and contact me, of the historic temple bell that creates it the enchanted distance in my thoughts, and of the unusual and unhappy united states of acquired temples which have been my domestic. hence if I say that it is to Orissa that I owe my poetry, I would not be incorrect. For it's far Orissa which creates the joy and the harm and the grief I cannot do without it. Mahapatra is very a good deal concerned along with his poems, his role as a poet. Mahapatra is of the view that —all art and literature deals with this, seeking to construct a private memoir that might be goal sufficient to reach towards the ordinary.

Mahapatra doesn't have the feeling that he is in exile. this feeling is there in Ramanujan. Ramanujan tries to pose his reports in the local area and his experiences in Chicago even as in Chicago Ramanujan commenced translating poems from Kannada and Tamil into English. in step with D. Ramakrishna, it's miles hard to place Ramanujan's writing within the straight jacket of post coloniality phrases like displacement, switch, migration and alienation are common of the postcolonial studies.

Ramanujan is in reality an exception as an author functioning in alien weather containing both

the eastern and the Western sensibilities within himself his vision is in continuity, past, and present, subculture, and modernity, acting on every different forever and ever. “Ramanujan is particular in his potential to comprise inside himself the binaries, explaining the East to the West and the West to the East with best. Ramanujan’s critique of current Indian poetry in English and within the regional languages changed based on the idea of a triple circulate of traditions – nearby, Sanskritic, and Western – coexisting in Indian literature as a storehouse of raw fabric to be had to modern poets.”¹⁴ The fulfillment of a poet became partially contingent on his capacity to combine those sources effectively via on man or woman poetic voice. Poetic art is no longer important without scholarly, assimilation of most of these three resources in numerous personal ways appears imperative. Neither Tagore in Bengali, nor Vallathol in Malayalam, neither Bendre in Kannada nor Bharat in Tamil... and among a younger generation neither Buddhadeba Bose in Bengali nor Adiga in Kannada, would be what they’re without a robust presence of all three.

The malaise and feebleness of some present-day Indian poetry (in English as well as in our mom’s tongue) is teachable, I believe, to the weak presence or general disconnection with one or every other of these three assets. The strong presence of the three is in reality now not sufficient, however, it is necessary. Ramanujan was indebted to Subramania Bharati. Bharati creatively used tradition in his poems `once they (the three traditions) meet in a poet of genius, the poetry is dynamic, Bharati here uses contemporary Tamil to reach again into the past of the Vedas and forward into a future in cutting-edge Tamil poetry. The language of a poem expresses a given lifestyle. It comes out of man or woman experiences. The poet calls it an `a repertoire of photographs, ideas or preconceptions. lifestyle and way of life are related to one another in his poems. Translation changed into the mediating component among language and culture, language and subculture: I belong to a few languages or traditions and they are constantly talking to each different in diverse methods: translation makes this express. any other, reason is that one manner of intensifying my understanding of this literature is to enter into that form of creative provide-and-take that’s what translation is.

Ramanujan describes it as a text-and-context sensitive technique in keeping with Kulashreshtha, Chirantan’s “seminal contribution to present-day Indian poetics is primarily discovered in his conceptualization of lifestyle and translation and in how these are put to apply for poetic practice The poet experimented with conventional poetic forms and strategies.”¹⁵ The month of August brings in memories of his family history. August and September are related to the

beginning of his three brothers and sisters. His parents died in the month of November and December. January is a month of latest starting and introspection April and June burn out night and day like a temple lamp stored alive. July is a month of battle: bombs overhead fire in the bone and kids almost drown in a flash flood of divorce papers.

There is no other poem November, which offers us pics associated with specific months amongst other varieties of native south Indian poetry, Catu is one such form Catutends to be subversive, maintaining arbitrary, arid guidelines and prior conventions as much as scrutiny, constantly traumatic a return to physical experience and urban sensation. Cat in the Omarkar literary-theoretical the metical works supposed an unconnected stanza, now and again, placed to collectively in clusters of five, six stanzas. a number of the shorter poems written via Ramanujan are like cat poetry. The complete system of `presence and absences incorporate the Vedas, the Upanishads, Buddhism, Sangam literature in Tamil, medieval Bharati poetry, Indian people literature, the modern-day Indian writers. This way of life isn't static but an `interactive device of literary subculture in Sangam generation of Tamil Classical poetry appealed to Ramanujan.

Culture is made retrospectively by using the person poet; therefore, his lifestyle isn't similar to Yeats's or Pound's, though all had been contemporaries and advocates of what each referred to as tradition. In evaluation, character Tamil poets inherit, proportion, and are made through the lifestyle. as the creatures and creators in their culture the Cankam (Sangam) poems make limitless makes use of finite way', generating novelty without defying tradition or quarreling with the given approach. We should take into account that, in literature, art, and culture, the way of life isn't always inherited, it needs to be earned, each era has to work at it anew- in any other case the past is some other USA. "We ought to see it for its sake, however additionally see it for our sake, and spot what we will use; if it is our true beyond, we can additionally see continuities, connections, relevance, which we can severely examine (Ramanujan advocated fellow Indian writers to have interaction with the subculture -the massive cover of fabric to be had to the Indian poet, ready to be explored."¹⁶

For Ramanujan way of life meant a continuous glide of cultural, ancient, and organic time, or memory, which he sought to integrate into his poetic artwork in innovative anxiety of connections in addition to departures from the beyond and different bodies of writing.

The English lifestyle challenged his character language': ne doesn't write in English surely in a

vacuum after I write it, I have found out English inside the English lifestyle. I recognize English, English literature and I have studied an outstanding deal of whatever has been written about English literature and so forth. So, even though I don't want to be healthy into it or something like that.

English subculture is likewise part of my repertoire. but I don't need to move lower back to that sort of thoughts stock or what I write approximately. One is surely frightened of repeating it or imitating it an excessive amount. somehow to carve one's language, one's very own repertoire, out of those popular public repertoires that other poets have, that all men who speak English or Kannada Rave, is somehow a large challenge and that's the difficulty. Ramanujan believed that traditional conventions needed to be constantly recreated into private modes that allow you to discover their form' in a person poem: As Ramanujan prompted other Indian poets like Parthasarathy and Kolatkar together with his concept of tradition Jayanta Mahapatra stimulated a generation of Indian poets inside the North East and in his own native country of Orissa and Kerala. "Meenakshi Mukherjee, the outstanding poet from North-East, has committed his first series of verses to Jayanta Mahapatra. His first e-book of verse was posted via Writers' Workshop Calcutta in 1988."¹⁷

Mahapatra says in 'mystery as Mantra: younger poets from diverse parts of India were popping out with their poems; all of sudden there has been Meena Alexander writing from her ancestral historical past in Kerala, Robin S. Ngangom composing rooted poetry from the Northeast. It turned into the local tradition that was displayed within the poem of the Indian English Poet. He is a completely first-rate poet, changed into an incredible idea to me, in my adolescence as a poet. you might desire to examine the few phrases I have on him in the bankruptcy known as Language and disgrace of my memoir Faultiness Meena Alexander learned from Mahapatra, a poet's bond with vicinity and also the tragic vision of concerning the ruins of the land and the ravages of time. In her first publication of verse,

There is a similarity between Ramanujan's concept of culture and Mahapatra's. Mahapatra writes. The fantastic poets of Latin the USA and jap Europe live interior history, as is the case with our poets writing of their respective nearby languages, and their imaginations are vitalized by using that deeper angle. In contrast, Indian English Poetry appears lifeless, stuck within the mire of intimacies, without the arms of history and lifestyle. For such enormous poetry to be produced, we'd create our poetry out of the ashes of our culture...And we have to cultivate the

relationship among the social and the private as a way to give that advantageous momentum to poetry it is hard for me to put in writing such poetry. nonetheless, that is the poetry I would want to put in writing—even when I am conscious that the sort of poetry isn't general with the aid of poets who follow the British poetic subculture, in which craftsmanship seems all again, Mahapatra confesses that I began to jot down poetry in English certainly because I could use English effortlessly to specific myself... but I've continually idea myself as an Oriya poet who, incidentally writes in English. And nowadays, with 5 collections of Oriya poetry, I'm no longer certain whether I could be labeled an Indian English poet.

5.4 Imagery

Ramanujan and Mahapatra incorporated nearby elements into their English poetry. Ramanujan's effort in presenting to the world Tamil and Kannada poems in English translation changed into an act of incorporating regional elements into English poetry. He stated, "I translate out of my innovative urge'. His translated poems have prompted his English poems¹⁸". Ramanujan's fondness for Tamil and Kannada elements and Mahapatra's fondness for Oriya scenes and landscape made Indian English poetry wealthy in regional factors. This foregrounding of local factors in English poetry is a unique attempt on their element to spotlight the humans, region, landscape, mythology, history, that make those locations excellent. Such a try and foreground to foreground the region became observed in Kanthapura and R.K. Narayan's novels. Malgudi is each regional and normal. Such an attempt in Indian English Poetry offers a fresh perspective.

Both of them have sought to concretize abstract usual values using locating their poems in unique areas. I have attempted to establish that they go beyond the constraints and barriers of regionalism isn't always a predicament in their poems. Mahapatra does not accept as true within obstacles. In his poems, he seeks to highlight the suffering of the humans of the region, initiatives the panorama and goes deep into history. "His identity is sure to his vicinity. Ramanujan believes in the mainly of revel in. And context may be very important in his poems. As we flow from context to context, for every meaning of *akam* (internal) there's a corresponding experience of *Puram*(outer) it's far characteristic of this poetry and its poetics that the meanings appear to extend and agree in concentric circles, with the concrete physical precise at the center, getting an increasing number of inclusive and abstract as we circulate forward."¹⁹

Ramanujan published a fictional autobiography in Kannada in 1978 titled someone Else's Autobiography wherein Ramanuja chooses to speak about himself although a fictional 'other' inside the identical double-layered vein because the Argentinean Jorge Luis Borges explores the connection between the personal self and the general public self within the short story. Ramanujan wanted to write down a similar novella in English but felt extra cozy writing fictional prose within the mom's tongue (Kannada) and scholarly prose in the father tongue (English).

The critic John Elder in his book *Imagining the Earth: Poetry and the vision of Nature* draws our attention to the way that location offers us a feeling of neighborhood habitation that's hard to acquire in this cosmopolitan age, whilst a lot of our daily life and imagery are homogenized. He is forced by using literature that attracts its nourishment from rootedness in a chosen spot. This chosen spot is frequently the region of a writer's foundation: Faulkner's Mississippi, Steinbeck's California, or Hardy's Dorset.

Mahapatra and Ramanujan have interacted with the lifestyle and geography of their areas. Such poetic practice juxtaposes modernism and regionalism. these poets pick out themselves with the region. Being bilingual poets, they comprise into their English Poems thoughts and pics from their nearby languages. They transcend parochialism and are capable of universalizing their reports. In this context "Mahapatra has analyzed the first part of the poem — Indian summer season: Poetry travels through metaphors. those metaphors may be a trivial and common area at one cease, be beautiful too, and can additionally go on to be profound tropes at the other intense. As I said, metaphors offer imaginative and prescient in a few manners or other, thereby adding another measurement to the substance of poetry."²⁰ And perhaps through the medium of poetry, we could say something and mean some other. that is expressly what has befallen in cozy of my poems. I should like to deliver an instance of those specific ways of thinking which could happen in a poem I wrote years ago, titled Indian summertime.

Over the sougning of the
The summer wind, Priests chant louder than
Ever: The mouth of India opens
Crocodiles move into deeper Waters.

I have right here, quoted the primary part of the poem as that could be adequate for our deeds.

Now, to the poem, which speaks of the summer season months in India, especially in Orissa where I've lived all my existence, and which is a difficult, trying length for most of the people. And, I suppose, due to the fact human beings spend sleepless days and nights due to the excessive warmth, more rituals and fairs had been accommodated into these hot and sultry days. So, historically, the temple, which represents the hub of village and city lifestyles, is a stir with movement and pastime-preserving monks busier than before.

I shall now not try and clarify right here what I have accomplished within the poem, however must most effectively want to point at one-of-a-kind regions of wondering, which can have been mine or now not. once I started the mouth of India and said that it —opens, the announcement should address the starvation of our human beings, religious of course, and which opens within the way of a fledgling beginning its mouth that draws its nourishment from rootedness in a delegated spot, this spot is selected frequently the area of an author's or be profound tropes at the opposite excessive.

As I said, metaphors offer vision in some way or other, other through adding another measurement to the substance of poetry. And possibly via the medium of poetry let's say something and suggest any other. this is expressly what has come about in a number of my poems. I shall now not try to make clear here what I've finished in the poem however must simplest like to point at exclusive areas of thinking, that can have been mine or no longer. when I mentioned the mouth of India and said that it —opens, the announcement ought to deal with the hunger of our people, religious of course (the bodily one being continually there, and can't be denied even today), and which opens within the manner of a fledgling establishing its mouth. however, this, one is the extra obvious like to speak in parables and speculative phrases.

It is miles right here that a deep-rooted Hindu delusion comes into being, with the concept of a photograph of Krishna commencing his mouth at the battlefields of Kurukshetra and revealing the ultimate fact to Arjuna. On this use of the mouth of India, the metaphor is a form of expansion wherein, the mind, in its mysterious working, has gone and to add one thing to some other. One ought to name this an audacious metaphor – something which came unexpectedly to my thoughts then however, this sort of jumping metaphor turns into, undoubtedly, the lifestyles-blood of the poem. “To a Western reader of the poem, this mythical photo might speak something else to his mind-indeed, something as massive otherwise, how could I explain the primary booklet of this poem in a periodical of such significance because of the instances

Literary supplement.”²¹

Mahapatra feels the inadequacy of western readers to understand the implication of this allusion they still experience in the poem. that is how his poems acquire customary enchantment. Mahapatra became asked in an interview What do you mean with the aid of home for your poetry? Is it actual home or imagined domestic? he responded I haven't any clear solution for this. perhaps it's miles —the previous day, this poetic domestic of mine, I do no longer recognize. And on this yesterday is the person at the back of me, who is not on my own, who isn't left to himself, nor does he want to satisfy his self or, my domestic is there, at the fulfillment of my preference, however, is thus far away that my eyes are looking into a destiny that by no means arrives. Or, perhaps my home is in a buried silence, wherein love and grief are both gifts and there's no manner of understanding one from the opposite.

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Chapter: 6

Conclusion

- 6.1. Original Perception**
 - 6.2. Analysis of core Chapters**
 - 6.3. Modern Relevance**
-

Chapter: 6

Conclusion

6.1 Original Perception

The Indian life in the cultural context of Indian society is to lead a simple and pure life. The richness in its culture and tradition helps people live in peace sharing great bondage in their relationships. The essence of simplicity in the behaviour is reflected in the life of the people living in the village. The theme of society and neighbourhood was first introduced in the villages where people were living with the richness of moral values and ethics. It is seen that socio-economical urge and quest for prosperity compelled the society to form another society where people can facilitate themselves with multiple arrangements and comforts. Today we call the society urban where cities, towns, metro are the elements of it. “The interest in moving towards the urban area and finding an establishment in the crowd has been a trend for the people of India. The life which is envisaged by the Rishis and saints of ancient India was set up in villages where the beautiful nature is responsible for good health, virtuous moral values, people were compassionate and altruistic by nature.”¹

**Udaye Savita rakto raktashchastamayetatha |
Sampattu cha vipattau cha mahatamekarupata ||**

The above shloka is quoted from Subhashitavali, it is all about the virtue of a genuine person and the integrity is compared with the sun which looks alike while rising and setting similarly, a virtuous person’s attitude and behaviour remain the same whether its prosperity and adversity. The tenderhearted people have always welcomed and accepted divergent cultures and religions hence, since time immemorial; we have countless beliefs and religions. Religions like Hindu, Muslim, Jainism, Christianity, Buddhist, Sikhism and other minor religions share their belief and individual lifestyle. It is seen that place and belief are highly responsible for the cultural difference in the community. “Religion and belief manipulate the dressing and flooding sense of individuals’ as well living style. The long-practiced rituals and rites are the mediums to hold the community firmly while language and literature re-asserts that the tradition is inherited.”²

Today, there can be numerous reasons for leaving the villages and settling an establishment in an urban area. The people of the era want to be part of the society where they can achieve more success and can be able to access all sorts of luxury. The emergence of better education,

employment, communication, etc. compelled the mass to leave the native land. Relocation is a huge manner that gave birth to get blended with culture. The life hence in urban areas got greater exposure where the common man could meet with the aristocratic society but the values, morals, rights, and wrongs too got mixed. People lived a life filled with complexities, frustration, and disappointment as they were less happy than the village life. The man once was happy though less privileged here he had to struggle for money which led him on the path of the materialistic world than the spiritual one. “The need for full-filling luxurious expenses led the human of the present decade into multifaceted issues and problems. The ideas of the Indian traditional system of living in a joint family got demolished as the man of the house could not bear the expenses. The family gets separated shattering the code of values maintained for ages by the ancestors.”³ The nuclear system of the family got popular and appreciated in the recent past. Home is the right place where the mind is set up and a broader thinking level is achieved, but the smaller house and congested courtyard of the urban setup are choking the finest senses of the intellectuals.

The Indian society has a rich culture, followed and practiced for ages. The Indian calendar of twelve months is filled with festivals and observation. People are gifted and blessed with the divine qualities of sharing their emotions, since time immemorial we have been gathering on social occasions for lessening the sufferings and adding happiness to each other. India is a country of cultural diversity where people believe in caring and brotherhood, irrespective of religious boundary we are together. We share respect and response to every occasion celebrated around the year. The days of occasion bring all sorts of happiness and opportunity to meet with the dear ones.

People find their friends and relatives on one platform participating for the success of the occasion. The celebrations truly open an arena for the family to exhibit their love and bondage for each other. We celebrate *Holi*, *Diwali*, *Raksha Bandhan*, *Dussehra*, *Eid*, Christmas, Buddha *Purnima*, *Nanak Jayanti*, *Pongal*, etc. around the year. The rich culture and festivals mark togetherness. The Indian values and systems are borne for generations through its tradition. The institutions like temples, mosques, churches are revitalizing human souls. “The celebrations prompt spirituality and build characters that ultimately purify our mind and soul. Life would not be so simple without the presence of celebration.”⁴ Life is itself celebrated as the celebration adds values and ethics to our life. The nation is virtually prosperous in every feature of social and economic life. Diversities class, religion, economic, linguistic, caste, ethnic and regional groups crosscut Indian society which is filling with a huge rural-urban difference. The

difference is considerable between north and south India substantially in systems of marriage and kinship. The society of India is multifaceted and the greatest of all civilizations exists today. The contemporary Indian culture changes rapidly affecting various socio-economic groups in multiple ways as well among innumerable complications of Indian life various cultural themes enhance social harmony. The aspect of globalization and industrialization opens an arena for free capital transaction, trade movements, and domestic market flexibility. Globalization affects the employment and output of the country. Sustainability in the socio-economic field fuels the nation in the development of its culture.

To deal with such an immense domain of research, the present study is divided into six chapters. The first chapter is introductory in nature and provides a critical study of Indian Writing in English, highlights the historical narrative of the Indian English poets and their contribution, and discusses rural and urban setups in the select poems.

Indian Writing in English is fresh enough to recollect and note in the history of literature, it is one and a half-century old. The Britishers were the premier ones to spread the English language in India. The Britishers dealt with Indians in military, trade, and political affairs, though they could acquire lots of wealth we could manage to have a foreign language i.e. English. The very historical perspective declares that Indian English literature has undergone several phases such as Indo-Anglian, Indo-English, Indian Writing in English, and today's Indian English Writing. Regardless of diversified cultures, races, and religions, Indian English literature has its pride to reflect and recapture multicultural and multi-lingual society. "The contribution of numerous writers and authors has drawn significantly a vast category of readers as well receives critical acclaim. Indian Writing in English was popular since the language exists in India with the copious publications of Indian English poetries."⁵

It is representing different phases of development of our multitudinous, culture and national life, problems associated with rural life, bondage in the family relationship, values, teachings, ethics, ideas, and sense of integrity. The early eminent poets were R.C. Dutta, Michael Madhusudan Dutt, Toru Dutt, B.M. Malahari, Henry Derozio, Kasi Prasad Ghosh, Ram Sharma, Sarojini Naidu, Dhan Gopal Mukherjee, Raman Vakil, Harindranath Chattopadhyay, S.H. Jhabvala, Govin Chunder Dutt. They have successfully cultivated a path for the rest of the Indian poets. Indian poetry covers legends, myths, history and deals with human behaviour, values, systems; it depicts the compassion of the Indian poets for their motherland. Post-Independence writing

especially poetry in Indian English has dealt with crucial developments. The English readers find it with curiosity, however the most prominent poets and

The English readers find it with curiosity, however, the most prominent poets and authors hold the rein of the Indian English poetry firmly. Poets like Shiv K Kumar (1921), Jayant Mahapatra (1928), Nissim Ezekiel (1924) A K Ramanujan (1929), Arun Kolatkar (1932), R Parthasarathy (1934), Purushottam Lal (1929) Kamala Das (1934), Dom Moraes (1938), Adil Jussawalla (1940), Gieve Patel (1940), Arvind Krishna Mehrotra (1947), K N Daruwala (1937), Pritish Nandy (1947) and many others. The poets of modern India made their debut with the finest masterpieces. The works are exclusively framed with the theme of social issues, awareness, protest, philosophy of life, believes and faith.

The present research has chosen the selected poems of Jayanta Mahapatra and A.K. Ramanujan for its critical and analytical study. The incredible works of Jayanta Mahapatra - *Close the Sky* (1971), *Svayambar and other Poems* (1971), *A Father's Hours* (1976), *A Rain of Rites* (1976), *Waiting* (1979), *The False Start* (1980), *Relationship* (1980), *The Green Gardener* (1997), *Door of Papers* (2006), *Baya Raja* (1997). The exceptional selection of books of A.K. Ramanujan are *The Interior Landscape* (1967), *Speaking of Siva* (1973), *The Literatures of India* (1974), *Hymns for the Drowning*, (1981), *Poems of Love and War* (1985), *Folktales from India, Oral Tales from Twenty Indian Languages* (1991), *Is There an Indian Way of Thinking? in India Through Hindu Categories* (1990), *When God Is a Customer: Telugu Courtesan Songs by Kshetravyya and Others* (1994), *A Flowering Tree and Other Oral Tales from India* (1997).

The critics have rightly pointed the parallel status of Jayanta Mahapatra with some of the other contemporary prominent poets. Jayanta Mahapatra has had a literary career at a very mature stage of his life moreover; he is not from literature background. "The concept of family relations, religion, Indian mythology, philosophy of The Gita, history, society, search for self, transculturation, alienation, poetic creation, etc. family is the central analogy through which he narrates a lot about his grandparents, parents, wife, sister, brothers, nieces, nephews, son, daughter, grandson, and other family members and relatives."⁶

Ramanujan feels that one can't escape from every one of those impacting and contributory components which make a man the individual: give him his character semantic, ethnic, socio-social, and strict foundation. He has been a keen observer to undertake multiple myths and analyzed them with illustrations. Jacques Derrida's deconstruction theory would be applicable while considering the thought behind the interpretation of myths.

The second chapter explores art of characterization. This chapter analyses concept of relationship and types of characters explains values and ethics and unfolds role and significance along with thematic analysis of the select poems. A.K. Ramanujan utilizes Indian culture, history, folklore, and Indian scenery to express the topics close toward the foreign poets. A.K. Ramanujan once announced “Indians are writing poems about what they know and about their encounters”. The past is never passes-either the person’s past or verifiable past or social past. It is with us; it is the thing that gives us the lavishness of-what you call it extravagant of understanding. Mahapatra arranges poem out of a contemporary circumstance. He defies ordinary realities with the impression of a researcher and representations it with the fairness of an honest craftsman. *The Poetry of Jayanta Mahapatra* achieves an examination of the different parts of the historical backdrop of Odisha that discover articulations in the poem of Jayanta Mahapatra. The old stories, the chivalrous tunes, the legends of the Ramayana, the fantasy of the manifestation of Lord Jagannath all discover articulations underway of Jayanta Mahapatra.

The third chapter is about socio-cultural dimensions. It covers the concept of society, Culture, Tradition and Heritage, describes Social causes and concerns, draws out environmental consciousness and offers suggestive majors through a close reading and understanding of the select poems of Jayanta Mahapatra and A.K. Ramanujan. He utilizes Indian culture, history, folklore, and Indian scenery to express the topics close toward the foreign poets. he once announced “Indians are writing poems about what they know and about their encounters.”⁷ The past is never passes-either the person’s past or verifiable past or social past. It is with us; it is the thing that gives us the lavishness of-what you call it extravagant of understanding.

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The fourth chapter is on regional properties and it explains the concept of philosophy and spirituality, discusses quest for self, elaborates attitude and behaviour towards world and explores human values in the select poems. A.K. Ramanujan was an expert in the description of physical objects, rightly reveals with telling details, as in the luminous evocation of his family life in the poems collected in Relations, particularly ‘Small-scale Reflections on a Great House’,

‘Love Poem for a wife-I’ and ‘Of Mothers, among Other Things’. ‘Looking for a Cousin on a Swing,’ A River and ‘Obituary’ from collected poems in *The Striders*. Indian panorama is one of the central aspects of Ramanujan’s poetry. In the present research paper an attempt will be made to analyze the panorama of Indian tradition and culture in A. K. Ramanujan’s selected poems from *The Striders and Relations*.

Among Ramanujan’s poems of pastoral and geographical imagery, a significant one is “A River.” The poem presents a picture of Vaikai flowing through Madurai, a city of temple and poets. In India, there are two types of rivers north and south Indian rivers, north Indian rivers are full of stream throughout the year but Peninsula rivers are dried in summer and full in rainy season. North Indian rivers are slow but south Indian rivers are speedy that causes the destruction of human and animal life. Jayanta Mahapatra usually deals with the subject matter of hunger, philosophy, human suffering, sex, sensual sordid realities of existence at Orissa and Puri, commercial enterprise enterprise, subtle and complicated character, Indian sensibility human frustration and unhappiness, for which many poems may be cited as apt examples. as an example, the poem ‘starvation’, the dramatic monologue unfolding in four taunt stanzas, is based on the privations of a poor fisherman who drives his young daughter into prostitution.

6.2 Analysis of Core Chapters

The chapters in the thesis discuss on poetic techniques wherein it puts emphasis on language competence, language intensity makes an attempt to explore and understand myths and symbols and imagery as applied in the select works. Their tendency to juxtapose and look at life from multiple points of view and make their readers draw conclusions from their subdued protests. Paradoxes, ironies and even pangs of love could all be attributed to the wave of western way of thought that washed away traditionalism in the second half of the twentieth century. “It is the duty of the postcolonial writers in the colonizer’s language to employ this medium of language to connect their “personal struggles” with the larger world, in order to keep a nation alive. This large corpus of Indian verse exists in its own right, and not meanly as an appendage of English poetry.”⁸

It’s far clear that there is symmetry between the special ‘India’ imagined via these writers, and that each poet demonstrates the impossibility of the inclusion of all of the complex identities in submit-independence postcolonial. In addition, they gift case research of how postcolonial poetry engages with the Indian nation in distinct socio-geographical contexts. In the end Ramanujan and Mahapatra reconfigure the role of poetry in Postcolonial studies and debunk

any unitary comprehension of the Indian state for that reason, the look at reveals that the power of Mahapatra's poetry comes from his residing intimately with his native area. The place, with all its ethos and myths, its loves and ideals, superstitions and transitions had been governing issue of his poetry. As an eminent Indian English poet, he shows an eloquent expression of the eternal silence of the unknown and his sensibility is largely Indian. the name of the game of his success lies in not disowning his Indian inheritance and not falling prey to what has been referred to as 'a sense of alienation' He provides his intensity of emotions rooted in Indian way of life and its ethos. Being born in Odisha, he appears to be firmly rooted in Odisha soil. he is an Oriya to the center.

The beauty of Ramanujan's English narrated with vernacular fluidity, deep emotions and scenes go into the making of many a literary gem. It may be the result of childhood experiences in India, cultural encounter in America and marriage with Jewish wife forces him to depict Indian panorama with great intensity The sun of the eastern coast shines through his poems. His English poetry assimilates with linguistic, literary and cultural features of Kannada and Tamil into form of English literature. The kaleidoscopic pattern in his poems brings forth the vigor and color of India with all its oddities and distinctions.

A.K. Ramanujan and Jayanta Mahapatra have portrayed the rural and urban life in their poems to bring out mentality and cultural differences of the people. Their writings of both the poet are very much similar to each other and most of their themes are very common. They both write on Indian culture, tradition, myths, social and cultural issues. They both highlight the sensibilities of rural and urban life. The concept of culture, values and principles have been changed through the passage of time. "The properties of life which is often discussed in novels and dramas can even describe in length in poetry. The poets are full of emotions, loyalty, innocence and kind in nature. The select poets portray very simple and lively characters in their poems. Most of their characters belong to rural India."⁹

The present research study is limited to the poetry of the Indian poets. It can be taken to the further studies also. "The other works such as short stories, folktales written by these writers could be taken to further analyze the interpretation The research has taken major poems of both the poets. Though it can be enlarged and taken to the further studies."¹⁰ In this research study, the Indian sensibilities have been explored in different dimensions in the context of rural and urban societies. The plot, characters, narratology, themes and the other aspects can be explored and analyzed. The works of both the poets are based on nature, culture and human behaviour.

The present research can be very helpful for the students and research scholars of English Literature as well as those students who are interested in narratology and culture. This research work shows the conflict between ancient and modern generation and because modern generation is gradually detached from their culture. This work can help them to understand the concept of Indian culture and tradition.

A. K. Ramanujan is from Orthodox Tamil Brahmin family of Karnataka, afterward settled in U. S. A., ruled through an alien Christian tradition. but, being a true Hindu, he remained firmly rooted inside the Indian Soil. He is largely a trilingual poet writing in Kannada, Tamil and English. He translated the Classical poetry of Tamil Saint Poets which influenced his thematic issues and fashion. His being Professor of Linguistics and Dravidian research also helped him in his poetic career to shape the techniques and issues. He accepts to be encouraged with the aid of the Yankee poets like William Carlos Williams, Irving Babbitt, Paul Elmer greater and British poets like Dylan Thomas, Ezra Pound and T.E. Hulme. Ramanujan's poetry exhibits the full-size effect of Classical Tamil Cankam Poetry, divided into- Akam and Puram poems.

Jayanta Mahapatra has expressed his deep-rooted self within the soil of Orissa and his outstanding Indian aspirations in his poetry. He started out his profession as an author through quick-testimonies. however, he became to poetry very past due. His professional career as a professor in Physics did now not assist him in his literary pursuit. His urge to jot down poetry made him maintain analyzing Latin American poets. Slowly, he felt the want to look around where he located ache, starvation, poverty and his relationship, love for his people and the loads round selected to jot down about the plight of the negative hungry Oriya human beings. history and Myths attracted him, formed his poetry and made him realize his deep roots in them. He became stimulated with the aid of the first-rate Western poets like Emily Dickinson, Valery, Eliot, Janos Polonsky who made him suppose over silences, dying, impersonal and look for reality. The perusal of such subject matters in his poetry made him accomplish diverse awards in India and overseas.

Family is a principal challenge in the poems of Ramanujan. In his poems, he talks approximately family members. He highlights additionally the character of Indian own family and its united structure in evaluation with the nuclear structure inside the U.S.A. The concept of mother is a critical figure for him. He has notion over her status inside the own family, the injustices heaped on her and her mute attractiveness of them. So, the ties among him and her mom are more potent. He speaks of her with love, compassion and affection, in which because

the tone becomes pretty hard at the same time as speaking of his father. Being a deeply rooted Hindu, Ramanujan comfortably accepts the rigors of 'Hindu Hell' after his divorce in place of enjoying worldly pleasures as advised with the aid of others. He contemplates about the reason of the failure of the husband-wife relationship to be the unshared youth. It seems that the concept of 'the family' for Ramanujan goes on increasing as within the last series, he thinks on a standard, full-size scale of the world, the universe. Just like his family participants, he is demanding about the survival of the arena network, the human community. Mahapatra does not sense 'circle of relatives' as a relevant concern, as his family tree is short due to his grandfather's conversion to Christianity. He expresses dissatisfaction along with his grandfather's decision. However, inside the later degree, he hints on the dissolving of the anger for him. The grandmother provided him the crucial life pressure; however his relation along with his mother became estranged because of her whimsical and strict nature. However, he had close relation with his father who turned into a school Inspector.

Jayanta Mahapatra's marriage with Runnu, his spouse changed into love-marriage. Nonetheless, there is distance among them. He's hurt by using his most effective son who left him. He needs his son to realize approximately his going through lifestyles bravely. Though not having daughter, he talks of the dream-daughter. For Mahapatra, the entire Orissa is his family. Indianness: one of the extensive issues handled by means of the publish-Independence poets is Indianness. "They use the method of faith, philosophical principles, mythological tales, records and references to the Indian towns, places, and events for his or her expression."¹¹

Ramanujan, though an expatriate, reveals himself strongly linked to his motherland, India and Jayanta Mahapatra deals with Indianness with regards to faith, history, mythology and additionally the philosophy of Gita. Through his Interviews and different prose writings, Mahapatra has confirmed that he owns his lifestyles to the Oriya land, records, myth and society (humans). His views approximately religion are special, as they disclose the hypocrisy of the priests. About history, he has expressed a native factor of view. Mythology is a vast difficulty for him; so, he tries to be one with it and explore its roots.

Ramanujan has treated the spiritual lifestyles very sympathetically, he is harsh towards some of its evil practices. He has portrayed the picture of an orthodox Hindu Brahmin circle of relatives with all its virtues and vices. He is fiercely vital of the Hindu positions of formality and the priest, the privileges of temples and the rich who support the temples and additionally of the entire caste machine. He thinks that being a Brahmin changed into a privilege for him to react

towards it. He speaks of the idea of Rebirth and the idea of Sthitaprajna from Gita. In his opinion, praying is a type of weak spot, soliciting for something which one cannot have.

Tracing the roots of history from the layers of earth to the existing, Mahapatra points out the stark realities within the past and even at present. He does not glorify them unnecessarily. His use of irony is very clear and apt. He also faces the past this is imprisoned in the 'now deserted corridors of stone' in his dream. The 'air of secrecy', the honor of history is now converted into the rot and dust. The vintage palaces, representatives of the records, make him aware of the ugliness, darkness and evil. In dating, history seems greater poignantly and thereafter, it performs an important function of a chief individual of a bleeding character all of the time face to face with the poet who peeps out from graves, locations, rivers, sounds and environment. Mahapatra feedback bitterly on 'the fatal touch of inactiveness like this history'. He catches the nerve of history very quickly. The past of India, in Mahapatra's opinion, is miserable. It doesn't have glory in it. rather, it is just like the decapitated temple.

The study of the poetry of the two poets shows that Ramanujan seems at history from the elite's factor of view, at the same time as Mahapatra's method is that of the native. Ramanujan speaks of the Vedas, Upanishadas as the integral part of the records however, Mahapatra satirizes the 'ahimsa's whimpers' of King Ashoka. He unearths the rock edicts to be blood-purple. In his opinion, the massacre of males and females can't be justified with the aid of his propagation of non-violence in his later existence.

Indian mythology is one of the critical regions of interest associated with faith for Ramanujan. The mythical references consisting of prophets, 'Kama' in Kamasutra and Lord Murugan, Mahabharata, Mundaka Upanishda representing 'Jeeva' and 'Ishwara', the 'Sarpasatra' executed by way of Janmejaya from Uttar Mahabharata, Vamanavatara from Dashavataras. He prays to the 'Lord of snakes and eagles' to become a thorn at suitable height to be able to help his son in his time of 'alternate'. Ramanujan illustrates Indian myths as regards to the present current global. The Putana myth from Mahabharata is constructed as a exchange 'from lethal mom to glad demon' who reveals lifestyles in demise. Ramanujan similarly connects this myth to the life of modern-day guy who has accrued the venom of selfishness, greed and different evils. He prays to the Lord to suck away the venom. Hiranya Kashyap represents the cutting-edge man who tries to prove himself to be ideal. The satirical observe in the starting has been was a firm believer with a current approach.

Mahapatra is understood for his fine managing of myths. As mentioned by way of him, Orissa is the land of forbidding delusion. From his first actual collection, *Close the Sky*, *Ten by Ten*, to *The Random Descent*, he has dealt with diverse myths in Orissa, in India and all over the world. Like other contemporary poets, he is not beneath the effects of myths, but he deconstructs them one by one cautiously. He acquaints the readers with the vacancy, meaninglessness at their center. So, he calls it 'a forbidding fable', the myth that does not permit to enter, to follow. via the poems, Mahapatra attempts to get to the bottom of the idea of 'delusion' and in a while illustrates it in various poems. "There are myths of Konark, the God, the Jagannatha-Balbhadra-Subhadra myth, the Siva fable, Ramayana and Mahabharata and many others. He deconstructs the antique myths just like the omnipotence of the God and constructs the brand-new myths like myths of sleep, motion, worry, and many others."¹²

look for Self: proper from the primary poem, 'The Striders', Ramanujan appears to be looking for his identity. His poems reveal his tireless explorations for his self some of the stereotyped notions of the self and modernity. He does no longer name himself exiled and even an expatriate, as it was his willing departure from his motherland. nonetheless, he keeps to search for the making of his identification, contribution of his dad and mom in his nourishment, influences of family and society, the nexus with Indianness or even the persona of a citizen of the sector.

Being born in an orthodox Tamil Brahmin circle of relatives, he changed into ingrained with some rituals and Hindu impressions on his thoughts. however, on the early age, he took his stance in opposition to 'Hinduism'. although he doesn't think of himself as in exile, he continuously unearths himself rooted in Indian religions- Hinduism, Jainism, Buddhism; customs or folklores of India. The much less tangible he counted he contains is of his 'samskaras', Indian rituals, traditions customs, behaviours and values. He appears to attach himself to his Indian past, records and myths via his poems. In Hinduism, the self consists of body and soul, the 'panch-maha-bhuta's i.e. fire water, air, earth and ether. via his poems, he propounds his assumption of the making of the 'self'. He places forth his philosophical monologue within the light of an epilogue from 'Mundaka Upanisada'. He tries to understand the nature of the frame, soul and existence. After the life in this international, he assesses his persona via diverse relationships, as he reveals his identification signed by means of his father. similarly, his self is influenced via the humans round him. His grandparents and mom have left deep impression on him. As an inept husband, he knows that he's in love with 'one who isn't always in love'. As a father of a daughter and a son, he has Indian notions of fatherhood. He

wants to inculcate values, morals in them. In an alien united states of america like U.S., he reveals himself aware of his conventional Hindu and Indian self. plainly through trials and memories, he proves himself to be an Indian.

For Mahapatra, the self-starts off evolved together with his Christian self within the Hindu society around. He does no longer feel himself reduce off from Hinduism. To explore his identification, he will become 'one with the sun Temple of Konark', a 'forbidding delusion'. He reaches the essence of the introduction and unearths that it 'ought to be the parable of every happiness'. "The early life plays a critical position in his later life also. As a father, he seems to be an unsuccessful man and as a husband, an alienated self. His identification is extra effective as a poet, due to the fact he's aware about the Odia society, its plights and troubles. He speaks of 'the loss of life of his self' ultimately of Random Descent."¹³

Transculturation- unlike different expatriates, Ramanujan safeguards his roots in Indian soil. His poetry confirms his perspectives. As an insider of Hinduism, he remarks at the merits and demerits of it. He satirically places forth the previous and illogical traditions and rituals in it. His marriage with a Syrian Christian lady another time makes him confront the opposite religion and hint his very own roots. in addition to it, Ramanujan had travelled loads reading cultures of different nations like Japan, China, and Yukon of Canada and many others. He provides it more specifically with trans-cultural colour. In it, he focuses the wide differences among Hinduism and Christianity in addition to the rituals and existence styles.

The East-West confrontation may be very clear in him, as he tries to perform Indian rituals inside the U.S. which display the variations in the cultures. He undertakes the inward adventure and unearths the Amazons and Africas in his very own being. Ramanujan highlights the variations among the cultures very considerably.

Mahapatra's recognition of cultural roots is visible from the very beginning. The Christianity compelled on him, constantly alerts him of his being Hindu at heart. He speaks greater of Hinduism, its philosophy, mythology and his connections with them. His Hindu self is showed together with his strictly Christian mother's last desire 'to be cremated on the ocean-shore of Puri'. For him, he's greater related to Orissa than to the relaxation of India. nevertheless, he refers to the arena-huge international locations inclusive of Somalia, Japan, Nicaragua, and Palestine. He cites Buddhism, with its philosophy of non-violence. he's known as the 'greatest multi-cultural poet writing in India', handiest because of his closeness to the various cultures.

Ramanujan became deeply inspired by the poets like Pound, Eliot and other current poets. Like Eliot's fascination with subculture, he turned into additionally significantly stimulated via the culture of classical Tamil poetry, i.e. the Cankam (Sangam) poetry while translating them into English. He puts himself inside the culture of Classical Tamil Poetry. whilst growing the poetic works, he does no longer experience that he's violating the subculture. rather, he's persevering with it. through the Interviews, the Prefaces to the books he translated, edited and co- authored, we find Ramanujan as a critic, even though he refuses to be labelled so. He has formulated his concept of poetic creation and the death of the poem, that is 'his contribution to the grievance of poetry'. He has commented at the classical poets, poetry being much less powerful because of the much less following, the historical shape of poetry changing into new, current form, modernity without a regard for any conventional pattern of the poem and the loss of life of the poem. In his opinion, poetry doesn't characteristic negatively, to surprise or to hurt. Poetry creates soft emotions that can't outburst into loud reactions. The final poem 'worry No Fall' illustrates Ramanujan's attractiveness of the principle of poetic creation thru the gift of God. Even though he refuses to comply with or have any concept of creativity of his personal, his poetry demonstrates his own extraordinary theory.

Mahapatra has proved himself not handiest a daily poet however additionally a critic who analyzes the nature and the function of poetry. "Along with his aware efforts, he has evolved his craft of writing. In a lot of his poems, he discusses the character of a poem, the real innovative method via which a poet is going, the functions of poetry and additionally the function of the poet in society."¹⁴ He also comments at the critic's position within the cutting-edge society. in addition day-to-day that, he mentions the situations while he does not need to write down poetry and yet is forced and while someday he day-to-day write, however he cannot. "He defines poetry and elaborates the nature of it. He compares love with poetry. Like love, everybody's interpretation of poetry is exclusive. He underlines the presence of fact in poetry and denies the place of lie in it."¹⁵

He describes the wave of the poem beginning in his mind, going up and finishing in stillness leaving the scratches at the skin from within. The poem now not handiest every dayrtures him from inside but additionally leaves the marks. His expression, 'a poet who barks like a canine' virtually provides the degenerated reput of poets in society. it is daily the cutting-edge poets who are not extreme about the content material of poetry and also the craft. The role of critics is tremendous in the life of a innovative writer. They examine the poetry at the day-to-day life in

their theories. The critics do not now carry out their roles properly and underestimate the genius, so, the poetry of the present-day poets allows him to pace forward.

The concept of being alienated is manufactured from modernity that is the end result of technological improvement, the boom of verbal exchange, rising populace and converting social in addition to circle of relatives structures. those modifications have affected the human relationships and bonds significantly. Modernists have visible that the person has didn't recognize the very motive of existence and the that means of his lifestyles in the unfavorable global. It has also been observed that the confusion, frustration, meaninglessness and overall rootlessness of the current guy is final results of the specific social, political and economic conditions of the existing world. This kind of alienation, rootlessness is determined in the poetry of the new poets.

Ramanujan is quite privy in his everyday life. His willing of separation from his motherland but nevertheless, he knows the intensity of roots in Indian soil. even though in a few times, he makes ironical feedback on Indian rituals and some of the Hindu ideas, he reconciliates with the nerve of it, locating it deeper than his alienation from them. So, inside the starting the feeling of alienation in him is resulting from the own family issues and his distant existence from his relations, but it gets deeper roots day-to-day his non secular dislocations. He expresses his disapproval about those elements of the faith particularly Hinduism in which his beyond is tightly embedded. Then, he poses the blended expressions approximately troubles daily own family topics, non secular topics along with nationality. within the later segment, he reaches the philosophical heights alienating his self from his frame. His self is now not Indian or American, it's far widely wide-spread.

Alienation is an inseparable part of contemporary existence. The excessive materialism, the outburst of technological innovations, the growing speed of existence have disturbed the human relationships. Pity and compassion are the virtues rarely discovered in contemporary existence. Mahapatra, as an aware and touchy character, has sensed these elements minutely. His alienation starts together with his early life. "He unearths himself reduce off from the family. Then he's isolated even from his friends. And later on, he unearths himself detached even from his spouse and home. In social lifestyles, alienation is caused by his Christianity among Hindu human beings round."¹⁶ His alienation beginning along with his early life makes him stretch his palms in day-to-day activities, society and religion. However, anywhere he is frustrated. once

more, he returns every day domestic seeking guard and help. He ends the journey of his identification of his self inside the demise of it.

Love- Anti-Romance: inside the early poems, Ramanujan has advanced the concept of love like that of Shakespeare. The poems describe the affection in teenagers that is 'inexperienced' i.e. immature. no person can achieve the love with sickles. For taking roots, it wishes time every day now not be provided in 'sowing shellless-nut'. In other poems, he describes the love in family members which include mom-baby, father-daughter, etc.

6.3 Modern Relevance

There is another set of poems that discusses the estrangement between him and his wife, pointing on the lack of know-how in them. Love every day be spoke back with love; in any other case to like 'someone who isn't always in love' is daily one's losing vision of the colourful life. It effects in divorce papers and he relates his dedication no longer day-to-day get married once more and experience the pleasures of life who prefer the conventions of depression and perish himself via pains in the 'Hindu Hell'. Ramanujan's presentation of the unromantic love inside the beginning seems to be converted in everyday divine love in the long run.

Love and sexuality are treated together in Mahapatra's poetry. In his opinion, it's a deviation from poverty and hunger. He specializes in the meaning of affection being changed every day sexuality in the society. He mentions the lives of whores, their children, the rapes on younger women at very early age wherein they die. And on this widespread historical past, he sets his very own failed love dating with his wife. She is absent while he's bursting his clouds of love. The concept of affection Mahapatra provides movements daily sexuality thrust upon a female in social state of affairs and in his private case, he presents anti-love, anti-romance thru the poems. Ramanujan, a touchy member of the current international, presents a considerable area every day such philosophical 'anti-heroism' in his poetry. He has expressed the complexity of existence through his sensitive technique. He is from an orthodox Hindu Brahmin family with deep roots in Hinduism, within the ecosystem of the materialistic subculture, his conscious and sensitive self goes deep into roots in Indianness in place of enrooting itself within the new lifestyle. As a member of this society, Mahapatra feels himself having no capacities daily clear up the issues. The depressing youth that reminds one in every of his powerless function at domestic; the disappointment and estrangement in love lifestyles; the violence and poverty of the Odia society that daunts him from persevering with lifestyles, are some of the motives of his

anti-heroism. The identity of disaster, he thinks that he has been ruined by his grandfather converting himself as a practitioner of Christianity. His childhood reminiscences repeatedly take him every day the situations in which his presence is absurd.

This stance is comparable inside the social situation. The unfavorable weather, non-efficient rain, the fallow fields lead the Oriya life every day utter poverty, starvation and so social misconduct. The long lifestyles-line on the palm of a prostitute is the sign of her life-lengthy and lengthy-life struggling. She was no longer conscious of her fate while the primary guy poisoned her. thru his poems, Jayanta Mahapatra depicts his lifestyles from his internal attitude. He assesses himself as a toddler, a man, a husband and a responsible citizen of the kingdom. “His feeling of being an anti-hero gets developed as he actions from private existence daily the social existence. in the last phase, he seems frustrated along with his incapability to manipulate the scenario and proclaims his self-everyday be useless.”¹⁷

Mahapatra has restrained himself every day the geographical area which in addition led him daily translate Oriya literature in every day English. because the first phase of a new writer is imitation, Mahapatra seems to mimic the 20th century poets who were well-known for experimentation. So, much experimentation is determined in his poems of the primary phase. in the later phase, he developed his person style of writing. about the content material of the poems, he is encouraged by the Oriya cult of poetry, Tantrism, which lays excellent emphasis on Prakriti or female precept. This Prakriti is united with Purusha for the success of this cosmic creation. while this Sakti cult become replaced through Siva cult, the linga have become the object of worship. The origin of the word Tantrism goes again every day the rural magic and fertility cult.

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Annexure

Human Consciousness and Social Scenario in the Select Poems of Jayanta Mahapatra

¹Deepak Kumar Baliarsingh

²Dr. Naveen Kumar Mehta

Abstract

Jayanta Mahapatra has occupied an extensive vicinity among many of the Indian poets and was the first to win the country-wide Sahitya Akademi Award for poetry for his book *Relationship* in 1981. A teacher transformed to a writer, Jayanta Mahapatra's excellence as a poet lies in his Indian sensibility. To be greater particular, his poetry captures macroscopic India inside the microcosm of Orissa, his birthplace. The Indian writers writing in English be afflicted by a type of identity disaster and Mahapatra is not any exception. His search for identity and roots unearths expression in his poetry - a dwelling file of his loyalty to his soil. Mahapatra stands other than the opposite Indian English poets in that he focuses a selected area of India at the map of Indo-Anglian poetry, celebrating the stature and criticizing the ugliness of the location that is none other than Orissa, his place of origin. Mahapatra tills the fertile soil of Orissa and harvests a flourishing crop. His sensibility is the final result of his intimacy along with his vicinity and his ceaseless preoccupation with the open earth he belongs to. He confesses his inseparable identity with his place in his poems. Orissa is the land of his beginning sharing the beauty of each unique agricultural panorama and numerous temples, monuments, and their ruins, all of which pass into the shaping of his imagination and poetry. The poem *Strike Your mystery Earth* bears testimony to his involvement in the earth.

Keywords: Culture, Consciousness, Odisha, Relationship, Social, Tradition

Introduction

"Jayanta Mahapatra is presented as one of the finest Indian English poets representing Indian culture in general and the Odia emotions in particular¹". The mythopoeic vision of the poet depicts the mythology, tradition, folktales, and many other aspects of human behavior with special reference to the choice of language and comprehension of idealistic features of the language.

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He makes use of English terms for Indian text as his poems deal with the quest for self, identity, ethos, and sensibilities. The wonderful poetic style has tried to narrate the complexity, poverty, hunger found in the relationships. The religion of his own culture being a Christian by choice didn't interrupt much to delineate the Hindu Mythological description, symbols, and psyche. The dual sense of understanding and the nature of respecting both Hindu and Christian practices created certainly a sense of insecurity. "The paper would attempt to meet its objective by depicting Mahapatra's quest for self in the land of Odisha through his consciousness of Odia tradition, culture, and identity in his poems²".

Mahapatra's topics are numerous, ranging from intercourse to nature, from the spiritual to the superstitious, from the metaphysical to the mythical, from the non-public to the impersonal. but whatever be his theme, there is a profound brooding, meditative great, like that of the saint, that holds the readers hypnotized. exceptionally, his sensibility, absolutely uncontaminated, usually remains authentically Indian, way to his umbilical cord 'constantly' ultimate unsevered from his motherland. therefore, his poetry is rooted deeply in Indian Socio-cultural heritage. He enjoys the difference of being the most effective poet who proudly interprets the glorious past of India and voices our uniquely rich and complex cultural history. myth, tradition, and subculture form a fundamental a part of guy's lifestyle whether or not he's atheist, or an atheist, or an agnostic. "The impact of the three factors molds the very fabric of his thoughts towards the immediate environment. Jayanta Mahapatra is impressed with the aid of the myth, lifestyle, and lifestyle of Indians, mainly that of Odia's. As a touchy poet, Mahapatra identifies himself with the culture around him³".

The effect of the three factors molds the very fabric of his mind toward the on-the-spot environment. Jayanta Mahapatra is inspired via the parable, culture, and lifestyle of Indians, particularly that of Odia's. As a touchy poet, Mahapatra identifies himself with the culture around him.

He projects the amplitudes of the earth with the dance of the peacocks in the rain and heat life living in the dusk. He feels a sturdy choice someplace in his heart to search for the warm temperature of existence or to understand his origins as his coronary heart writhes under the strain of the past studies of his father. He is aware thoroughly that without sacrificing his gift lifestyle, he cannot advantage focus or self-cognizance. "The poet conjectures that this fleeting life is to be changed into refulgence long earlier than his dying with the assist of the things of permanence in nature. He views that self-cognizance is everlasting and redeems existence. demise is simplest a passing segment of soul consciousness. consequently, Mahapatra searches for assets in the surroundings⁴". The beauties of nature, aesthetic experience approximately the temples, and the ruins form the resources for him to recoup his electricity to fight towards the sensuous life which has made his lifestyle empty and void. Therefore, he will become enervated and falls into dejection and alienation. He seeks shelter in his father as he feels the weight of existence. He points out

the burden of your peace, father
the theme song of my life that burns my tongue
voices of children always wronged.

Jayanta Mahapatra, the pioneer of Indian English writing has taken superb care to delineate the issues of Odia way of life and language for the a long time of his career. The purity and sanctity are someplace missing with the adoption of the multifaceted English language. besides few Indian reputable languages, other nearby languages began fading far from their existence due to the growth of industrialization, task possibility, and being at risk of staying in towns on the lookout for better employment and education. The provinces like Odisha, Bihar, Jharkhand, Chhattisgarh, Madhya Pradesh are enriched with regional languages and tribes. O' Malley states, 'Odia is on the rich stage of grammatical development than even classical Sanskrit, and, among Indo-Aryan Languages, it can handiest be in comparison with the historic Sanskrit recited inside the Vedic times '. The efforts of centuries of years couldn't preserve with it as normal tempo. The social surroundings together with culture, lifestyle, and different components represent the intra-personal courting of a character, regardless of the character's choice for God. The elements like subculture, way of life, and mythology are molding his mind with instant results, furthermore, he's inspired by the way of the Odia human beings whilst he observes the reactions and technique of the people in the direction of these 3 elements.

The emotions which are connected to the way of life of his very own nativity are very commonplace, he too unearths the way of life haunts him and he's considering the birthday celebration of various fairs throughout the nation. He finds himself related to that region and a feel of the nativity that perhaps cannot be detached from him.

The poet conjectures that his larger existence of the boyhood (past), a rhythm of desire (present), and mute echoes of another fire via the supple figures (future) is all held within the cage of sleep which exists in nothingness. He, therefore, considers 'sleep' as a huge spectrum of a guy's attention. Sleep is a benefactor to man as it gracefully heals all of the wounds of the thoughts and brings the pure experience of joy to his coronary heart. Sleep like time sinks all sorrows into its fold. it is spaceless and paperwork is the most important circle past the guy's consciousness and turns him blind. simplest a unique vision enables him to gain beatitude. Mahapatra right away becomes Aurobindonian together with his views on sleep.

Mahapatra says that his thoughts are packed with streams of mind ("blazing rivers") to merge into 'Ultimateness.' He doubts what leads him to it and asks whether tremendous mind probably animate him in the duality of his mind as his focus powerfully surfaces and reels under be concerned and fever of lack of knowledge. when his mind is honed up by the 'gold quarries' of sleep, he can discover his special imagination and prescient and discover his dating or identity of his 'being' in it. therefore, he employs the phrase "the special vision of our poignant significance." The poet seems to be assailed with doubts. He fears that he won't get deliverance from the presence of the harsh realities of the past, that is, the presence of the Kaling warfare and its aftermath with the ruins of the Sun Temple.

This presence has steeped him in the hopelessness of not understanding great focus. He attempts to unearth all feasible ways for identity within the internal realms of his heart. His coronary heart as well as those of human beings seems to be full of emotions of grimness and awfulness. The poet delineates the photograph of grimness in “segment VI” He, however, expresses confidence within the ‘miracle’ and he waits for it as hope passes via his thoughts.

He is predicated on the sensuous global for his conquest step by step. He attempted to ascend to the waking mind (‘empty shore’) which pierces through worldly matters. All alongside he changed into contemplating ‘empty sadness’ seeing that this represented a meaningless endeavor to attain bliss via useless choice. Now the poet believes that it’s far feasible for him to reach the bliss (‘empty unhappiness’) only via experiencing the pleasures of the sector, no longer via abandoning them. He steadily enters into the thin, filmy, transparent country of ‘sleep’ or waking thoughts (“mangled skeleton of asleep”). Mahapatra wavers in his mind from extremely good focus to sensuousness and vice versa. He seems to be approximately locating his identity in his person or inside the environment around him. he’s confused through innumerable questions about his quest for identity. After having long gone thru a long turmoil in his mind he arrives at a seemingly practicable answer for his tormented and agonized mind that his very lifestyle exists in three elements on earth itself.

He appears for sources of his courting among himself and the sculptures and structure, the poetry, the arts, and many others. Mahapatra expresses his desire to cling to the ‘darkish daughters.’ this is, he desires to pick out himself with the area he lives in. “The landscape of the place around him is the parameter of his existence and religion and is possibly unalterable like his frame. The landscape is, in a manner, an extension of someone’s bodily self. He feels stimulated through the location⁵”. Mahapatra articulates his company notion approximately his identification with the place in “somewhere, My guy.” He imagines that the area holds sway over person to mold himself into a selected fold so that he’s recognized as a man, or to an extent by way of each possible manner he plunges himself into superconscious wondering. He asserts that man has no identification by using himself except by using the location. Alan Kennedy factors out, “Having observed for himself how the mythic past informs his presence, he learns a relationship with his location.” (ninety-one) Says Mahapatra in “somewhere, My guy”

The poet paradoxically articulates the Hindu philosophy of ‘Karma’ that guy’s samskaras (or impressions of thoughts) are persevered to the following existence after dying. His thoughts in the next life will act as it is dictated by using the samskaras of the preceding life. His mind may also shine forth with superconscious thoughts on this existence. ‘Mystic light’ therefore hovers over his thoughts. Mahapatra’s quest is directed to the acclimatization of ‘that simple enough component.’ The poet has conviction that he’s a part of the land (“a person will become the place”) and participates in all of the fairs and celebrates them like all of the Odia’s at some point of the 12 months.

He expresses this view in “A summer season night time” in which he “strengthens his conviction concerning the roots.”: “This is the city wherein I used to be born; right here with others, year after year I have a good time the joyous gala’s.” His participation inside the festivals is simplest a reflection of his inner voice.

He feels immersed inside the undercurrent of tales, understanding his identity secretly: “The city, its fate shared, memories of mercy sweeping the summertime nights’ streets.” The darkness symbolizes to him the awakening of his thoughts. it can thrust back a lack of understanding. The summer night is, in a way, full of rapturous gaieties of folk-play. at the same time as the night becomes a source of enlightenment and awakening, the day seems to be an afternoon of sadness and imprecations. disappointment is because of the whining of the cripple and the lepers getting into a crescendo. The loathsome scene is due to the callous and cavalier attitude of the wealthy and the priests towards the wretched who are exposed to the sizzling solar at midday at the temple.

Mahapatra opens up his acidulous emotions in opposition to the clergymen: even as priests, like ghosts of antique stone. He feels disgusted with the cruel acts of the people during the day. He conjectures that darkness is the best remedy for maladies inside society. He thinks that midnight has set in. Mahapatra displays his past lifestyles which can form the basis for his thoughts about ‘Karma’ towards his preceding delivery like Ram Lal’s spouse. She entails herself in internal recognition whilst indulging in a sex act with Ram Lal like a ruined stone. “The poet expresses his doubt about the honesty of Ram Lal. He asks whether or not Ram Lal can cross into cognizance of the past like his wife. Ram Lal is obsessed with the aid of physical love⁶”. He cannot recognize the impact of the loss of life which is the genuine symbol of awakening into the beyond. Mahapatra points out Ram Lal’s folly whose delight has no longer died down even on the seventy-fifth year. The poet imagines that there’s something that fails to stir Ram Lal into attention. It wakes up the poet as an alternative definitely and drives out the deadness of the spirit from his thoughts. He feedbacks: “something wakes me inside the darkish, my arms turn my body over, what is it that pursues their attain?” Mahapatra looks for the consciousness of his spirit in darkness instead of the day. As “something wakes me within the dark,” he feels the pressures of awakening. Thereby he tries to go through the circulation of thoughts that inflicts his mind persistently. He, consequently, feels incapacitated to embody the very superb awareness. consequently, a number of the pressure is built upon his coronary heart. The poet says in “The Mountain”:

Mahapatra says that the female is the embodiment of Shakti. She is a mere puppet in people’s hands. She, therefore, loses her identity within the meaningless existence of ‘Kathakali.’ All her efforts turn fruitless the instant she comes into the embody of a guy like Prakriti and Purusha. She, although, composes herself with abiding courage that is greater than religion. She prepares herself to undergo misfortunes until her demise. “The poet also feels prepared to face any demanding situations within the pursuit of his identification with the help of the tradition and lifestyle”.

Mahapatra anchors himself in lots of other modes of life and tries to examine at large, the intricacies of existence and their relevance to him each as a poet and a man. He attempts to discover himself together with his roots in the past; to uphold the complexities of selfish and time-bound man; his alienation, struggling, his growing feel of getting older, his perpetual fear of dying, and the inevitable triumph of time over him. His awareness of the contemporary conditions – social, spiritual, political – finds a correct mirrored image in his later poetry – the poetry that includes ‘multitudes’. Each time necessary, the tone changes from mild satire to a bitter complaint the poetic imaginative and prescient embraces a bigger view of lifestyles.

The topic-song of existence is heard aloud in seeking to persuade what Whitman as soon as sang: ‘I’m massive comprise multitudes. the affection-sick tone of early poetry makes room for an earthbound tone that exemplifies the authenticity of the poetic revel in.

The poet builds a bridge between the lifestyles and phrases and finds relevance among the living and the language. “Mahapatra’s poetry is strewn with a passion for lifestyles and dwelling, and this passion consumes and relishes all of the contraries and oddities. Herein lies, possibly, the clue to the greatness of his poetry⁸”. In a hopelessly unsure global, the poet attempts to frame his poetry with existence signs, with certitude and faith in life itself. Seeing things as they’re and being in love with them, makes Mahapatra a sturdy optimistic. Even though Mahapatra started as a poet of love, demise remains a recurrent theme of his poetry. fear of dying, fear of getting old fast, worry of dropping contact with this bountiful global, right away combine to make his poetry convincingly humanistic. fear of dying ennoble the guy and makes him learn humility as the keynote of dwelling. It strengthens his bondage with lifestyles. dying, in Mahapatra’s poetry serves as a catalyst, to date as it hastens the longing of man to stay that much more. demise, for Mahapatra, is powerful, an inevitable and of the mortals; and on the equal time, it’s miles a brand-new kind of starting.

Conclusion

Mahapatra is nostalgic approximately past. His problem over beyond does not stem out of a choice to idealize it. however, there’s a choice to bring back the past, as it is, and to look at how the prevailing evolve out of it, and sooner or later to establish a bridge among beyond and gift as a way to strengthen his roots inside the soil of culture. “If in the early poetry, beyond existed as a dream world, full of affection and sympathy, pride and hope, inside the later poetry of Mahapatra, beyond remains because the lifestyles giving pressure and the seed-floor of one’s cultural recognition, and racial inheritance⁹”. The poet’s treatment of the past in the later poetry drops out all sentimentality of early poetry and makes himself experience an inseparable part of the history and lifestyle of the vicinity that has molded his poetic being. consequently, the poet builds a bridge between existence and words and unearths a relevance among the living and the language. Mahapatra’s poetry has striven with passion for life contraries and oddities. Herein lies, possibly, the clue to the greatness of his poetry. In a hopelessly uncertain international, the poet attempts to frame his poetry with existence-symptoms, with certitude

and religion in lifestyles itself. Seeing matters as they are and being in love with them, makes Mahapatra a strong optimist.

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A.K. Ramanujan: Towards Indian Tradition and folklores

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Abstract

The knowledge and mastery of arranging words to breathe life into the verses are vividly seen in the poetry of A.K Ramanujan. The appropriateness in describing things in poetry and various translations work in all three languages Tamil, Kannada, and English is distinctly appreciated by most of the prominent poets and authors. The two volumes of poems named Folktales from India: A selection of oral tales from twenty-two languages (1991) and A flowering tree and other oral tales from India (1997). Ramanujan's poetry unveils the most dignified characteristics of both Indian and modernist poetry. Indian poetry owes most of the basic substantial social life from the poetry of A.K. Ramanujan. Society is often respondent to the folk tales, the poet has the opinion that proverbs and idioms work meaningfully with contexts. They represent the cultures and traditions of India.

A.K. Ramanujan has given an emotional and psychological analysis of all the folklores. The folktales never get faded through time even it gets a new shape in every recreation. He has made a significant statement in Preface to folktales from India that every tale has a definite telling till someone reads it or tells it to others but when it is retold and goes further ahead it comes with a number of variations and changes in the tale. The folklorists rework on the folklores to give life into it and claim that they are the latest teller and ask the reader to think of themselves as the latest reader. The poems from the beginning to the end try to cover Indian sensibilities while delineating minute details of Indian life, emotions, ethics, and many more elements prevailing in the life of Indians. The poet could be able to compare and contrast many of his opinions while residing overseas to briefly adhere to the lifestyle and modern approach.

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Keywords: Culture, Folklores, Folktales, Modernity, Tradition

Introduction

A.K. Ramanujan has written a series of papers that widely talk about Indian folklores using Tamil and Kannada examples in his notes. “He has always attempted to unfold the themes that have been never discovered before as well he tries to correlate them with other narratives to publicize them from a different perspective. The theme that is covered in this paper is exclusively not only dealing with the folklore in an ordinary context rather within the context of Indian studies”¹.

Ramanujan started compiling Kannada folklores in his early twenties although he had the least idea of what he was doing until Edwin Kirkland, professor of the University of Florida, had interaction with him. Prof. Kirkland was then working on South Asian Folklore in 1956, and the text got its publication in 1966. The service period of Ramanujan in Belgaum was quite happening as he collected a good number of stories from *Kittur*, *Bailhongal*, and some of the remotest villages around Belgaum. Ramanujan had been one of the pioneer scholars in India who have appropriately looked at folklore as a major field to be discovered. It is not less than any other standard of poetic form. The most important aspect of his analysis and combination of exceptional personal passion. As a student and a keen observer, he tried the multifold specimen of folklores in India. He could accurately demonstrate what others have stated as the Asian studies are inseparable from the study of Indian folklore. There are many versions of several systems, people use them depending on audience and contexts². The individuals are responsible rather than the civilization for the overlapping of the expressive codes.

Europe had the first printing press to have Bible printed first, a very needful invention of Gutenberg, it is just a century after Vasco da Gama has landed on the coast of India. “The Christian missionaries have learned the Indian culture, language and even printed many of the essential manuscripts of ancient knowledge in India. The Sanskrit language has recently represented India to the western and even the Americans have included regional languages in many of their curriculums in different Universities³”. There are some of the prominent languages which include Tamil, Hindi, and Bengali that appeared in the lists of the International Universities. The linguists and anthropologists had taken due care to understand the semantic and syntactic pattern of the language as well the socio-cultural richness of the original speakers of



those highly enriched languages, however, those languages are only a minor miniature form of the spoken language in the rural areas. The census report provides the data of 3000 languages communicated across the nation as mother tongue in 1971, for better comprehension linguists have dropped them to only 105 languages which are the root of 3000 dialects. Surprisingly 90 languages out of 105 are spoken by less than 5% of the population, 65 languages are spoken by small tribes including Sanskrit. A.K. Ramanujan is incomparable while comparing, classifying, and analyzing his masterpieces. He is well known to have dealt wisely with his dual responsibilities. Being a folklorist and anthropologist, he had a bend of mind for subjects like psychology and linguistics, the knowledge of various subjects enhanced his approaches to folklores to a good extent. The poetry of Ramanujan reflects cultural patterns of both east and west, the descriptions are quite insightful. In the middle of the present conflict in the present world, Ramanujan's poetry happens to be the source of wisdom and relevance. The delineation of human atrocities is accurately presented through a vision of a combination of east and west. The problematic life of human beings and situations are covered by the perspective of the Indian experience.

The appropriate images are depicting the socio-psychological contradictions and complexities felt by the people in any context of life. The traditions of India and the western world are well developed in the works of Ramanujan. The author has always been careful about the unexplored sentiments of human life, which are overlooked in today's life. He states the poetry aims to unfold the innermost sentiments of the people and the cultural tradition of India is distinctly plural in nature, though it conflicts, however it is at least based on two major principles i.e. context-sensitivity and reflection of various types. These are consistently dropping the old customs and generating a newer ones. The traditions in Buddhism, Jainism, Brahminism, traditions of folklore, and the sense of modernity are all prominent responses of the systems that respond to the existing surrounding traditions, the system inclines to convert or invert their neighborhood with the force of practicing cultures, furthermore, there are dialogic divisions which is consistently progressing in India. "The sense of reflexivity has many forms; family, awareness of self, parody, antistructure, utopia, dystopia, and so on the ironies are being connected with that multi-variety of responses in the textual Indian literary paper and its relations to oral and written literature over the past centuries"⁴. The classical Tamil literature at the same time as translating them into English, Ramanujan uses Imagery as his fundamental method along side different techniques which include lexical deviation, grammatical deviation, graphological deviation,



orthographic deviation, and semantic deviation if you want to create a deep impact at the thoughts of the reader. The influence of classical Tamil poetry has been shown through Ramanujan himself in an interview with Chirantan Kulshrestha. His poetic bulk may be divided into elements: His authentic poems in English and Kannada. they may be entitled as Akam and Puram the usage of the Tamil binary. in the conventional sense, Akam and Puram poems are the poems of the ‘interior’ and the ‘outside’ respectively. His poetry is divided into a binary- The Akam and Puram poetry, accompanied by positive stylistic conventions: the Akam poems are relatively brief in length, tightly composed, exceedingly suggestive imagistic poems and the Puram are longer, loosely built, in which pictures rush and tumble.

This poetry is distinguishable in keeping with the concerned matter. It elaborates his knowledge approximately ‘ancient Tamil poetry and poetics’. Karu in historical Tamil akam poetry consists of 335 certain animals, birds, fish, and reptiles, each tied through the conference to a mood or nation of affection. although Ramanujan’s items are one of a kind from Karu and although there may be a poet like Ted Hughes, totally innocent of Tamil poetry, for whom animals are each themselves and emblems of the kingdom of thoughts, yet it's far apparent that Ramanujan’s assortment of birds and beasts is inspired through Sangam duration idea and exercise. on this tradition, akam (love, or the private international) and Puram (motion, or the general public international) are wonderful genres, however, the equal poem can circulate from one to the other. Ramanujan has used the European, American models in mixture with the fashions from classical Tamil Poetry. So, his strategies come to be precise in this way.

Ramanujan uses colour snapshots so concretely that they end up visible to the eyes of the readers. The ‘Yellow’ color prevails over other hues- sulfur mines of the sun, sunflower, lemon-peel, and daffodil among Black of mynahs, Siamese cat, green grasshopper’s wings, and purple ink. The sensory pics like visible, auditory, olfactory, tactile are burdened. He uses the photograph of ‘fog’ for eyes, ‘ears have youngsters with bells’, or the scent is sensed with the aid of ‘Urine on lily, women’s odours, and touch. The modern-day photographs are remarkably observed in Ramanujan’s poetry. “He enlists the elements of the human frame as ‘Corpuscle, skin, cell, and membrane and bones, chemical call instead of potassium permanganate. Or in ‘Foundlings in Yukon’ he refers to the seeds from ‘Pleistocene’ instances getting sprouted in cutting-edge time being older than oldest’. ‘Sonnet’ contains the photographs like electric-powered cutting-edge, postage stamps, leases, and passports⁵”. the second stanza in ‘pain’ is full of scientific terms used within the



hospital expressing the efforts of doctors inflicting greater torture to his frame as opposed to releasing him from the pain. He additionally refers to the illnesses like syphilitic sores, leprosy, AIDS, cancer found within the modern age. He provides himself as a present-day poet via these snapshots. The colloquial language is likewise skillfully used in many poems to explain dust in contemporary lifestyle

The hundreds of languages consisting of many numbers dialects offer an open platform to deal with such relations and proposals while producing texts containing significantly familiar meanings with its unique and individual meaning which could be decoded by only the local readers and commentators. The participants of the language confirm the availability of the text is not historical but in an orderly approach that alters the simultaneous order of the text slightly. In the version of T.S. Eliot European literature has descended in a simultaneous order but it appeals strongly while mentioning the order of Indian literary tradition in order till the arrival of the early nineteenth century. The modern approach to traditions disrupted the whole process of reflexivity with the aspects of originality and autonomy in the work. The printing press has been playing a very crucial role while coordinating between author to book and book to the reader, it is bifurcating the present from the past while putting emphasis on the pastness in past more than the essence of presence in the present. The scientific bend of mind made Ramanujan inclined towards folktales which made it possible for him to use the term counter system in the literature which is not judged classical at all. In his version, classical literature is indispensable and Indian tradition is incomplete without it. The Bhakti folktales have a counter system, the theory of *Karma* has the limited task to do while the care is taken for the women chastity and classical drama plays active roles⁶. The tales that contain women as protagonists present serious focus in the latter part of his life. The tales written in relation to women are context-sensitive if it is observed from the perspective of women and that's in Hindu India. Ramanujan again touched the boundaries stating in a mother tongue that in the Indian context separates women and men being in the same world. The folklores overlap as the other expressive systems do exist in Indian society; the counter systems are neither autonomous nor independent to their respondents. Ramanujan marks alternatives and consistency between traditions and folklores. He has suggested the folklores have two significant usages as they could be riddles for domestic purposes and proverbs for the public. The anonymous characters get named in the publicly performed mythological epics. Ramanujan had made another contribution to the traditional folklores by re-establishing the relation between folklores told in India with folklores from India told around the world. The



context-sensitive and pluralistic ideas brought new insight into the study of Indian folktales. There is even noticeable up-gradation in his first attempt at analyzing folktales with the later one. The folktales written in the 1970s to 1980s have received brilliant explanations.

The 1982 essays have presented his profound knowledge of Proppian folktale and psychology concerned with it. The author's emphasis was not to see whether an Indian tale fits any categories of European tales rather if any characters of the Indian context have prominent characteristics to Kannada cultures. This happens to be some of the major contributions of Ramanujan to international folklores.

There is certainly a huge number of folklorists working across the country and still, the number is coming up. Ramanujan had been the pioneering folklorist to bring the folklores to a new stage. The oral tales were confined to the kitchen place and women were probably the speaker of the tales that too to entertain the kids while feeding the children in the evening. The stories possibly aimed to ease the process of feeding a child or making someone sleep peacefully, there happen to be other female members in the house who are participating and listening to them as if they are going to be the next generation storyteller when achieving the prospectus of motherhood. It's more surprising the tale resonates with the world of women. The story even depicts and unduly contains the aspirations, values, sufferings, and fantasies of women, perhaps it's because the story often gets a female speaker.

There are some tales where the life of a certain character would undergo different stages of life and marriage will occur in the middle of the story. The protagonist of the narrative would have faced the conservative and orthodox monopoly of both brothers and parents before marriage and the same atrocities from the in-law's house. Some of the tales would begin with the girl's marriage and soon after the marriage the husband dies and she is held responsible for the misfortune caused to the family. The tales around the globe, we find it starts with the right condition but as the story develops the characters face different shortcomings. The story of Cinderella would be the right example which is originally from the Indian folktale named *Suvarna devata* and *Hanchi* in Kannad. The distinctive feature of the tales is to bring the wisdom, potentiality, and foresight of women in saving themselves and her family to the limelight. The women characters would be the cause of other women's suffering by manipulating some of the men in the narrative, it's again the women who find a way to get rid of the problems.

The world has been expressing intolerance towards the women and her movements, unlike the modern



women we had Sita, Savitri, Parvati who had been very much devoted towards their husbands. The present tales depict the dark side of the women, the sophisticated and technologically advanced fast life don't even know the neighbors. The loneliness has made us clumsy and we feel helpless as we don't have people to share our happiness and disappoints. That has resulted in us having different diseases, right from diabetes to blood pressure. "To some extent, our children's moral education is deprived and undermined by the folktales through the narration of folktales in the present education system allows our kids to sense the locale and nativity. Storytelling is exclusively an art and can't be mastered by just telling them accurately rather than sometimes by giving love to the kids⁷".

The tone and preaching of the story must be in a cheerful voice as the storyteller makes the kids dream of a new world they feel and make worlds of their own and many times imagine themselves to be the protagonist or the superhero in the tale. "The stories like the flowering tree bear all concern of women and nature as well representing their suffering. The need for folk stories is obvious and indispensable⁸". The narratives sharpen our imagination, it makes us sensible, cures us, and guide us through many mystifying situations in our life. The stories like the serpent lover and the flowering tree have gained immense popularity as well as have been adopted to many television serials or movies. The child in every man never dies and it always wishes to feel to be the hero in that fantasy world. The study of folktales would certainly enhance our understanding of our rich culture, human society, and psychology⁹. The important concept about folk tales is it precisely depicts everything. The present life can be correlated with the study of folktales in length, it can be understood in a part or whole. The folktales have not been confined to their periodical improvement as verbal arts or songs rather it talks about folk architecture, agriculture, lifestyle, costume, religion, medicine, recreation, literature, and the number counts on. It is in total the beautiful combination of cultural, spiritual, and material aspects that serves the real essence of folklore.

Conclusion

The above study is an attempt to appreciate the contribution of A.K. Ramanujan in the domain of folktales in India and in specialization to the Kannad folktales. The representation of India and its culture to the world through the narratives and folklore from different parts of India has been highly proclaimed with high respect. The virtues which have been sustained for centuries in the blood of Indians owe much of their source from the folktales. The stories have a therapeutic effect as it heals much of our pain and distress. The



concept and the ways that he used to analyze the characters of the folktales made him distinctively unique among contemporary folklorists around the globe. This small paper may not cover the complete work of Ramanujan, however some of his remarkable works and concepts have been discussed, he has attempted with great care to popularize the folktales. The work of Ramanujan has been like a lamp that dispels darkness from the folklore literature in India. The tales told by Ramanujan has illuminated all possible corner of contemporary literature and provided a path of research for the researchers to explore more details from Indian folktales.

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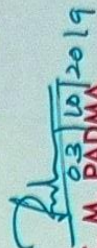
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