

**CHAPTER FOUR**

---

**CONCLUSION**

As discussed so far, the present dissertation attempts a critical study of Arun Kolatkar as a bilingual poet with special reference to his Jejuri and Arun Kolatkar's Kavita. Arun Kolatkar's poetry exemplifies the poetic crisis of the bipolar poetic culture. It becomes apparent if we critically analyse the thematic and linguistic structure of his Marathi and English poems. The poet's experience and expression are evidently too diverse to coalesce.

<sup>1</sup>In Jejuri Kolatkar explores the loss of faith, irreverence, the place in relation to men, animals, beliefs, the decadence, dissociation of feelings, the loss of meaning, etc. On syntactic plane the poet employs the technique of absence of punctuation marks which is a significant deviation from the poetic norm. He defies the narrow confines of the finite world to emphasize the total freedom and form of human expression by using the present tense. In his Marathi poems Kolatkar explores the invasion of inanimate world on the human one, interaction of animals with human beings and the poet's subjective participation in and projection into his poetic world, which is found missing in his English poetry.

A third category of Kolatkar's poems that are available in both the versions throws light on some acute problems about the thematic and the stylistic transfer that has taken place in the complex creative process. It becomes self-evident that the poems in English version fail to bring in the spirit of the Marathi ones only to prove that the poet's vision is conditioned by the medium he uses.

A comparative study of the English Kolatkar with Marathi Kolatkar brings to our notice that Marathi Kolatkar is far better a poet if considered on the basis of the following things. His thematic structure in Marathi is more complex and wide ranging than the English one. 'Jejuri is limited to the unity of time, place and consciousness. There is only one place and only one day.' But in his Marathi poems, Arun Kolatkarchya Kavita, he does not stick to only one place or a day. He moves in time and space. He is just an observer in his English poems. He doesn't do anything, he doesn't say anything, he is just a passive observer. It is not the case with his Marathi poems. Here he takes part in the action. At times his inner tensions are quite noticeable, his violent attitude is also to be seen. Third and last significant aspect of this comparison is that Kolatkar is more innovative in his poetic devices in Marathi rather than in English. We have seen how he has been able to coin new phrases and lexical items. It all clearly shows that a native experience can better be explained in a native language only, since, language and culture are closely connected with each other. If we try to implant our native experience on the foreign linguistic model, it is bound to become artificial and spiritless. Hence it is quite understandable why Bhalchandra Nemade calls Arun Kolatkar dishonest.

In spite of all this criticism levelled against Arun Kolatkar, he occupies a significant place in the tradition of Indian English

or Marathi poetry. It, therefore, becomes imperative to place him in the respective tradition and note his contribution to the respective poetic tradition.

A considerable number of poets continued migrating to metropolitan cities with diverse linguistic cultures. Their metropolitan sensibility became naturally susceptible to inter-nation literary culture. They had fallen apart from the chain of native poets whose provincial roots were intact. On the other hand, these urbanbased creative writers were cut off from their native roots. Therefore, one way for them was to identify themselves with the international literary tradition. The first category of poets writing in the native mode included poets like Bhalchandra Nemade and Namdeo Dhasal. The other category with metropolitan sensibility which was influenced by internationalism included poets like Dilip Chitre, Vilas Sarang and Arun Kolatkar. Since the literary sensibility of Arun Kolatkar was shaped by the second category it naturally found the literary expression exclusively in Marathi, inadequate. So, they naturally, turned to English which was their creative need.

Kolatkar's major work Jejuri portrays the experiences which are not very akin to Marathi, especially, the process of dehumanization. It is a vindication of a sceptic who experiences poignant sense of loss of faith at the risk of contradicting himself by adopting the symbol of Jejuri, the venerable god Khandoba. Eventhough it can safely be said to be a statement of atheism, by which he will

be alienating himself from the traditional, longstanding, literary tradition of Marathi saint poets. But since his metropolitan literary sensibilities could not possibly be expressed due to his alienation from the mainstream Marathi poetry, he expresses it in English.

We find quite a few examples of a bilingual poets like Arun Kolatkar in other Indian languages. So we hope that this welcome literary trend will be helpful to analyse or to study the bilingual poetry or poet in other Indian languages other than Marathi. Hence, in modern Indian literature this trend is quite significant.

During the last decade Marathi literary culture has crossed the provincial boundaries of Maharashtra and has been able to percolate other literary cultures, the result of which is a lot of creative work in Marathi is done by the expatriates who are living in foreign countries. The recently held 'Marathi Jagtik Parishad' could be cited as the vindication of the above statement. So, in Marathi literary scene has emerged a class of readers who are exposed to international literary trends, for whom the literary works like Arun Kolatkar's Jejuri is more accessible and akin than Arun Kolatkarchya Kavita. It, therefore, becomes inevitable for the poets like Arun Kolatkar to express themselves in a foreign language.