

**CHAPTER IV**  
**STYLISTIC ANALYSIS OF 'JEJURI'**

## **Stylistic Analysis of 'Jejuri'**

Arun Kolatkar is a brilliant and significant poet in Indian writing in English. His poems are full of startling stylistic usages and structural foregrounding. In his poetry, he uses a variety of styles and a number of poetic devices. He is a major experimentalist with diction, structure and imagery. His constant experimentation with style and structure involves intense feeling or his strong satirical and intellectual reaction to what he observes. His poems are striking in themes as well as in style. As a graphic artist, he goes on playing with words and sometimes introduces graphic designs through arrangement of words. Imagery in his poetry is concrete and it appeals to senses. One more important aspect of his experimentation is the absence of punctuation marks which reminds us of e.e. cummings's poetry. He composes poems with maximum use of linguistic foregrounding. As such, Arun Kolatkar's poetry can be a good choice for stylistic analysis.

In this chapter, I am going to analyse Arun Kolatkar's 'Jejuri' by studying various aspects such as formal structure of the poems, the use of sounds and diction, the use of syntax and imagery and symbolism. Firstly, I will discuss the formal structure of 'Jejuri'.

### **Formal Structure :**

Arun Kolatkar's Jejuri poems are mostly written in freeverse. Most of the poems have no stanza pattern and no rhyming scheme as such though they make a certain poetic effect on the mind of the reader. In some of his poems, there is a stanza division. After reading the whole poem. I noticed

that the three-line stanza pattern seems to be his favourite pattern because in 'Jejuri', three-line stanza poems are more frequent than two or four-lines stanza form. 'The Bus', 'The Priest', 'The Door', 'Manohar', 'An Old Woman', 'Chaitanya', 'A Song for Murli', 'Makarand', 'The Cupboard', 'The Indicator', and 'The Station Dog' are the poems which have three-line stanza pattern.

The structure of 'The Bus' is worth-noting. It is divided into eight stanzas of three-lines each but there is only a single line in place of the ninth stanza. This single line, separated from the 8th stanza to which it syntactically belongs gives the theme of separation. It also gives us the impression that the formal structure and content go together semantically.

In some stanzas of this poem, the third line is short but it is not so everywhere. Every time the third line ends abruptly with the effect of completion. Every stanza of this poem gives a sense of completion of the picture. The length of the poem seems to depend upon the object that is described. Like the first poem this poem 'The Priest' also employs the three-line stanza pattern. Each stanza is a snapshot except stanza 4 and stanza 8 which are 'run on', being syntactically part of the sentence in the previous stanza. In the first stanza, the last line 'The Priest waits' gives us a picture of a 'Waiting Priest'.but the second stanza brings out the impression of a 'thinking priest'. Thus there is also a co-relation between form and content.

The third line sometimes results into an unexpected close or shock.

For Instance-

The bit of betel nut  
turning over and over on his tongue  
is a mantra. (P .10)

The underlined expression comes as a shock here, because it is a violation of collocation. We expect a betel leaf or something. This type of structure helps the poet to achieve the effect of unexpectedness. Sometimes when the first line is short, it seems that there is a purpose behind it. After the first line, there is an explanation of the thought in the last two lines of the stanza.

For Instance-

'Is the bus a little late ?  
The priest wonders  
Will there be a puranoli in his plate'? (P .10)

In the first line, there is a thought of priest about a late bus which is followed by another thought . The last line explains another thought which is more important for the priest. In this poem the length of the line either long or short, depends on the mental observations, nature of presentation, completion of picture and unexpected close.

The poem 'The Door' with three line stanza consists of eight stanzas. Some lines are shorter and some are longer . These uneven lines bring out a poetic effect which we feel ; while reading the poem. The structure of the poem describes the ruin of the door. The Structural pattern of the poem is a three-line stanza which is actually a sentence broken into three stanzas. The line length in each stanza is the same . The third line of the stanza is

very short. The poem is without any punctuation marks. The structure of the next three line stanza poem 'Manohar' is prosaic but the use of imagery makes the poem attractive. The third stanza is one prosaic sentence.

For Instance-

'He quickly turned away  
When a wide-eyed calf  
looked back at him, (P.20)

And the last stanza,

'It isn't another temple  
he said,  
It's just a cowshed'. (P.20)

reveals the irony in the poem this prosaic style, which brings out irony uses a specific style .

'An Old Woman' consists of eleven three-line stanzas. The structure of the poem describes a portrait of an old woman on the hill . It also represents action- presenting verbs like grabs, tabs, hobbles, tightens etc. The ninth stanza begins with 'And' and other two lines of the poem also begin with 'And'.

For Instance-

'And the hills crack  
And the temple crack  
And the sky falls (p22)

The structure also shows that there is a syntactic parallelism . the seventh, eighth, and tenth stanzas begin with 'and'. This repetition of 'and'

indicates the order of sequential happening. The butterfly is a lyric, which consists of four stanzas of three lines each and a single line. Many of the lines start with 'it'. Almost every line is one sentence except the fourth stanza which is different and interesting because of the repetition and the last word of stanza 'O' which suggests 'opens'.

'Just a pinch of yellow  
it opens before it closes  
and closes before it o. (P.27)

The quick movement is suggested in this stanza, especially 'O' is suggestive of the quickness of Butterfly. The last stanza is only a line which is actually a question but as in the other poems, the poet doesn't use the question mark here.

The poem 'A song for a murli'. Employs the same pattern. The first and the third stanzas begin with the word 'look'. Perhaps the narrator wants to draw the attention of the reader to him. It is as if, before the reader asks him what it is, he gets the answer by saying 'look'. The structure of last two stanzas describe Murli. 'Makarand' is a short poem consisting of four stanzas. The formal structure is conventional. The first two stanzas express 'Makarand's refusal to perform rituals in Jejuri. There is a use of imperative sentences to show the firmness of the narrator. The poem is full of modern colloquial expressions.

For instance-

'Take my shirt off  
and go in there to do pooja?

No thanks'

Give the matchbox

before you go

will you? (P.39)

'The Cupboard' is again a poem of the same structural pattern of 8 stanzas. Lines as in the majority of poems in 'Jejuri', are irregular. Though the whole poem gives us a picture of broken and damaged cupboard, each stanza gives a complete picture of different things in the cupboard. This poem like 'The Indicator', and 'The Station Dog', is without punctuation marks.

All these poems are written in freeverse. Like, 'water-supply' 'Chaitanya', 'A Low Temple', 'A scratch', 'Ajamil And The Tigers', 'A Song For A Vaghya', 'The Temple Rat', 'Yeshwant Rao', 'The Blue Horse', 'Chaitanya', 'Between Jejuri And The Railway Station', are the poems which do not have stanza as such of the above poems are narrative in type. Uneven lines are found in the 'Water-Supply'. It is a good example of Kolatkar's use of formal structure. The poem seems to begin in the middle of the sentence. As there are no capital letters nor any punctuation marks, there is an absence of full-stop at the end. It goes on endlessly like 'a conduit pipe'. The formal structure of the poem and the meaning beautifully go together. We can say that there is a co-relation between form and content. After reading the poem, we can have an experience of a picture of running pipe. Therefore it is a visual poem. 'Chaitanya' is a very brief poem. There is a colloquial use of language and also a gap after three lines,

though it continues the thought in the next lines. But it seems that the gap is necessary there. All lines are complete in themselves but there are no fullstops to suggest that -

For instance :

'Come off it

said Chaitanya to a stone

in stone language

wipe the red paint off your face

I don't think the colour suits you

I mean what's wrong

with being just a plain stone

I'll still bring you flowers

you like the flowers of Zendu

don't you

I like them too. (P.16)

'The Low Temple' is a narrative with no stanzaic pattern. It seems to be somewhat prosaic but some lines show the poeticity . In the fourth line'. ' Amused bronze ', 'Smiling Face', 'Unsurprised' these three phrases are used. Every phrase ends with a fullstop as if there is a complete thought in each phrase. The poem consists of uneven lines like the above poem,'The Scratch' also contains uneven lines. Though it is a free verse, it can be divided into four stanzas of uneven lines. The first stanza consists of 8 lines , the 2nd and 3rd consist of seven lines each and the last stanza is of two lines. But it seems that this stanzaic division is not justifiable. While



reading a poem, the reader feels that the second stanza is a continuation of the third stanza. The same thought continues in the next stanza. I, therefore, think that there is no need of stanza division here. The absence of punctuation marks in this poems causes one line run on to the next line in unbroken breath.

The longish kind of narrative technique is used in 'Ajamil And The Tigers'. Though it is a narrative, there are units of action and event and a use of informal direct - indirect discourse which gives the effect of colloquialism. It is a narrative poem and the poet uses rhyming pattern which is irregular. All rhymes are not full rhymes but these instances make the poem musical.

The formal structure of the poem 'A Song For A Vaghya' shows the picture of Vaghya and also a picture of his physical appearance which is odd and unattractive. The poet uses 'first person narration'. The narrator Vaghya is a poets persona. Vaghya himself narrates and explains his condition. This is done using uneven lines which are short, run into three, four or five syllables throughout the stanza.

'Yeshwant Rao' is a poem divided into six stanzas of uneven lines of uneven length. The third stanza is a bigger one with nineteen lines. The poem is of full variations. The poem begins with the interrogative sentence.

'Are you looking for a god ?'

The narrator asks this question to the reader and gives the information about Yeshwant Rao.

The structure of the poem is prosaic but the instances of rhythmical movements and repetition in the third stanza make the poem poetic and musical. The tone of the poem is conventional. The next poem, 'The Blue Horse' consists of two parts of sixteen lines of uneven length followed by a single line. The first part is divided into two stanzas of uneven lines, some of them are lengthy but the first stanza consists of shorter lines which make the reading of the poem effective. The first part is a description of the music-makers and the second part a conversation between the narrator and the priest.

'Between Jejuri And The Railway Station' is a poem of very attractive structure. It can be divided into two stanzas. The first stanza runs into twenty five lines. This is the longest stanza in 'Jejuri'. There are also the most lengthy lines. The poet has made use of lines in symmetrical patterns. The structure of the first stanza shows that there are also two parts which are connected by the 15th line, 'The end'. It is totally a different poem with formal experiment with the shape of the poem. Formal structure and the content match each other. The poem is a good example of experimentation of graphological foregrounding.

For instance :

up a<sup>n</sup>d d o w<sup>n</sup> a n d u<sup>p</sup> & d

& d<sup>w</sup> o<sup>n</sup> a n d p<sup>u</sup> a n d d o w<sup>n</sup> & u<sup>p</sup>

d<sup>w</sup> o<sup>n</sup> & u<sup>p</sup> a n d a n d u<sup>p</sup> d o w<sup>n</sup> & & &

an<sup>d</sup> u<sup>p</sup> u<sup>p</sup> a<sup>n</sup>d d<sup>o</sup>w<sup>n</sup> a<sup>n</sup>d u<sup>p</sup> (P.51)

This graphological foregrounding suggests the craziest harvest dance of a dozen cocks and hens. It is an experiment with a dancing shape.

'The Priest's Son' is a poem of six stanzas of uneven lines, alternating 2,3 and 4 line stanzas. The structure of the poem is a question - answer discourse. The mode of discourse is free direct speech. The closing stanza is typical.

'Look

there's a butterfly

there (P. 26)

The first line of the stanza is only a word 'look'. In the second line, 'there' is used as a demonstrative and in the third line 'there' is an adverb. The speaker wants to draw the attention of the tourist. It is a deviation not only from the structure but also from the present scene. The poem appears to be experimental as the poet does not use capital letters or punctuation marks. 'Heart of Ruin', 'The Door-step', 'The Reservoir' represent two - line stanza pattern. Though the structure of 'Heart of Ruin' is two - line stanza, I think this structure is not so effective as that of 'The Bus' or 'The Priest'. While reading the poem we feel that there is a complete thought or unit after four lines. In two lines, there is an incomplete thought and the 2nd stanza is a continuation of the 1st stanza. From the point of view of meaning also, the gap between two - line stanza is not justifiable.

In each stanza, the lines are of uneven length, sometimes the first line is longer, sometimes the second line is longer. In the second, fourth and sixth stanzas, every second line is repeated, only the pronoun is different. This is an example of syntactic parallelism.

For instance :

` May be she likes a temple better this way' ( L - 4 )

` May be she likes a temple better this way' ( L - 6 )

` May be she likes a temple better this way' ( L - 8 ) ( P. 12 )

These lines are used as a sort of refrain which employ an ironic tone and offer a comment on the ruined state of the temple.

'The Door Step' is a very short poem which consists of four short lines which are divided into two stanzas.

`That's no doorstep

It's a pillar on its side

Yes.

That's what it is'. (P. 13)

Every line is a complete sentence and the third line is only a word 'Yes'. This very short line conveys a sense of reality here. There is an emphasis on the word 'Yes' and the last line is a continuation of the third line from the point of view of form and content. The last two lines reveal irony. The devotees are mistaking the fallen pillar for a doorstep. The third poem in the group of two - line stanza pattern is 'The Reservoir'. This is also a small poem like 'The Doorstep' which reveals irony.

There isn't a drop of water

in the great reservoir the Peshwas built

There is nothing in it

except hundred years of silt. ( P. 36 )

This short poem gives a sight of reservoir gone dry. The first line is contrasted with 'the great reservoir' in the second line. The first and the third lines convey the same meaning. The same thought is repeated to emphasize the dryness of the reservoir.

'Hills', 'A Kind of A Cross', and 'The Temple Rat' are three poems in 'Jejuri' which are grouped into four-line stanza structure. In 'Hills', Kolatkar doesn't use the lines in conventional order. There are seven stanzas of four lines each and the last stanza is a single line. In stanzas 1, 3, 5, 7, we find the expression 'hills/demons' and in stanzas 2, 4, 6, 8 we find 'demons/hills'. This alternate structure of 'hills/demons' possibly indicates confusion of the narrator's mind. There is a use of words in certain order. The word in the last single line 'demons' again shows a confusion in the mind of the poet. In every stanza the two lines are 'hills/demons' or 'demons/hills' and the other two lines the expressions in terms of human anatomy like :

'sand blasted shoulders

bladed with shale' ( L - 3,4 )

'Cactus thrust

up through ribs of rock' ( L - 7,8 )

'Kneequarts

limestone loins' ( L - 11,12 ) ( P. 24 )

Thus the formal structure of the poem is necessitated by the impressionistic presentation of expression. This makes the formal structure very attractive with the help of nouns and nouns followed by the qualities.

'The Temple Rat' and 'A Kind of A Cross' have eight stanzas of four lines each. Most of the lines are lengthy except three or four lines. The structure of 'The Temple Rat' presents the precise, cinematic details of the movements of the rat. 'A Kind of A Cross' describes a vivid and graphic picture of the cross.

In the whole poem 'Jejuri' there is only one poem with a five line stanza, 'A Little Pile of Stones'. This poem is a good example of formal structure. There are six stanzas in the poem. Structurally, the first four stanzas describe how the newly married girl succeeds in putting up a pillar and the last two stanzas give good wishes to her, which is satirical. The structure of the poem looks like a pile. The formal structure and the content go together beautifully. In the first four stanzas, there are instructions for which imperative sentences are used.

Thus the structure of Arun Kolatkar's 'Jejuri' poem is very striking, attractive and experimental which helps the reader in getting into the poem.

#### **Rhyme and Rhythm / Phonological Structure :**

Arun Kolatkar's poetry is mainly written in freeverse. Sometime we find the conventional stanzas - pattern in 'Jejuri' but normally his style is non - conventional and experimental. He does not write lyrical or emotional poetry in which we find the predominance of sound - patterns. 'Jejuri' is

ironical in its approach. It is full of scepticism and cynicism. In such poetry, the foregrounding of sound patterns is not found frequently. Some poems have the instances of alliteration in 'Jejuri'. Alliteration is used quite effectively in the third stanza of 'The Bus'. For instance :

`You look down the roaring road  
You search for sign of daybreak in  
what little light spills out of the bus'. ( P. 9 )

The beautiful example of alliteration is found in 'The Priest' with the excessive use of alliteration the poem gains musicality. For instance :

- 1) An offering of heel and haunch ( L - 1 )
- 2) on the cold alter of the culvert wall ( L - 2 )
- 3) Is the bus little late ? ( L - 4 )
- 4) Will there be a puran poli in his plate ? ( L - 6 )
- 5) .... dew drenched stone ( L - 8 )
- 6) to look at the long road winding out of sight ( L - 10 )
- 7) The bit of betel nut ( L - 16 )
- 8) It's now a dot in distance ( L - 21 )
- 9) and under his lazy lizard stare ( L - 22 ) ( P. 10,11 )
- 10) Stops inside the bus station and stands ( L - 29 )

This much use of phonological equivalence creates musical effect for the reader while reading the descriptive poem. In 'The Butterfly', there is a use of alliteration.

`It is pinned down to no past  
It's a pun on the present' ( P. 27 )

The repetitive use of phoneme 'P' makes the prosaic kind of the poem poetic. Thus the occasional use of alliteration gives the poem musical effect.

- 1) like a thick gob of **black blood** (P.40)
- 2) It **slips** down a **slope** (P.41)
- 3) **l**ooking a **l**ittle ill (P.31)
- 4) ....the **lie** of the **land** (P.30)
- 5) into the **darkness** before the **dawn** (P.29)
- 6) **T**ail **t**ucked between its legs (P.42)
- 7) **t**en laned with **t**ime (P.43)
- 8) the **golden gods** (P.44)
- 9) **s**tiff with **s**tarch (P.44)
- 10) of **s**helf upon **s**helf (P.44)  
of **gold gods** in tidy rows
- 11) **t**widdles, **t**winks and **t**wangs (P.47)

We find rare use of assonance and consonance also. For instance :

`at the touch of the rough cut' (P.10)

`.... creep up on your sheep,' Thump him on on the hump,' the good wood', etc.

Where there is a longer poem, we find some instances of rhyming.

In 'An Old Woman',

`with a plate glass clatter

around the shatter proof crone

who stands alone' (P.22)



`clatter - shatter' is internal rhyme and `crone - alone' is end-rhyme which make the sound structure sonorous.

In `Ajamil And The Tigers', we find many instances of rhyming but they are irregular. The instances of end rhymes are `king - staring', `eat - bite', `style - mile', `shocking - king', `banquet - forget', `gone - alone', `king - sling', `planned - land', `bitch - hitch', `sweep - sheep', `lines - signs', `shephard - word', `eyes - lise', `lives - knives', `wool - fool', `pond - bond'. (P.29-32) Though these rhymes are irregular, they help us remember the poem. It is a poem of longish narration and the style is mostly prosaic. Therefore the poet makes the effect of using rhymes to make the poem musical. Sometimes we feel that, he uses rhymes deliberately to remove the tedious effect of longer narration and poetic effect.

### **Imagery and Symbolism**

Arun Kolatkar employs striking and startling images in his poetry. It is rich with appropriate and attractive similes, metaphors and various images. In `Jejuri', the use of imagery and symbolism is significant. In the beginning of the poem, the bus takes the narrator to Jejuri on the rough and uneven road - `the bumpy ride'. (P.9) This expression itself suggests the uncomfortable and rough road. There is a metamorphical use of language in the second stanza of `The Bus'.

`A cold wind keeps whipping  
and slapping corners of the tarpaulin  
at your elbow.' (P.9)

The fourth stanza in `The Bus' illustrates a striking image.

'Your own divided face in a pair of glasses  
on an old man's nose  
is all the countryside you get to see'. ( P.9 )

This is a central image in the poem which pervades the whole poem. The divided image of the narrator in the glass is indicative of a division in the 'self' of the narrator.

There is an image of 'sunbeam' in the seventh stanza.

'A sawed off sunbeam comes to rest '

The whole poem 'Jejuri' is framed between two images of the sun - rising sun ( The Bus ) and the setting sun (The Setting Sun)

'The Priest' shows the anxiety of the priest at the late arrival of the bus carrying pilgrims, with concrete and picturesque details . There is powerful visual imagery,

'An offering of heel and haunch  
on the cold altar of the culvert wall  
the priest waits' (P. 10)

This image presents the priest from the secular point of view. The sacred function of the priest is suggested by such words as 'offering' and 'altar' only to be desacralized by the mundane 'heel and haunch'.

Again there is an interesting simile in this poem -

'The sun takes up the priests head  
and pats his cheek  
familiarily like a village barber. (P. 10)

The sun is compared to the village barber . This simile suggests that the sun is trying to remove the discomfort of the priest. Then there is a description of a coming bus which first appears as a ` dot' then grows in size. Kolatkar compares this with a wart upon the priest's nose . The following simile is used for this -

` It begins to grow  
slowly like a wart upon his nose ' (P. 11)

Metaphors are aptly employed in ` dew drenched stone' , ` under his lazy lizard stare', ` stands purring softly in front of the priest'. The most effective metaphor is seen in -

` a catgrin on its face  
and a live ready to eat pilgrim  
held between it's teeth ' ( P.11)

In ` Water - Supply ' , Arun Kolatkar compares the ` pipe' in ` a brass mouse with a broken neck'. Perhaps the key of the tap is missing and it gives an appearance of a mouse with a broken neck.

` The Door ' begins in a ` metaphorical ' way -

` A prophet half brought down  
from the cross  
A dangling martyr ' (P. 11)

The door is metaphorically compared with Christ and crucifixion. The metaphor shows the decay of religion and religious practices. In the first stages the poet makes use of Christian symbolism. There are two more similes in this poem.

` As graphic in detail  
as a flayed man of muscles who /  
can not find  
his way back to an anatomy book ' (P. 15)

This simile brings out the irreparable decay and damage . The feeling of degeneracy is evoked in another simile .

` and is leaning against  
any old doorway to sober up  
like the local drink ' (P. 15)

The use of symbolism is found in the first line of ` A Low Temple ' ,

` A low temple keeps its gods in the dark ' . ( P. 17)

Here ` gods in the dark ' has a symbolic meaning . Dark gods symbolic gods of the primitive non-rational people . There is an instance of personification on also -

` A sceptic match coughs ' . ( P. 17 )

Narrator as a sceptic, non believer and a rational person , refuses to agree with the priest who insists that the goddess has eight arms but the narrator says that she has eighteen arms. Actually the goddess has eighteen arms. Therefore this image of ` Sceptic match ' shows the refusal or hesitation of the narrator to agree with the priest.

In ` The Pattern', imagery and symbolism blend to paint a sad picture of the surrounding. `The check -board pattern ' drawn with a piece of chalk on the back of twenty foot tortoise signifies ` The traditional

pattern of worship' but children, the present day generation is not aware of that .

` The Horseshoe Shrine ' is a poem rich in imagery. There are similes like

` It's where **a hoof**

**struck**

**like a thunderbolt'**

` went on from there **like one**

**spark**

**fleeing from flirt '**

**To a home** that waited

on the other side of the hill **like a hay**

**stack '.** ( P 19 )

Here the legend says that Khandoba carried Banai from her father's home on a blue horse . The narrator says this by making the comparison. A hoof of the horse is compared with a thunderbolt. The fast riding of the horse jumping across the hill and the home is also compared here.

In ` an old woman ' simile is used -

` She won't let go

you know how old women are

They stick to you like burr'. ( P - 21 )

The comparison here is made between an old irresistible woman and the sticking ` burr ' an her deep hollow eyes are so piercing and so horrible .

The 'Chaitanya' poem points out that the stones of 'Jejuri' are 'sweet as grapes' ( P. 23 ) They become gods only with a red paint.

'Hills' is a very good example of imagery. It is loaded with the forceful and animating metaphors. The use of expressions such as 'sand blasted shoulders / bladed with shale', 'through ribs of rock', 'limestone loins', 'cactus fang in sky meat', 'thighs of sand stone', 'pelvic granite', create a living picture of hills as demons. ( P. 24 , 25 )

'The Butterfly' is a contrast to the general chaotic situation in Jejuri.

The simile used here describes it beautifully.

'It is split like a second' ( P. 27 )

Though it is fragile and split like a second, it has mapped the whole of the surrounding. It is a symbol of life principle as it is full of life, beauty and energy. The little yellow butterfly compares with a pinch of yellow that is turmeric powder ( Bhandara ). It is said that a pinch of Khandoba's bhandara works like magic. Here poet wants to suggest that the butterfly itself is a magic.

In 'A Scratch', the agricultural image is used,

'there is no crop  
other than god  
and god is harvested here  
around the year  
and round the clock  
out of the bad earth

and to hard rock' . ( P . 28 )

The soil on the hill is not fertile in Jejuri so the only 'crop ' that is harvested is that of the ' stone ' gods and the dead legends.

' Ajamil And The Tigers ' is a highly imaginary poem with conversational and colloquial pattern. The natural imagery is used in lines such as -

' Quick as lightening  
the sheep dog was ' ( P .30 )

The line expresses that the sheep dog of Ajamil possessed miraculous power therefore the poet compares him with the quickness of lightening . The dog defeated the tigers and tied them up . They are described .

' as prisoners of war ' ( P. 30 )

In ' A Song For A Vaghya ' , Vaghya carries a one string instrument . The image of one string instrument suggests his single - minded devotion to God Khandoba . The last stanza of the poem makes a fine application of similes and metaphors -

' God is the word  
and I know it backwards  
I know it as fangs  
inside my flanks  
But I also know it  
as a lamb  
between my teeth  
as a tart of blood

upon my tongue ( P. 34 )

In the next poem , Arun Kolatkar makes a brilliant use of surrealistic image,

` Look

the moon has come down

to graze along the hill top ' ( P 35 )

Here the moon turns into Khandonba's horse grazing along the hilltop . Such type of imagery makes a powerful appeal to the visual imagination of the reader. ` The Reservoir ' gives the picture of water tank built by the Peshwas which is now without water. The poem is symbolic . The dryness of the reservoir symbolizes that the spiritual resources of Jejuri are now completely dried up.

In the poem , ` A Little Pile of Stones ' , the fifth stanza is marked for the aptness of its simile.

` god bless you

young woman

may be you are

as lucky

as you are smart ' . ( P .38 )

Here a newly married girl is successful in making a pile of stone (performing one of the rites is Jejuri ) . To make a successful pile is a smartness but the narrator knows that it has nothing to do with her future happiness. Therefore he says if she is lucky, she will live happily with her husband .



` The Temple Rat ' gives a visual picture of a rat in the temple . The simile in the first stanza is -

` The temple rat uncurls its tail  
from around the longer middle prong  
Oozes halfway down the trident  
like a thick gob of black blood ' . ( P. 40 )

The simile is an accurate representation of the rat's slow descent .  
The sixth stanza in this poem is highly visualized and sensuous-

'bangles massed in the hands  
of the teen-age bride on her knees  
Crushing bananas on the top of the stone-linga' (P.41)

This is very brilliant and suggestive use of language by Arun Kolatkar.

'A Kind of A Cross' is a fine examples of artistry. The poem paints before us a living picture of the calf along with its horn, hump, 'strange instrument of torture', tail and two cross bars for its resting. The poem represents Christian symbolism. The first half of the poem is actually structured around the symbol of 'cross' and the narrator imagines swinging round this cross. The poet uses the surrealistic imagery in the fifth stanza.

'Hills and temple dance around  
Bull calls & tortoises swim around  
constellations wheel overhead like vultures  
in one mad carousel' (P.43)

The third 'Chaitanya' poem signifies that the saint Chaitanya Mahapraghu's visit to Jejuri has made no impact on the superstitious people of Jejuri, who have been aptly described as ' a herd of legends /on a hill slope'. They continued the grazing during and after the saint Chaitanya. The image of grazing sheep is appropriate here

'a herd of legends  
on a hill slope  
looked up from its grazing  
when Chaitanya came in sight' (P.49)

'Between Jejuri And The Railway Station' is very significant poem.

The poet has given a concrete visual image in the lines-

'you stop dead  
and stand still like a needle in/  
a trance

Like a needle that has struck a perfect/ balance between equal scales with nothing left to add or shed'

Here, the words, 'needle' and 'trance' are highly suggestive. They indicate the narrator's condition. 'Needle' stands for a perfect balance between the forces of faith and scepticism, between Jejuri and The Railway Station', and 'trance' shows the total absorption of the narrator in the delightful vision that is.

'a dozen cocks and hens in the field of Jwar  
is a kind of harvest dance.  
the craziest ever seen'. (P.51)

The last poem, 'The Railway Station' consists of six sub sections. 'the indicator' presents the indicator as 'a wooden saint' (P.52).

There is a use of personification in fourth stanza

'removed its hands  
from its face  
and put them away  
in its pocket' (P.52)

The indicator is visualized as a person with his hands in his pocket.

The poet wants to suggest here that he is doing nothing just passing his time away.

In 'The Station Dog' . the fourth stanza gives a fine example of the poet's skill of handling the surrealist and fantastic images very easily.

'or the eight armed railway timetable come  
to stroke him on the head  
with a healing hand' (P.53)

The railway time table is personified here . It is 'eight armed like the goddess at Jejuri. The forth sub-section 'the station master' makes use of a fine simile in the lines-

'Finally he nods like a stroke  
between a yes or a no'

There is another simile in the last subsection 'the setting sun'

'the setting sun  
large as a wheel' (P.58)

In the whole poem 'Jejuri' the sun is used as a symbol of rationality. The rational poet uses the symbol of rationality 'sun' from beginning to the end. However we notice that the poet has succeeded in using striking images in the poem which surely enhances its total effect.

#### **Diction :**

Diction is the use of words in a poem which lends the poem poetic quality and meaning. It represents the style of the poet, therefore diction is very important aspect of style which needs to be discussed.

The diction in the poem 'Jejuri' is worth-noting since it is suggestive. Arun Kolatkar uses various types of words such as words with local colour and cultural contexts, American words, modern colloquial expressions, some impressionistic expressions which give the intellectual touch to the poetry. Sometimes he uses certain words deliberately to get an effect of irony.

In Arun Kolatkar's poem 'Jejuri' is a Maharashtrian place of pilgrimage and Khandoba stands for a very important deity in Maharashtra as well as in north Karnataka. As a bigger and significant pilgrimage, there are temples of other gods also. Therefore the occurrence of Marathi proper names are most frequent.

For Instance:

'Khandoba', (A Song For A Murli), 'Malhari Martand', (The Temple Rat), 'Mhalasakant', (Between Jejuri And The Railway Station), 'Yeshwant Rao' (Yeshwant Rao), Murli' (Heart of Ruin) all these words show the cultural and religious context. The title of the poem 'Jejuri' itself shows the poet's regional interest . The local surroundings at Jejuri, the rites and

rituals, beggars, people whose economy depends upon these rituals make the poet use the words with local colour and cultural context. In the poem, 'The Priest', the Maharashtrian (Marathi) word is used in the second stanza,

'will there be a puran poli in his plate ? (P.10)

Puran poli is a typical Maharashtrian word. It is a very popular sweet dish offered to the deities in Maharashtra. So it has both local colour and cultural context. In the same poem, the word 'Mantra' is used-

'The betel of betel nut  
turning over and over on his tongue  
is a mantra (P.10)

This stanza is very ironical. Arun Kolatkar makes a deliberate use of Marathi word 'Mantra'. Instead of using the English word, he uses Marathi word deliberately to make his ironical mood strong.

The use of words such as 'Chaitanya' (chaitanya), 'Manohar', (Manohar), 'Makarand' (Makarand), is inevitable because these are proper nouns which can not be translated. There is also a reference to 'Vaghya' (A Song For A Vaghya), 'Murli' (A Song For A Murli) who are traditional male and female servant devotees of Khandoba. In the first 'Chaitanya' poem, there is a reference to flowers of Zendu. Zendu is a Marathi word which gives a local colour to the poem. These flowers are most commonly used to worship Khandoba and other gods. So it has a religious context also.

In the poem 'Makarand', we find a typical Indian expression 'to do Pooja' (P.39) 'pooja' is a Marathi word for 'the worship'. Though the

meaning of the word 'pooja' and 'worship' is the same, they have different connotations. The English word 'Worship' doesn't give the sense of entire expression 'to do pooja'. In Indian culture, 'pooja' is very pious and holy thing. Therefore Arun Kolatkar makes a deliberate use of the word, 'pooja' instead of using 'the worship'.

But one thing we notice is that he does not use such Marathi words every where. In 'The Priest', he uses the word 'priest' instead of using the Marathi word 'poojari'. The word 'Priest' has different connotation from Pujari. 'Pujari' is a very kind and pious personality with holy dress (dhoti). The English word 'Priest' doesn't give the impression of pujari. The Priest is a money-minded greedy man in 'Jejuri'. The words 'Priest' and 'pujari' evoke totally different images. The image of the priest is not appropriate here.

In 'Jejuri', also there are combinations of Indian /regional words with English words

For Instance:

'Stone Linga' (The Temple Rat), 'Gorakshanath Hair Cutting Saloon', 'Mhalsakant Cafe' (Between Jejuri And The Railway Station ) such words give a striking local effect to the reader. In day to day life also, such words are used. This may be the impact of English over the mind of Indian people. As a Marathi poet writing in English, there is a mother tongue influence on Arun Kolatkar which makes him use the regional /local words. It is inevitable to use the proper nouns such as 'Khandoba', 'Chaitanya', 'Manohar', 'Makarand', 'Ajamil' etc. In this poem, Arun

Kolatkhar makes frequent use of colloquial expression. Kolatkhar is a modernist poet and colloquialism is a modern trend. These expressions makes the poem informal and show the closeness of the poet to the reader.

In 'Chaitanya', there is a colloquial expression in the first stanza.

For Instance:

'come of it  
said chaitanya to a stone  
in stone language' (P.20)

This expression brings out the intimacy between Chaitanya, a saint poet and the idol. Again another colloquial expression produces the sense of intimacy in 'An Old Woman',

'You know how old women are' (P.21)

This expression is used as if the narrator were sharing his personal opinion with the reader. In the 2nd 'Chaitanya' poem, also there is the use of modern colloquial expression, which shows the modernity of the poet.

For instance-

'he popped a stone  
in his mouth  
and spat out gods'(23)

'Ajamil And The Tigers' Contains many modern colloquial expressions like

'not a bite (1.4)

'He cramps our style (1.8)

'no hitch' (1.29)

'built along simpler lines' (1.31) (p.29 , 30, 31)

There is a conversation between 'Ajamil And The Tigers and the tiger king uses informal language. To express this informality and normal speech, Kolatkar uses slang expressions. Slang is generally used in lower community. Therefore the poet makes use of slang language to describe the conversation between animals and shepherd.

In 'A Song For A Murli', there is a colloquial use of language, 'keep your hands off Khandoba's woman (P.35). The expression 'Keep your hand off' expresses the sauciness of the Murli. Murli is a prostitute though a female servant devotee of Khandoba. She tries to impress the reader by saying that she is 'Khandoba's wife' but the reader knows the reality.

In 'Makarand', day to day spoken language is used. Makarand is not willing to perform the pooja of Khandoba His strong refusal is expressed by the Modern colloquial expressions like-

'Take my shirt off.

and go in there to do pooja?

No

thanks

Not me

But you go right ahead

if that's what you want to do.

Give me the matchbox

before you go

Will you? (P.39)



Such expressions give the air of colloquialism and the informal touch to the poem. Generally speaking Arun Kolatkar has used the British English throughout the poem.'Jejuri'. But as we have seen in the 2nd chapter, one of the characteristics of his poetry is his use of American English . In 'Jejuri' also, there are some instances of American English. In the first poem 'The Bus', there is a use of American Expression in the line-

'A sawed off sunbeam comes to rest'

This expression is associated with a gangster in America . In 'The Door' he uses

'Hell with the hinge and damn the jams. (P.15)

The American expression with abusing language gives the effect of colloquialism . The poem 'Ajamil And The Tigers' is full of American underworld slang language. 'I'm gonna teach that sheep dog a lesson/hell never forget' (P.29)

In the above line, 'I'm gonna teach', is a typical American use of language . It means, ' I am going to teach 'Nice dog you got there' is also American English. In the line-

'We'll outnumber the son of a bitch' (P.30)

'the son of a bitch' , is American slang expression. It seems in this poem, he uses American underworld slang used in American crime novels.

For instance :

The tiger people went to their king  
and said, 'we're starving

not a bite,  
for 15days and 16 nights  
Ajamil has got  
a new sheep.  
He cramps our style  
and won't let us get within a mile of meat'  
'That's shocking  
said the tiger king  
'why didn't you come to see me before?  
make preparations for a banquet  
I'm gonna teach that sheep dog/a lesson he'll never forget'  
'Hear, hear, said the tigers.  
'Careful', said the queen.

The speeches of the tigers and tiger king are parodies of the speeches of the gangster in crime novels. The effort of the poet is to shock the reader out of his traditional stock response.

In the poem, 'A Song For A Vaghya', these are two American expressions - 'Is that a deal?' is an Americanism passed on to the Vaghya by the poet. While describing the musical instrument, Kolatkar uses the word, 'godawful'. Vaghya's instrument with one string produces a monotonous and creaking sound instead of music. 'godawful' expresses the sharpness of sound. Another instance of the American sensibility of the narrator is seen in the poem 'A Song for a Murli.'

'don't you see Khandoba's bran on its blank' (P.35)

In the poem, 'Yeshwant Rao', we find the American pop.song idiom. It is an ironical comment which shows that Yeshwant Rao though a second class god is powerful enough to grant the wishes of devotees. With the help of the American use of language, he makes the poem effective. His use of American is one of the examples of his experimental qualities.

In some poems, there is a predominance of verbs which are suggestive in giving the description. In 'The Priest', the verbs such as 'waits' 'wonders', 'turns', 'look', 'takes', 'pats', 'works', 'begins', 'goes', 'stops' etc. give the description of priest and movements of bus and the priest. In 'Water Supply', there is a proper use of active verbs such as 'ruins', 'turns', 'shoots', 'keeps', 'doubles', 'twists', 'comes', which create the picture of a running conduit pipe. In the 1st stanza, there are ten lines in which eleven verbs are there. In 'An old Woman' there is a picture of an old and helpless beggar woman who sources the visitors for money. The verbs such as 'grabs', 'tags', 'hobbles', 'tightness', 'stick', shows how sticky the old woman is.

There is a predominance of nouns also. They are used to describe the things very keenly. 'Hills' is a poem in which there are nouns made of verbs. The structure of the poem is verbose. The poet uses nouns to describe the hills as demons. The words in the anatomy are used ,

For Instance-

'Shoulders', 'ribs', 'knees', 'Tigers', etc.

The words which indicate dryness and sharpness are used to describe the demons. These words are nouns used in anthropomorphic slant. They give extremely imaginative and surrealistic picture of hills as demons

For Instance-

hills

demons

sand blasted shoulders

bladed with shade

demons

hills

cactus thrust

up through ribs of rocks

hills

demons

kneequants

limestone lions

demons

hills

cactus fung

in sky meat

hills

demons

vertebrated

with rock cut steps

demons

hills

sunstroked

thighs of sand stone. (P.25)

These words produce the impression of aridity and roughness of the rocky hills. The diction of 'Hills' is worth noting. In 'The Teastall', there is a short sketch of young helper in teastall, washing cups and saucers. The words used here, 'notice', 'exercises', 'ablutions', 'ceremonies', are normally associated with the enactment of rituals and rites. They are used to parody the situation.

#### **Syntax :**

While studying the level of syntax, we find that Arun Kolatkar practices both normal and fragmentary or elliptical syntax. He also experiments with language, with punctuation marks and language without punctuation marks. He uses sometimes traditional or conventional syntax and sometimes non-conventional syntax. What we notice here is that the use of syntax and stanzaic form depends upon the subject - matter. It

controls the subject - matter. Small poems with casual description, common thought are examples of it. For instance :

There is a description of the reservoir,

'There isn't a drop of water  
the great reservoir the peshwas built'.  
'There is nothing in it  
Except a hundred years of silt'. ( P. 36 )

or

'That's no doorstep  
It's a pillar on it's side  
Yes.  
That's what it is'. ( P.13 )

Where there is an explicit irony, a detailed description of things and the use of narrative he uses longer poems such as 'The Bus', 'The Priest', 'Ajamil And The Tigers', 'Yeshwant Rao', etc. The whole poem is like a physical visit, a tour to a place where a poet seems to be leading the leader like a guide and taking to him all the time. The poet describes the place with the help of a variety of formal structures. In some of his poems, there is a use of second person pronoun, 'you'. It is as though the poet is talking to the reader, and he is with him. It is very easy for the reader to visualize the things. In the first poem,

'You look down the roaring road  
you search for signs of daybreak in  
what little light spills out of the bus'. ( P. 9 )

In 'Old Woman', there is a use of second person pronouns 'you'.

'she won't let you go  
you know how old women are  
They stick to you like a burr'. ( P. 21 )

In 'A Song for A Murli' also there is an instance of it.

'you dare not ride off with it  
don't you see Khandoba's brand on its flank,  
you horse thief'. ( P. 35 )

The poet's use of 'you' shows the feeling of proximity to the reader. It reveals the intimate relationship between the reader and the poet. It is as if the poet take the reader into his confidence.

Normally Arun Kolatkar uses the present tense everywhere. The use of simple present tense is most frequent. For instance :

'There is no story behind it  
It is split like a second  
It hinges around itself'. (P. 27 )

In this poem, it is a description of a butterfly. The simple present tense tells us as about the habitual present. But where there is a narration about certain legends in the poem, the past tense is used. In the poems such as 'Chaitanya' ( P. 23 ), ( P. 49 ), 'Ajamil And The Tigers', 'The Horseshoe Shrine', there are legendary stories which are described in the past tense. For instance :

1) 'he popped a stone  
in his mouth

and spat out gods'. ( P.23)

2) 'The sheep dog was a type

who had never told a lie in his life'. (P.30)

3) 'a herd of legends

on a hill slop

looking up from its grazing

when chaitanya came in sight'. (P.49)

In 'Jejuri' , Arun Kolatkar has made a beautiful use of syntactic parallelism and syntactic inversion to foreground the meaning as well as structure. The first line in 'The Butterfly' is a statement which is qualified by the following sentences which are parallelly connected so as to highlight the characteristics of the butterfly.

'There is no story behind it

It is split like a second

It hinges around itself

It has no future

It is pinned dows to no past

It's pun on the present'. (P. 27)

The first and the third stanzas of 'A Song For A murli' are syntactically parallel. The poet is saying something about the blue horse and murali and he uses parallelism in order to draw the attention of the reader to him.

'look

the moon has come down

to graze along the hill top



look

that's his name

tattooed just below the left corner bone'. (P.35)

First line of every stanza is syntactically parallel in 'The Little Pile of Stones'. The next lines of stanzas are preps, Nps and clauses which are also parallelly constructed. The lines are so neatly constructed that it looks like a pile of the stones. The syntax of the poem and meaning beautifully goes together. In 'Heart of Ruins' three lines are parallel which reinforce the meaning. For instances :

'May be she likes the temple better this way' (l.4)

'May be she likes the temple better this way' (l.8)

'May be she likes the temple better this way' (l.12) ( P.12)

These lines are used as a sort of refrain. The poem employs a sardonic tone and offers a comment on the ruined state of the temple. 'Yeshwant Rao' as a beautiful example of syntactic parallelism,

'Gods who soak you for your gold (L.15)

Gods who soak your for your soul (L.16)

Gods who make you walk (L.17)

Gods who put a child inside your wife (L.19)

Gods who tell you how to live your life.(L.21)

Gods who can barely suppress a smile (L.24)

Gods who will see you drown' (L.26) (P.45)

This syntactic parallelism focuses on the sarcastic and contemptuous tone for the gods. The poet shows a sharp irony in above lines. The moral

indifference of the gods is presented in such a way as to shock the reader and reproduce in him a mocking attitude towards such gods. 'Hills' is another example of syntactic parallelism in which the small stanzas are indirectly marked by the syntactic parallelism. In 'Water-Supply', the first line is a subject and next lines are structurally put parallel by using verbs which describe all about the conduit pipe. This parallelism gives the flow to the thought.

Arun Kolatkar makes use of syntactic inversion in some poems in Jejuri. The poet uses this device to highlight the things which he feels significant.

'Outside, the sun has risen quickly'.(P.9) in the above line in 'The Bus'. the adverb, 'Outside' is emphasised and to emphasize this, the poet uses the inversion. In 8th stanza,

'At the end of a bumpy ride  
with your own face on either side  
when you get off the bus'

You don't step inside the old man's head' three clauses are brought earlier before the main clause in order to focus on the information. The first, third, ninth stanza in 'The Priest' are the examples of syntactic inversion. For Instance :

1) 'An offering of heel and havents  
on the cold altar of the culvert wall  
the priest waits' (P.10)

2) 'With a quick intake of testicles

at the touch of the rough cut, dew drenched stone

he turns his head in the sun'(P.10)

3)With a thud and a bump

the bus takes a pathole as it rattles past the priest

and paints his eyeballs blue. (P.11)

In the first example, the description of how the priest waits is given and The focus is on the sitting position of the priest is looking for the bus and waiting or the pilgrims and 3rd example gives the movement of bus in the rough road.. The syntactic inversion is used in above examples for highlighting the effect. In 'The Pattern', there is an inversion in which the first line is emphasised, 'a checkboard pattern' (p.18) The poet makes use of inversion here to highlight the significance of pattern which is also the title of the poem 'The Pattern'. In 'Ajamil And The Tigers', the quality of the sheep-dog is expressed by a simile that is inversion also. The quickness of the dog is emphasised,

'Quick as lightning

the sheep dog was' (P.30)

The syntactic inversion gives the poetic quality to the poem. It also emphasises the significant information or description. We find an example of syntactic pull in 'Heart Of Ruin'. A Line is broken for the convenience of stanza, it doesn't stop, it moves to the next stanza. ]

For Instance:

'A mongrel bitch has found a place

for herself and her puppies

in the heart of ruin.

May be she likes a temple better this way'. (P.12)

Sometimes we find the fragmentary syntax in 'Jejuri'. In 'The Low Temple', the fourth line is an example of fragmentation,

'Amused bronze. Smiling stone. Unsurprised.' (P.17) These phrases have implied meaning. The condensed form of syntax where the verbs are deleted is used here. This fragmentation gives a chance for the imagination of the reader. In 'The Reservoir', Kolatkar uses a few lines in order to convey a fragment of thought, express the idea. In this poem, the fragmentation is used here to focus the irony.

The syntax with the question marks is occasionally used in 'Jejuri' by Arun Kolatkar. In 'The Priest', there are two questions-

'Is the bus little late?

The Priest wonders

will there be a puran poli in his plate?'

These questions are a sort of rhetorical questions which tells us about his expectations, thoughts and desires. The questions shows how eagerly, greedily the priest is waiting for the bus and the pilgrims. 'don't you' its 'chaitanya' is a question without any punctuation mark and it doesn't expect any answer. The question form in 'The Priest's Son' is also without punctuation mark which shows the surprise of the narrator

For Instance:

'do you really believe that story'(P28)

Narrator knows that the boy doesn't believe in the legend which he is telling. In the tone of surprise, he asks, this question. In the next poem, 'The Butterfly', the last line is also a question, 'where is it' without punctuation marks. Here also the poet expects any reply, he is not conscious about where it is. The question shows a quick movement of a butterfly. 'Are you looking for the god?' (P.45) in 'Yeshwant Rao' is a question with punctuation marks which is asked to the reader and does not expect answer from him. 'Makarand' has two question forms,

"Take my shirt off

and go in there to do pooja ?" (P.39) is the intonation question which shows unwillingness and refusal to do the pooja. and the dog will you ? (P.39) expresses the politeness. Thus mostly the question forms do not expect replies from the reader.

Normally the syntax is simple but sometimes it varies with a simple but sometimes it varies with a special effect. The socio-cultural belief and attitude is displayed by using a variety of styles in using the patterns of syntax. The use of direct - indirect mode of discourse, the use of imperative sentence, conditional clauses etc show this attitude. 'Ajamil And The Tigers' is a fine example of direct-indirect mode of discourse. The direct speech is mostly used which helps the reader to participate in the activity of the poet. It creates a kind of illusion of the actual scene, the poet has described. The colloquial language and slang syntax is used in 'Ajamil And The Tigers' to show the social attitude. There is a frequent use of imperative sentences in

the poems such as 'Makarand', 'A Little Pile of Stones'. Sometimes the verbs are missing which do not give the sense of tense.

For instance :

In 'Hills', the verbs are not Mentioned therefore no tense form can be imagined. The hills are as if they are all the time there so the poet does not use the tense form . The last stanza of 'The Priest',

'A catgrin on its face  
and a live, ready to eat pilgrim  
held between its teeth.' (P.11)

there is no verb. The character of the bus given there which is all the time same. So the poet does not use the tense form.

There are poems without punctuation marks such as 'Water-Supply,' 'Chaitanya', 'The Pattern'. 'The Priest's son', 'Hills', 'A scratch', ' A Pile of Stones', 'The Cupboard,' 'The Railway Station' .The effective use or non use of syntax in such poems gives an impression of a flow of thought moving from one line to another.

We find that there is a kind of collision is the use of the titles of all the poems in 'Jejuri'. All the titles are Noun Phrases. The conesive use of the titles gives rise to the structures of meaning it also tells us about the attitude of the poet to the society, social values and situations, which control the attitude of people.