

CHAPTER IV
CONCLUSION

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The proposed study has divided into four chapters along with separate introductory part. The introduction deals with the tradition and history of Indian English Poetry. The chapter first presents a brief perspective on landscape and highlights term landscape which is used in Indian English poetry and various Indian Poets. The chapter second and third analyses and interpret the selected poems in the light on the term landscape.

The poems in Jayanta Mahapatra's two verse collections viz., *Relationship and Life Signs* and Daruwalla's *Crossing of Rivers and Landscapes* have been studied to decipher the landscape depicted in the poems. The dissertation makes an attempt to bring the feel of Indianness and thereby to unfold the human conditions steeped in it. It also glimpse how landscape reflected in the Indian English poetry. The poet explores the theme of the past tradition and his relationship with it. The poet speaks about the rediscovery of relatedness with his own ground. The epic poem is set in orissa. He presents the specific past which is the past of his land and his people.

Mahapatra has seemed to overcome the frustrations caused by these feelings. These are all his serious efforts have been merely "Such harmless past time." He persistently explores to the dark recesses of the human soul for self actualization. Mahapatra's poetry is profound understanding that was individuality. It is the product of the socio-cultural heritage of the land of Orissa from times immemorial to the present day. In his poetry two aspects of Orissa seem to dominant influence in Mahapatra's poetic sensibility. One of this the eventful

historical past and another is the all-pervading presence of religion with its roots buried deep in the mysterious tribal cultural and unchanging life style of the Orissa by large dependent on agriculture. Mahapatra tries to define predicament of modern man torn between conflicting values and sheltered faith. Mahapatra skillfully use the myths to give a wider appeal. In *Relationship* Mahapatra dealt with the myth of origin of this universe and the origin of man on this planet. His myth shows that development of the human society and prominently materialistic or metaphysical outlook of life.

Relationship explores Mahapatra's unbreakable relationship with the religion, culture, rituals, traditions and myths of orissa. Most of his poems depict psychological, philosophical and reflective sides. In *Relationship*, Mahapatra experiences the ruined landscape that spread around him, which affects the interior landscape and self destiny of the poet and the people of the land at the broader level.

Relationship not only an epic quality but also it is sublimity, matter, manner and objective. In the opening section of *Relationship* the poet attempts to evaluate the historical past with the present. The orissa landscape shows the temples at puri or Konarka and their ruins convey a sense of ageing. K. A. Painkar writes, "There is a moral anguish here which has been absent for a long time in Indian poetry in English. Mahapatra's presentation of love as a moral presence in a sex-taunted world avoids the usual sentimental blabber. Here is an art that has justified itself by providing the exact contour of the inner self. In the process of that self-understanding lies the way to an integration" (145)

Mahapatra is oddly Christian. He is converted Christian but the rituals of Hindu culture no doubt have made a deep impress on his mind

and seems to provide impetus to biculturalistic confrontation. His rational mind rejects the Hindu God behind the myth and people following myths. He finds myth as an evil some element associated with Hindu God. The search for “Who am I?” is complete after many confrontations and questions. Thus in *Relationship*, the sense of alienation and the sense of rootedness develop side by side. Jayanta Mahapatra’s poetic sensibility is imbrued in the locales of Orissa. Places like Puri, Cuttack, Bhubaneshwar, Konark etc. *Relationship* is a product of dreams, has made me special of the demands of a pilgrimage – a pilgrimage threatened by living Oriya past and nagging hunger and persistent sexuality. *Relationship* is a ‘dream’ of Orissa in it. Mahapatra depicted his private emotions, especially of sex, family history and his relationship to the past, tradition and the land. Here, Mahapatra meditates on the problem of a self and overwhelmed by time. He also speaks to live with the knowledge of death and beyond the myth of happiness. He assumes reverie or contemplation as the means to capture the meaning of the tradition which lies asleep in the symbol of stone. The poet makes it clear that he can not lose himself in this myth of ‘sleep and action’ ‘wearing his grandfather’s simple or accept the past with its bitter memories the way his grandfather. The poet explores his own consciousness employing a cluster of images as like as Eliot does in *The Waste Land*.

Jayanta Mahapatra involvement with ‘the self’ and ‘the society’ is at the root of Mahapatra’s *Relationship*. The epigraph of this poem derived from Walt Whitman’s title *Song of Myself*. Mahapatra may not openly claim, as Walt Whitman does, that he is ‘large’ and that he ‘contains multitudes’. But the underlying current of this claim, the poet’s profound concern with the community, the society to which he belongs is basic to Mahapatra’s quest.

In the first section in *Relationship* the poet brings the glory of a ruined tradition and culture and has the sincerity to revitalize them. The second section of *Relationship* turns familial and Mahapatra watches through the window his mother's grave which reveals the memories of the white terraces of his childhood. These personal reminiscences are also mixed with the memories of history of war and peace. The third section of *Relationship* opens to the 'tapestry of the year's first rain,' which is a harbinger of new life. The poet recollects the blood-red water of the Daya river near Dhauli where emperor Ashok had a furious war in 261 B. C. The section fourth of the poem he recapitulates the 'theme song of my life that burns my tongue' as well as 'the ancient love.' The poet lastly expresses against the 'emptiness of his own destiny.' He also recalls the scene of the rain and the sunshine, the source of pure joy, which have deeply affected his sensibility.

In section five Mahapatra explores his dreaming and also his state of slumber and finally realizes section six also the poet also continues the preoccupation with sleep and waking. Here he seems to be watching the ruins of their private grief. Section seven the poet seems to explore that private world, his insomnia, his nightmares, and his predicaments.

In section eight the poet establishes a relationship between his own life and 'this temple in rains in a blaze of sun' It is the earth at the centre of the poet's cosmic vision. The poet explains the meaning of man's existence as well as the message of the sun temple Konarka. Section nine he attempts to unfold the 'myth of happiness' the myth of 'the wounded sun' encased in the Konarka sun temple. It is Endeavour to tries relationships, the poet and his dead grandfather, his friends, floating on the water, close to the burning pyre.

In the section of tenth in *Relationship* Mahapatra recalls moments these ruins, waiting for the cry of hope, of a night bird, the voices of friends and creative artists, poets who that he express their creative response to their intense appeal. In section eleven Mahapatra is basically concerned with what is 'enduring' in the past and the relationship between past and present. The twelfth and last section of relationship is partly concerned with the poet's sense of guilt and his attempt at securing release from it.

Thus Jayanta Mahapatra's *Relationship* is built up history, myth and vision of Orissa. He presents an integrated own experience in the myth of 'native land' and 'living past of Orissa inflected by the artistic vision of life.' This poem created the image of the 'native land' becomes fully alive in this poem when the poet attempts to reproduce the myth in modern terms and succeeds too to a great extent. The landscape of Orissa becomes so much more evocative and it gives local colours to the poem and it appeals to us in every situation. A poet's response to the landscape of his country, his sense of tradition and culture of the land of his birth and many factors go to together to make him on with it. It appeals deeply to find the hidden beauty of Mahapatra's poetry it comes to a finding that there is Anglo-American influence. Mahapatra stands on the other side, he depicts it is recuperative and regenerative. In his poetry appears various objects of nature and some of poem, which is wholly dedicated to the glory or evilness of nature.

Mahapatra's poem *Life Signs* deals with in details the various themes. In his collection modulates between a sense of quietism and self-abandon and a handing evocation of the landscape. It is vivid description about the Indian society and social anathemas. He explores with self translating in his poetry. It deeply depicts the exterior of Orissa come out

through of a passionate feeling. The poet is also conscious about the moral crisis in contemporary life. The very shades of life in Cuttack are presented here in bold strokes. The poet is not happy to find his own self in such a “Suffering lot” influenced by socio-economic and religious set up. Mahapatra becomes a leading critic of local customs which have lost their values. In the title of poem *Life Signs* Mahapatra reaches the poetic apogee. We are also conflicted through familiar landscape by the rivers, rice field, human being and usual detritus. But the poet’s point of view all images and symbols are pointing to a typical Indian ethos.

The poet reveals his family the visual image of the grandfather and presents the poet’s tenuous links with the familiar background. Mahapatra’s *Life Signs* to explore his poetic signature and his movement into another orientation. He describes in *Life Signs* with an unfaltering genuineness and a rare quality of perception. In *Life Signs* there are represented different situations in the world. Mahapatra’s every poems shows that a sign of life and also enlist the suffering of man on the level of sex, hunger, his poetry with social truth. He more comments on the points out reality behind it. The poet keep records that every life sign in Cuttack and it is main centre located people in Cuttack. It is spiritual quest in the past, the poet moves towards are present and the present scene of the Cuttack land.

Life Signs becomes important for two reasons one of the reasons throw light on the nature of a poet’s creativity and another of the Mahapatra tries to answer some very valued and pertinent question and regarding the driving force behind his poetry. *Life Signs* reveal Mahapatra’s concern with external world in such poem as “Grandfather”, “The lost children of American morning signs,” “A Monsoon day fable”, “Again”, “one day”, “Walking by the River”. There is an existential

focuses in most of the poems which deal with isolation, alienation of the self from external realities in the world.

Through Cuttack scene opens the sense of anguish about women. He tries to explore the women who earn their livelihood, engage themselves in repairing and making roads in Cuttack. All the women have to hard work under the hot eye of the sky and sweating all over their bodies. These women painful and suffering sight makes it attack on the poet's mind. The painful of working women occupy major theme of the poems of Mahapatra.

Mahapatra attempts to much more into spent are irony and mock his society. It shows that the hopeless economy of India and also some of them sucking of nation. In our country prostitution is a great social evil. It reveals, now love is degraded to sex and also the poet criticize on wild nature of male sensuality. The fore on of most perfect example of the rape of fourteen year old girl by a priests son behind the temple and the cruel rape of the same girl by four constable! It suggest that the corrupting society effect in administrative working and it's clearly denotes the corruption in our country and lawlessness.

Mahapatra in his *Life Signs* very much conscious of the diseased in the world. In Cuttack landscape represent the sign of starvation and poverty too. The people become helpless and also face of such atmosphere of the horror and realities. Mahapatra's poetry attack on the fruitfulness of religious activity conducted throughout whole country. The poems are more direct and there is mute irony. The social milieu of Cuttack is the concern of Mahapatra. Jayanta Mahapatra is confused by this human attitude and so he makes hardly critical comment on its. Thus, he point out fruitlessness of the religious practices.

He presents 'new image' of the solar Eclipse is a natural phenomenon. This new image of the night is the symbol of the night of the superstition. It reveals starvation and hungers are major issue of social discrimination and equality. They are the all time evils of the universe and hence, hyenas are aware of the dying countryside around them.

The aspect of the political realities is responsible for the tragic truthfulness in our country. He finds that today is our living in highly politicized era. He defines in his poetry how can political treat in 'The day stands like a nature prime-minister.' Mahapatra thinks that his poetry the country insults itself through the high sounding speeches of it representative.

The poet is in a search of unity in life. He finds out for betterment in life, for dignity of man in society for human relationship. He has rationalist approach towards life. Mahapatra's personal world is depicted also ironically. His dwelling in the past is to make a search for his ancestors and he has to find his own roots his sense of love and the sense of death. In his poetry he is concerned treatment of love. His love poems are never loaded with overwhelming passions and grass sensuousness. His treatment of love is fundamentality human and rational. The poem is life signs in a way are criticism of life. The poet brings ironical relation to social scenes. It also makes us aware of the poets attempt to understand the huge suffering on the various levels. The poet is always conscious about moral crisis in contemporary life. He has very beautifully depicted the different shades of life in Cuttack.

Mahapatra's Indian sensibility is more important than any other Indian English poet. His poetry is over loaded with images. He uses symbols to express his 'inexpressible. His symbols could be classified as:

Silence, sunlight, dawn, water, sky, moon, rain, temple, beggar, priest, fisherman and crow etc. His Indianness is seen at its best in his poem about Orissa, where local and regional is raised to the level of the universal.

His *Relationship* is a hymn on Konarka temple. Here find Mahapatra's *Relationship* with his rich culture, myth and tradition. In *Life Signs* the Cuttack scene comes vibrating alive. The poet has concerned for the social milieu of Cuttack scene. Mahapatra's themes emerging from it has religions background, the background of temples, priests, myths, rituals and rites. His *Relationship* and *Life Signs* have this background. There are hundreds of temples in orissa. Mahapatra lives in the environment of these temples and it seems that his multitudes of temples. In his poems, there is the sound of temple bell, the prayers of priest, the funeral prayers, whores and crows consigned by the land Orissa. Therefore, it appears the Oriyan ethos, the soul of his poetry and the sensibility. It has the sun of the eastern coast of India shines through his poems. His Indianans is seen at its best in his poems Orissa. His use of landscape gives typically Indian flavor to his poetry.

The chapter third deals with the analysis of poems *Crossing of Rivers* for landscape. It is represented Varanasi landscape with its socio-religious implications as the concern of the poet. Here the poet is brought to notice through the metaphor of Ganga which helps to discover their age old spiritual identity. Daruwalla attempts to his poetry the vision that is projected is of the spiritually strong rational and integrated India. His poetry is related to this environment. Daruwalla is not only merely disciple of the long tradition but also he is searched equally critical of all the evils of society.

Daruwalla's *Crossing of Rivers* is usually memorized for its thematic unity compared to his earlier two collections. The section first and the second section *The water front* and in *Crossing of Rivers* with its central metaphor of the Ganga. The first section the poet is depicted the ugliness and the dirtiness of his *Landscape*. Daruwalla comments on the dirtiness of the society from *Landscape*. Daruwalla's comment is relevant in the context of his poetry which succeeds in being essentially Indian and at the same time 'in dependent'. His poetry is relevant appreciation for two reasons. First one he emerges as the reverse of the archetypal Indian police officer- Fleshy and rigid and second one his professional positioning gives him a definite handicap. He is not only writes insider but also function puts him on the 'other' side.

Crossing of Rivers poet's intensity hold up tonal our view the basic truths of life as well as its traumas. It is a lyrically intoned narrative poem with the central image of the fisher girl turned mistress. Daruwalla's mystic love of rivers is matched by haunting love for cities. He makes Varanasi the symbol of all cities. Daruwalla's evocation of the city urges to grasp what is real in our lives. He does not use obscurity and over intellectualization.

Arthur Koestler called Banarasa "Holy infero", Daruwalla is in his own poignant paradoxical way perceives the horrible aspect of the holy city. He writes with such brilliance about the touching paradoxes of the holy city. Daruwalla makes good use of the same refrain. "In every season comes" *Crossing of Rivers* at the beginning and the end of the poem. This is very symbolic because in this poem, a man falls in love with a mountain girl who becomes like Browning's last Duchess, who treated the duke's favor at her breast on the same love as the drooping of day light in the west. The three "Vignettes" brought out major images of

death, disease and destruction although “the Ganga flows swollen with hymns”. The poet’s stated the sad lot of humanity colors’ and his imagination “grey” and he notices a sort of vacuity in human lives. In *Crossing of Rivers* enlist a number of poems depicts landscape.

Daruwalla represents in various way, he throws a light on the dark and green tracery of the village life. He uses the weapon of irony more forcefully through in his poetry. He always fights against the surrounding ugliness, corruption and oppressive forces operative in the society. In his poetry tone is more ironical rather than harsh. Here he opens the river becomes ‘thought’ self a soundless interior monologue. It is he makes to use much firmly and tightly the symbol of human predicament. While Ramanujan expresses the unhappy posture of the old poets to sing of the river in spate. Parthasarathy admits that the Vaikai has become ‘a sewer.’ It is contrasted between two poets with this thematic. But Daruwalla’s theme is that of a river destroying men unawares.

Thus, the social concern rich with irony and satire has the purpose to present the Ganga of past and the present. The poet is very much conscious about the spiritual decay due to natural slaughter and Varanasi environment. The traditional tone of Bhakti for the river Ganga continues. It is continues represents of the Indian racial memory. Daruwalla’s in his poetry created ironical tone, a weakness of Indians to self-discovery in the rich heritage of Hindu spirituality and the holiness of the Mother River.

Here, *Landscapes* shows that how Daruwalla has not only progressed new themes in his poems but also how he has mastered and individual tone and voice and texture. In this collection there is presented a new inner vision of the complex reality of the shepherded and the

sheep, the father and the son, the lover and the beloved. He is completed withdrawal from modernism. It is beautifully depicted love for nature, love for past, love for the myths and emotional intensity. *Landscapes* is a thematic progress over *Winter Poems*, *Crossing the River* and *Keeper of the Dead*.

Landscapes end on a note of haunting sadness. The gloomy side is exposed in 'The fall of Mohenjo-Daro' in such a way that creates a horrifying sight of invasion. It is nature is responsible for both creations and for destructions also. In his poetry presented both creations and for destructions also. In his poetry presented destruction is any half of the picture and the half is birth.

Daruwalla explores that emotional response which deletes the senses. He is a thoughtful, well read poet with interests that are related to philosophy and arts but at the same time sympathetic with science. Daruwalla's poems prove that there is no conflict between reflection and perception. In *Landscapes* the first time, the poet celebrates conjugal love in all its tenderness and beauty. This love has the peace of the five elements-the earth elements arises out of touch from "the waters of body." The water element, air from love's ecstasy, fire from is "the light from.....eyes" space corresponds to "the sky above.....your hair trailed over my face." Thus the five elements and the five senses the human, the divine all merge in a humanized love which is never a transgression. The serenity of the landscape also adds to the calm and peace attained by the lover. Thus Daruwalla has been called "the poet North India." He confesses:

I used to shun non-Indian subjects because

I did not feel I could write about them...

My earlier ambitions....,

were conditioned by my small town mentality.(52)

Daruwalla's poem *Landscapes* makes a complete departure from modernism. In it presents love for nature, love for past, love for the mythic love, emotional intensity, lack of irony and satire. This collection shows that the poet moving away from the modernism towards greener pastures.

Keki N. Daruwalla's poetry contributed in a significant way for the growth of Indian poetry in English. He almost outsmarts most of the Indian poets. *Landscapes* is a product of thousands of egoless perceptions, a kind of translation of the visible external world and internal consciousness. Daruwalla's presents about preoccupation with landscape Ramkrishanan quotes the poet "My poems are rooted in landscape which anchors the poem. The landscape is not merely there to set the scene but to lead to an illumination. It should be the eye of the spiral. I try that poetry, relates to the landscape, both on the physical and on the plane of the spirit. For me riot stricken town is landscape".(45)

His poetry informs the way of becoming aware of one's heritage not by blindly accepting it, but by challenging and highlighting the degeneration and degradation. He feels morally and spiritually lost and what is of tragic intensity. Here, his poetry though seems to exploit the Biblical connotation of "rock," hope lies in the affirmation of a faith. His poetry is exemplifies the poetry of exteriorization and so is impersonal in tone and mood, which is in striking contrast to the interiorized, condensed and metaphoric mode to like of A.K. Ramanujan.

The plight of Keki N. Daruwalla's poetry is not the different one. Especially Indian landscape of northern part becomes alive in the poetry of Daruwalla. In his poetry very artistic depicted the Indian colour,

especially landscape, plays a vital role in his *Crossing of Rivers* and *Landscapes*. His own opinion about the poetry is an essential part of the body of any society which functions as a witness, an aesthetic of revival. Hence his opinion about the poetry has to be social expression. So his local colour keeps on usually changing. He is not only describes to a particular situation. The given situation becomes his world of writing.

Daruwalla's number of poem are noticed with a strong suggestion of dramatic tension like curfews, cops culprits, dacoits, slaughterers, agitators, mercenary God, men and so on. The river of Ganga is a perfect canvas for his landscape. In second section 'The water front' is essentially a hymn to the Ganga. Here the poet is repeatedly presents the ugliness and the dirtiness of his *Landscape*. He comments on immemorial religious and touchy feeling associated with river. There the poet depicts variety of human activities, customs, myths, religions, rites and faith associated with the river Ganga. The first poem in the collection, 'Boat-ride Along the Ganga,' expresses Daruwalla's new direction where he gives the landscape a subjective component and character. Man and landscape meeting and finding each other is shown in the *Keeper of the Dead* and *Crossing of Rivers*. The landscape of Northern India hills, plains and rivers is exposed in many poems of Keki N. Daruwalla.

Mahapatra and Daruwalla landscape is not limited to any fixed boundaries. Mahapatra got many experiences as he is posted at many places. Daruwalla's opinion of that poetry is an essential part of body of any society which functions as a witness an aesthetic of revival a force for change, reorientation, and awareness and as a part of a tougher and deeper humanism. Jayanta Mahapatra is firmly rooted in the Orisan soil. Keki Daruwalla becomes Indian life alive with his own experiences police official quite ironically. Jayanta Mahapatra brought that a sharp

contrast in the descending order between the past and the present marking an overwhelming decline in values of life in our time. In some of Mahapatra's poems Indian landscape, seasons and environment becomes the starting point giving his imagination a free play to reflect on his private moments of desire, despair, guilt and illumination. It is the landscape after reminds the poet of our past glory and the dead who had once inhabited the place. Daruwalla shows that an equally keenly awareness of the landscape around him. The title *Crossing of Rivers* is landscape poetry. It is Varanasi landscape with its socio-religious implication. The poet states own admission, his poem are rooted in the rural landscape and his landscape always conflicted to the vast countryside of North India, with its widespread network of rivers, hills, plains an pasture.

Mahapatra is a great poet in post- independence Indian English poetry. So, Summing up the general characteristic of his poetry writes tradition a mythic consciousness and the Orissa landscape play a large part in his poetry. There is an abundance of local detail in his poetry. Shrines, temples, women prostitutes themselves 'to the day's last sun', homebound cattle and rickshaw-pullers abound And whores Mahapatra has a constellation of poems on them.....The local touches form as essential part of a wider and more complex poetic fabric.' In *Relationship* Mahapatra concerns himself deeply with the human predicaments and pains and also criticize worthless circumstances of starvation and death period of 1866 in Orissa. Thus Mahapatra's collection *Relationship* is mostly considered his best work and explore to the poets pains about the lost glory of Orissa and India. In *Life Signs* is examined spiritual quest in the past, the poet moves to wards the present-the present scene of the Cuttack soil. Mahapatra depicted in his poem the suffering of man on the

various plans of sex, hunger, starvation, drought, religion and intellect and also dealt with social reality, political corruption are every people life. He is more ironic and there is mostly point of view truth behind it.

Crossing of Rivers and Landscapes are rich with varied landscape. He writes about curfews, riots and racial violence of which he has first experience. It is represented Indian element in Daruwalla verse especially in his use of the landscape. Mahapatra's landscapes extend from the ancient kingdom of Kalinga to the seething contradictions of the modern metropolis of Bombay as well as rural and small town India. Mahapatra has wrought landscape imagery with total regional adherence and naturally out of those elements of local topography and climate that fascinate him. The identification of Mahapatra with his land is total and reveals a fiery loyalty and his response is melancholy that views India's landscape as a mute witness in to a disintegration of her former historical glory. In the poems of Mahapatra he has generated the extensive usage of local landscape as imagery to symbolize his emotions or ideas or ever to merely represent a scene.

In this way Jayanta Mahapatra and Keki N. Daruwalla have depicted various planes in landscape. If Jayanta Mahapatra is a poet of Orissa but Daruwalla has his own perception of the holy city. With rightly unfold the human condition with its typical regional colour and sensibility. The select poets have introspected the inner reality of life against the backdrop of Landscape. The varied aspects of landscape have handling these poets rendered broader dimension to their poetry.

Further, Mahapatra is seemed imitating the Sanskrit love poetry by the sentence of six poems. 'The round of the seasons' (In the footsteps of Abhinanda and Yogeshwara) Daruwalla is presented each season is a

metaphor for mental or physical state 'Vasanta' comes out of the power of the beloved. The forest fires are compared with the fire of passion in 'Grishma.' The poem pays more attention to the loneliness and sadness of the husband. Indian English poetry has a long and unique tradition. From Derozio till today modern English poets are being more contributed for the betterment of poetry. There are many poets like Shiv K. Kumar, Adil Jusawalla, Jayanta Mahapatra, Keki N. Daruwalla and so on are chief contributors of the Indian English poetry. But Mahapatra and Daruwalla are on the forefront. Jayanta Mahapatra created the innovative environment of 'Orissa' which has become alive in his poetry. Daruwalla has skillfully depicted northern plains of the Ganga valley peeps in his poetry. Truly, so far as the depiction of 'Indian landscape' is concerned, these two are at its peak.

Both the poets have represented an evocation of the multilayered contradictory realities of Indian life, a preoccupation with diverse cultural, historic and mythic landscapes. They are highly critical and ironical reactions to social scenes and imitative nature of Indian culture. But these two poets touched the landscapes consciousness from the ordinary to the vast spaces of the world of nature, from human subjects and man's creation to objects and God's creation.