



Jayant Mahapatra's Poetic Art: A Brief Study

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ABSTRACT:

Poetry deals specifically with the human experience. Poetry is made up of lifestyles. They belong to the lifestyle and exist for the lifestyle. Poetry is a kind of revelation, where a poet expresses his willingness to face himself as a person and as a poet. Poetry is a record of shared expertise. Poets usually think or believe that they convey recorded observations, movements, ideas, and emotions to their readers. Titled a brief study of Jayant Mahapatra's Poetic Art, this study is based on these convergence factors, in which the Creator self is socially injustice, inconsistent, and ecologically imbalanced. Establish that you have the trauma and worries of touching. This paper attempts to analyse and shed light on the character and social reality of human life; and also seeks to define the poet's self, society, and their respective truths, with reference to selected poems.

Keywords: Revelation, Prosperity, Trauma, Social Reality, Human Life

Jayanta Mahapatra was born on October 22, 1928 in Kathak, Orissa. His father was once a deputy inspector at a major college. He belongs to the bourgeois Christian mistress. His grandfather Chintamani embraced Christianity in the wake of the devastating famine of 1866, shook Orissa and drove him to the brink of death. Sooner or later, he staggered in the mercy camp of the white missionaries of Kathak. He was once offered food and shelter that was persuaded to become a Christian and gave it away. As a result, Jayanta Mahapatra was a Christian due to his heritage and upbringing, despite absorbing much of the Hindu tradition. A single poet cannot recreate society in a poetic composition. The poet warns people through his difficult poetic medium as a prophet that no one will be in harmony with the world. Poetry can be invaluable in providing solutions and answers to the questions you ask. Poetry is a harmony between self and the outside. It's hard to say if these provide the answer. However, the urge to confess and be exonerated can connect the poet's urge to the neighbourhood and contribute to the sharing of the human voice. Rather, some of Jayanta Mahapatra's poems record his private history of the poet having an inner experience and establishing a connection with the past.

Mahapatra's writings are a precious legacy of mankind. He transcended the obstacles of place and the process of harmony beyond it. The social facts of Jayanta Mahapatra's selected poems go to analyze and verify whether two aspects of the poem, internal and external, influenced the poetic composition of the proposed author. I will. As an Indian, Jayanta Mahapatra wants to commend the importance of Indian poetry in English.

Originally from Orissa, Mahapatra has made significant contributions to Indian English poetry with experimental themes and poetry in his native language. People's joy and anxiety about poverty, prostitution, patriarchy, crime, and Orissa gradually portrayed his poetry, aloud, and became his emotional and spiritual self. He primarily portrays the human situation, especially India, and emphasizes community-debilitating issues such as corruption, social discrimination, community incongruity, and ecosystem imbalances.

A person born in a socio-cultural environment unknowingly inherits the knowledge acquired by previous generations in the form of traditions, legends and myths. Myths are a solid embodiment of human goals and aspirations, providing him with beliefs and helping him realize his aspirations in a disadvantaged world that constantly threatens human existence. They play an important role as Orissa's ancient socio-cultural heritage. The human mind takes its form from the influence of previous experience Jayanta Mahapatra's inner self was woven into his childhood, and his poetry is the result. His poetry reveals the poet's strong affinity, along with his childhood experience with Oriya's fairy testimony, myths, legends, and high-quality Indian epic. The poet remembers the flash of lonely whispering emotions surrounding him. Seeing his mother, who has changed his appearance, is now heart-breaking.

Mahapatra changes most of the time, reminiscent of strong emotional bonds and friendships with his father. He has instilled a high degree of respect for his father. In one of his poems, he remembers that his father was a Teetotalist and a vegetarian, bathing twice a day, once at dawn, and at dawn earlier than obedience to Lord Shiva. increase.

In Mahapatra's poetry, the poet is found to be very firmly rooted in the soil of Orissa. There is a square landscape formed by Puri, Konark, Kathak and Bhubaneswar. We are studying special offers on legends, history and parables related to these places. Puri in Orissa is considered a sacred place for Hindus. They enthusiastically worship Sir Jagannath, the main god of Orissa. "Dawn of Puri" and "Main Temple Street" are poems that emphasize the value of Puri and its importance to Hindus. Widow wants to spend the last days in Puri, based on the religion that brings their salvation. The poet expresses this feeling that the widow's last wish should be cremated here.

This poem is not just an observation, a place here, a person there, intense meditation, or a collection of two inevitable landscapes, but a determined, integrated set of choices incorporated into the subject. For the poet, the landscape of the Odisha is an objective scene of his intellectual development, the stage of which is mixed with the lyrical vocabulary of humanitarian beliefs. (Das, 40)

The main inspiration behind building relationships is the conflict with his amazing self-existential needs. The poet's immediate and spontaneous reaction to his country's landscape, his country's culture and cultural experience, and many different explanations collectively define his identity. Before the poet sees history as the starting point of his imagination, he must absorb the pulsations of the ground, his spirit, his culture, and his tradition of igniting his flight with the truth of the heart.

Mahapatra represents the road rooted in the Odia language soil. Relationship is a torchbearer that puts his poetry in the mainstream of modern Indian English poetry and depicts a contemporary and contemporary spirit that enhances disillusionment that transparently develops the quest for identity and roots.

The 12-part epic relationship is a noble lyric about rooting, alienation, loneliness, and personal guilt. The poet pays attention to the feelings of the past, so he wonders who he is. The confrontation between self and society is carried out through the relationship of Mahapatra. Like Walt Whitman's "My Song," Mahapatra must not bravely declare himself "huge" and "composed of a large number of people." But the underlying flow of this claim and the deep obstacles of the poet lie in the group of societies to which he belongs. Inappropriate moments remembered for the poet rejuvenate his present and create an atmosphere of awe and wonder. With his memory of the past, the poet connects the text with the present.

Most of his feelings in his poetry reflect his past, which is evident in the *A Whiteness of Bone*. They are graceful in tone and temperament. The poet is associated with the country of origin, rain, father, Mahanadi, and many other life characteristics that affect the poet's susceptibility. Early in his poetic career, Mahapatra met us as a poet of love. Mahapatra's early poems speak of his frustration with love. He fell in love with a woman when he was ten years old. The poem of love was published in his first two volumes, *Close the Sky Ten by Ten* and *Swayamwara and Other Poems* (1971). Mahapatra's deep passion for marital love is expressed in these two volumes of poetry. Mahapatra himself said in his adolescent editorial: "My early poems were a kind of movement written primarily to please myself." (CA 227)

Many of Mahapatra's poems are self-inquiry. Self-question gives his poetry a sign of continuity. Memories help the poet dig deeper into the depths of the past, which allows him to explore himself. With the help of his memory, he discovers his roots and seeks comfort from the current burden. The past frees him from the fear of being faceless. From fear of old age and death. Afraid of changes in the current scenario. Mahapatra's poetic world reiterates the notion that you should travel within yourself to deal with the outside world, without using others or their resources.

Mahapatra strongly believes that personal revelation can give characters the courage they need to face society and stumble upon the social evils that separate them from their captivity. Encourage yourself to connect with the outside world. The close connection between himself and nature draws him inward and finds a way to understand and overcome the underlying logic of inner conflict. learn. Such emotional adventures allow us to explore the possibilities of healing the wounds of today and building a promising future. Mahapatra's commitment to this setting is Whitman's 19th Century and New Robert Frost's England, W.B. Similar to Yeats Sligo and Nissim Ezekiel's Bombay. Kathak, Bhubaneshwar and Puri make up the historical past of the city of Mahapatra. Poets write about the environment in which they live. His poetry serves as a link to his experiences. Taking his poetry more broadly, the poet's job is not to photograph, but to remind men and women of their past, their roots, and the good nature that shaped and protected them. I understand. Poems in *Shadow Space* (1997) and *Bare Face* (2000) show types of pain and sorrow. The poet assimilates his place as a man or woman and as a poet in the outside world. In these books, Mahapatra arrives at the center of the dark spaces, real faces, and skins of men and women living in a futuristic world. From the beginning, Mahapatra's efforts were to capture the nuances of creative writing. The pressure of external forces is like a poet dissatisfied and suspicious of his poetry, given that he is beginning to realize that external forces are creating cracks in his ideals. The urgent demands of the poet and the outside world for poetry paint him the darkest face of suffering and drive him to discover new paths for both the poet and his poetry. The inner need causes the poet to articulate the power of disorientation in a true existential situation and sharpens his protest against those forces that dehumanize and lead to a complete experience of helplessness. The poems in these volumes clearly express much of this. We recognize that the poet's creative expression has undergone many changes. It turned out to be far less figurative, less circumstantial, and less indirect than in his previous volumes. The metaphor used in these poems is generic and hanging. The language has taken on an intimate, informal, trouble-free simplicity. The tone was more direct and open. The spontaneous richness of his metaphors and its rich flow define the power of Mahapatra's poetry. This verse attempts to explain how Mahapatra lived truthfully, with feelings for past history and mythology. This passage defines the connection between the poet and his place in an interesting and striking way. do. After the euphoric poet establishes and announces his identity, he explores the relationship between the poet and his place. When this doesn't make sense, he starts looking for a way out. He begins to carefully observe his place, people, himself, language and medium. Underlying the pain and suffering of the poet's belief in society is something that weakens the poem, creates desolate and desolate, and ends in helplessness and poverty. The real world doesn't seem to be able to recover or save the current decline. When the poet received an award for his poetic merit, he missed his attitude toward his situation. But he is also keenly aware of the sense of defeat that occupies the shady home of his heart. The poet recognizes this experience of defeat in his poem in Orissa (*The Space of Shadows*). Everyone here is probably a deadly ghost. Whatever the cause of centuries of defeat. To live here, they sacrifice totems of the incomprehensible past and the blood of their ancestors for sickness and infirmity, and wear them as amulets. (Mahapatra SS 1) The poet's heart breaks when he feels the burden of conquered history and the burden of various pains. In this poem, the poet expresses his disappointment. Despite his despair and sorrow, he clings to the area in which he lives. His love for the land provides food for him to endure the vague and unpleasant things related to his whereabouts. The poet's task was to tell the man himself his story, the burden of history, his short life. Sectors do not open relationships with the character itself. A man or woman must bargain and ask to find gifts for the dead and the living, the past and the world. Just as Mahapatra prevailed from early poetry to later poetry, the shift in problem solving finds the poet clinging to modest forms without experimentation. His ideas are rooted in many other lifestyles. The poet usually experiences a nuanced life that makes life whole. He identifies himself by his roots and his childhood know-how. He retains the complexity of a sensitive and time-limited man. It is an evolving experience of alienation, suffering, rapid aging and disillusionment, constant anxiety about death, and constant anxiety about death. The inevitable triumph of time. The poet seems to have been recognized and recognized for his famous cases of social, religious and political issues expressed in his last poems. The poet seems to realize that it is huge and that many people are involved in it. The entire range of human experience is affected, but is no longer part of it. The poet's firm tone, imagination and foresight allude to the hometown of the heart. Mahapatra's poetic inspiration comes from his personal world, the poet is unrepentant and feels that his poetry is

directed towards himself and not the reader. He was quicker than he wanted to feel the fragmentation of his busy life. He was advised to find his solution on his own and test his feelings against the poetic material he knew to write. His poetry does not justify itself by depicting words that have been translated on multiple levels of meaning. Mahapatra describes the ever-changing horizons in her poems. He creates a completely humane poetic world. The poet sees the world and is offended by the despair that surrounds him, and it is difficult to remain silent. He becomes a poet using what he sees and hears, which begins to develop a mysterious system of poetry. When the poet acknowledges the world in which he lives and realizes his possessiveness, his passion for poetry is rekindled. A plot is often part of an owned area. He examines his feelings with meticulous attention and often painful honesty and does not miss their universal involvement.

Conclusion:

Mahapatra's poetry is for a group of readers who tend to seek experiences that can be captured within the framework of poetry. Readers must unravel the mysteries of Mahapatra's poetic works through their own experiences that guided them. Mahapatra generously encourages readers to write poetry. There is no well-expressed message in the verses of Mahapatra. The satisfying power of the poetry of Mahapatra lies in the poetry itself. It takes readers inward and leads them into a process of personal discovery by asking questions about their existence, meaning, anxiety, and more.

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