

## Imaginative World in Jayanta Mahapatra's Poetry A Slight Analysis

**\*Manoj Kumar Sortha**

### ABSTRACT

Particularly with human experiences, poetry is concerned. Poems are made up of ways of life; they belong to these ways of life and are created to support them. Poetry is a kind of self-revelation in which the poet conveys his desire to reconcile himself with both who he is as a person and as a poet. Poems serve as common archives of knowledge. Poets often believe that they are transmitting to the readers their observed actions, thoughts, and feelings. These convergent aspects are the foundation of the current research, "A Brief Study of the Imaginative World in Jayanta Mahapatra's Poetry," which shows that a creator as self has a couple of selves that are traumatised by and concerned about social injustices, disharmony, and ecological imbalances. This essay makes an effort to examine and provide light on the nature and social realities of human existence. With reference to a few chosen poems, the essay titled "A Brief Study of the Imaginative World in Jayanta Mahapatra's Poetry" makes an effort to identify the poet's self, society, and the reality of each.

**KEY WORDS:** ecology, disclosure, thriving, trauma, and disharmony

Additionally, poetry from the post-independence era was often attacked by snide critics. Beginning with Nissim Ezekiel, even the best of the poetry written after the American Revolution was criticised for being a poor copy of Keats, Tennyson, Hardy, and Eliot. It's thought that critical Indian English poetry began to be produced in the 1960s and later, not soon after India's independence. Indian English poetry published after independence has shown to be increasingly astonishing, varied, and sensitive to these situations. It has learnt its own voice and developed a certain character. The poet's ability for deeply recording the vernacular of his own environment is used to learn the voice. Currently, English poetry in India helps to make the English language more adaptable and natural. With deliberate effort, the poets take inspiration from the magnificent historical Indian culture for their themes. The collage of realistic images drawn from several fields such as science, the economy, geography, philosophy, psychology, ethics, and the scriptures supports the pragmatic qualities that characterise contemporary poetry. In light of this, the researcher believes that Jayanta Mahapatra, an author of Indian poetry in English who combines the inner and outside modalities of expression, merits further investigation.

On October 22, 1928, Jayanta Mahapatra was born in Cuttack, Orissa. Lamuel, his father, had worked as a sub-inspector at major universities. He is a member of a Christian middle class family. During the terrible famine that rocked Odisha in 1866 and almost killed his grandpa Chintamani, the latter converted to Christianity. He eventually stumbled into a relief camp in Cuttack operated by European missionaries. He was once given food and a place to stay, and in exchange he was encouraged to

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accept Christianity, which he did. Jayanta Mahapatra absorbed so much Hindu heritage, although he was a Christian by heredity and upbringing. The poet, acting alone, is unable to reconstruct society via his poetry. The poet warns the people like a prophet that they would not all be appropriate with the world via his challenging literary medium. Poetry may sometimes be valuable in providing answers to problems that one asks of oneself. Poetry is an expression of inner and outer harmony. Whether they provide a solution is difficult to say. In any case, the need to admit and let oneself free from weights might associate the writer's motivations to the area and assist with spreading the voice of humanity. A lot of Jayanta Mahapatra's sonnets remember records of his own set of experiences for which the writer makes an inward encounter and fashions an association with the past. He credits three exceptional contemporary Indian English writers, specifically A.K. Ramanujan, R. Parthasarathy, and Kamala Das, for having this quality.

Mahapatra's composing is an invaluable piece of human heritage. He has beaten the impediments of room and the agreement past technique. While trying to dissect and affirm whether the twin parts of verse — the internal and the outside powers — have affected the recommended essayist in the formation of his idyllic creation, the Social Reality in the Chose Sonnets of Jayanta Mahapatra is embraced. Jayanta Mahapatra, an Indian, wishes to feature the worth of Indian verse in English.

Mahapatra, who is from Odisha, has greatly influenced Indian English poetry with his innovative themes and unique poetic vocabulary. His poetry increasingly depict and tune his emotional and spiritual self as well as the joy and pain of the people of Odisha, as well as poverty, prostitution, patriarchy, and criminality. He mostly depicts human circumstances, with India in particular emphasising the socially crippling problems like corruption, social prejudice, sectarian strife, ecological imbalance, etc.

The information accumulated by previous generations in the form of traditions, stories, and myths is passed down smoothly and instinctively to those who are born into a certain sociocultural environment. Myths are the strong representations of man's ambitions, giving him beliefs and aiding him in determining his objectives in a hostile environment that constantly poses a danger to man's life. As Orissa's ancient sociocultural and legacy, they are quite important. Human mind takes shape as a result of the influence of the past events.

Jayanta Mahapatra's interior personality is intertwined with his upbringing, and the result is his poetry. His poems reveal his passionate connection to the Oriya fairy tales, myths, legends, and fine Indian epics, as well as his early encounters with them. The poet recalls the brief moment when he felt the whispers of loneliness all around him. When he sees how his mother has changed, it makes his heart become sad. The poet expresses how his father's passing affected him in a different way, much as his contemporary poet R. Parthasarathy does in his poem "Obituary," which depicts the same family crisis and his mother's changed appearance as a result of his father's passing.

Mahapatra differs in most situations and remembers his close friendship and intense emotional connection to his father. He leaves a lasting impression of his father's strong regard for him in one of his poems, recalling how the vegetarian and teetotaler took two daily baths—one at dawn and the other before making his nightly devotion to Lord Shiva in the temple.

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Mahapatra's poetry reveal how deeply ingrained the poet is in the Orissan culture. Puri, Konark, Cuttack, and Bhubaneswar make form a quadrilateral in the terrain. We learn a great lot about the myths, histories, and fables connected to these locations. Hindus hold Orissa's Puri in high regard as a holy site. They ardently revere Lord Jagannath, Orissa's chief god. The poems "Dawn at Puri" and "Main Temple Street" emphasise the importance of Puri and what it symbolises to Hindus. Widows want to spend their last days in Puri because they believe that doing so would bring them salvation. The poet claims that a widow's last wish is to be cremated at this location.

This poem is a deliberate, cohesive set of choices that are constructed into the topic rather than a collection of just observational fragments about places, characters, undemanding meditations, and ineluctable landscapes. The poetic language of a humanist ideology is mingled with the poet's mental progress, which has its objective setting in the Odishan environment. (Das, 40)

His encounter with his enormous ego and existential suffering serves as the primary source of motivation for the relationship. A poet's identity is defined by his instant, unplanned reaction to his country's scenery, his encounter with its people and culture, and a variety of other factors. A poet must first drink the land, its spirit, culture, and pulse of its tradition in order to use history as the starting point for his imagination. This will ignite his flight with heartfelt honesty.

Mahapatra conveys a sense of being deeply embedded in the Oriyan culture. The torch-bearer for his poetry's entry into the mainstream of current Indian English poetry is Relationship, which depicts the present, contemporary mood of growing disillusionment and openly reveals his search for identity and origins.

Relationship, a 12-part epic poem, is a beautiful song about being grounded, alienated, lonely, and his own guilt.

The poet becomes self-conscious as a result of his focus on the sense of the past. The theme of self- and societal participation throughout Mahapatra's Relationship. Mahapatra may not blatantly announce that he is "colossal" and that he "comprises multitudes," as Walt Whitman did in his Song of Myself. However, the group, the society to which he belongs, is the underpinning of this assertion and the poet's significant obstacle.

The poet's remembered lost moments revitalise his present and foster a sense of surprise and wonder. The poet mixes present-day language with previous recollections. His history is largely reflected in his poems, as is seen in A Whiteness of Bone. They have an elegiac tone and attitude. The poet links himself to geographical regions of his own country, rain, his father, the Mahanadhi, and a variety of other aspects of life that shape his perception. Mahapatra first appears to us as a poet of love in the early years of his creative career. Early poems of Mahapatra discuss his dissatisfaction with love. He had his first love when he was ten years old. His two early collections, Close the Sky Ten by Ten and Swayamwara and Other Poetry, both included love poems (1971). In these two volumes of poetry, Mahapatra expresses his intense desire for marriage. In an editorial on Adolescence Times, Mahapatra himself states, "My early poems were exercises in a sense, produced just to amuse myself." (CA 227)

Mahapatra's writings so often include a quest for the self. His poetry has a sense of continuity thanks

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to his quest for the self. The poet's quest for himself is made possible by his ability to remember and dive deeply into the past. He seeks to shed the weight of the present by learning more about himself via recollection. The past frees him from his fears of losing his identity, of growing old and dying, and of the present's shifting circumstances. Mahapatra's literary universe reaffirms the idea that one needs go inside oneself in order to deal with the outside world without using other people's resources.

Understanding oneself is necessary before one can comprehend the natural world. One must go inside oneself in order to comprehend oneself. The poet Mahapatra "makes the reader go within, ask himself about life, its purpose uncertainty and so on bringing him to journey of personal discovery," according to Bhat. (Bhat 274)

Mahapatra is certain that a person's personal growth will give them the fortitude they need to confront society, make them more resilient, and enable them to see societal ills. It will let him escape his imprisoned drawback and motivate him to relate to the outside world. A close connection to himself and to nature will draw him within, help him understand the causes of his inner difficulties, and show him how to deal with them. Such a difficult emotional task will mend the wounds of today and enable exploring the prospects of creating a bright future.

Similar to Whitman's eighteenth century, Robert Frost's New England, W.B. Yeat's Sligo, and Nissim Ezekiel's Bombay, Mahapatra is deeply committed to the place. Mahapatra's poetry draw their historical background from Cuttack, Bhubaneswar, and Puri. A poet often writes about the area in which he lives. His poetry links his experiences together. A more thorough examination of his poetry enables us to see that the poet's task is not only to paint the picture, but also to remind people of their origins, their history, and the kind nature that shaped and protected them.

The poems that were used into *Shadow Space* (1997) and *Bare Face* (2000) depict the many emotions of hurt and sadness. The poet adapts to his or her place in the outside world as a man or woman and as a poet. Mahapatra exposes the flesh, the naked face, and the shadowy interior of a man or woman's home in the ultramodern world in these volumes. Mahapatra has struggled to grasp the complexities of creative writing from the beginning. When the poet begins to see that the forces outside are causing cracks in the ideals he held high, the strain of those forces is so great that he becomes unsatisfied and unsure of his works. The poet is driven to depict the darkest face of suffering and find a new direction for both the poet and his poetry by the external world's pressing demands on both. The poet is compelled by an inner urge to speak about the causes of bewilderment in the real existential situations, intensifying his protest against these powers that dehumanise participants and leave them with a complete sense of powerlessness.

A lot of this is expressed in the poetry in these collections. We are aware that the poet's artistic expression has undergone many modifications and is now much less metaphorical, roundabout, and indirect than it was in his earlier volumes. These poems use both common and hanging similes. The language now has an uncomplicated simplicity and an intimate informality. The voice has a more direct and honest tone.

Mahapatra's metaphors' impulsive freshness and their voluble drift are what make his poetry so

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powerful. These poems attempt to describe how Mahapatra has lived the truth while maintaining a sense of history and myth. They explain the relationship between the poet and his setting in an engrossing and prominent manner.

After securing and revealing his identity, the poet creates an ecstatic union of the connection between the poet and his environment. In a position that has no longer any significance, he begins to look for alternatives. He starts off by intensely observing his own space, his own people, himself, his own idiom, and his own medium. The poet's perception of society, which weakens the poems and results in bleakness and wetness, which leads to impotence and unhappiness, gives the poems an undercurrent of pain and anguish. It seems impossible to restore or repair the actual world from its current degeneration. When the poet won the medal for his lyrical achievements, he was intensely interested in his connection with his own circumstances. He is acutely conscious, nevertheless, of a feeling of hopelessness that dwells in his heart's shadow abode. In the poem *Living in Orissa*, the author acknowledges this feeling of failure (*Shadow Space*).

When a poet feels the weight of a defeated past and the weight of many maladies, his soul will be sapped. In this poem, the poet vents his disappointment. He feels a sense of sadness and loss, but he also feels a connection to the place where he lives. He has the strength to bear anything depressing or unpleasant about his home because of his love of the land. The poet's challenge has been to relate his or her own self to history, the weight of history, and the passing of time. The sector refused to disclose how it felt about the character's self. The person must navigate it and foster curiosity in the past, the present, and the world's gift in order to learn about the dead and the living.

As Mahapatra transitions from his early to his later poetry, there is a change in the way the poet addresses the topics, showing that he sticks to a conservative style without trying anything new. His views have roots in many different ways of living. The complexity of existence is experienced by the poet in its entirety. He describes himself in terms of his origins and his experiences as a youngster. He maintains the intricacies of a sensitive and time-bound man, including his estrangement, misery, and growing sense of annoyance even as he ages quickly, his constant fear of passing away, and the final victory of time over him.

The poet seems to become more conscious of the striking instances in which social, religious, and political issues are expressed in his later poems. The poet seems to be becoming aware of how big and many he is. Concerns now span the full spectrum of human experience, not just a portion of it.

The poet's assured voice, creative vision, and foresight pave the way for a more deeply felt residence. Mahapatra draws inspiration for his poetry from his own experience, and he is unapologetic about this since he believes that his poems are more for himself than for the reader. He wanted to experience the life that had been playing out in bits before him. It was suggested to him that he go inside himself for answers, testing out his emotions by contrasting them with the elements of the poem he knew he needed to create. His poetry don't justify themselves as linguistic images with a few levels of significance. In his writings, Mahapatra depicts a skyline that is always shifting. He crafts a wholly Indian literary cosmos.

The poet sees the desperation in the world and is affected by it; he finds it difficult to be quiet about

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it. He develops into a poet by taking use of what he observes or hears, and this causes the baffling structure of the poem to begin to take shape. The drive to understand the world he lives in and to identify his personal self compels the poet to write poetry, which ignites his passion for the form. The subjects typically reflect the layout of his personal mind; he painstakingly and frequently painfully investigates his own emotions while never losing sight of their universal involvement.

#### CONCLUSION

Mahapatra's poems are targeted to a group of readers who are motivated to make an effort to engage with the experiences that may be imprisoned inside the poem's structure. The readers must solve the puzzles of Mahapatra's lyrical creation using their own experiences as guides. Mahapatra freely encourages the reader to participate in the poetic experience. Mahapatra's poetry lack a clear theme that is conveyed via effective language. Mahapatra's poetry has a satisfying energy that comes from the poem itself. Making the readers look within, consider life's meaning and value, their own uncertainties, and other such things prompts them to go on a journey of self-discovery.

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