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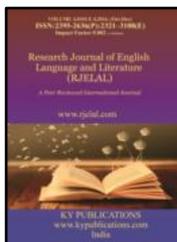


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Imagery in Arun Kolatkar's "Jejuri"

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ABSTRACT

Arun Kolatkar has left a rich heritage of literary works. He is an Indo-Anglian poet who wrote in both Marathi and English. He was winner of the Commonwealth Writer's Prize in 1977 with his first book of poetry in English. Kolatkar was one of the post-independence bilingual poets who combined their mother tongues with international styles to create new poetic traditions.

This paper aims to analyze the imagery of Arun Kolatkar's poems collection "Jejuri". In this collection, the poet wants to show the real pictures of the temple at Jejuri. He has used a lot of imagery such as Khandoba's murderer, transport bus, God, woman, old woman, five hills, dogs, butterfly and a God who has no head, legs, feet and hands. Due to which, this collection has succeeded to win the prize and that quality attracts its reader. Most of it, his poetry is full of imagery which is one of the most parts of his art of composition.

Key Words : Jejuri, Imagery, Khandoba, Yashwant Roa, Vivid

Introduction

According to M H Abrams "Imagery" (that is, "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors. There are many great examples as Hugh Kenner has pointed out in one of his essays, "Any image is by its nature more vivid than any statement" (1975, p. 28). Ezra Pound once remarked that "it is better to present one image in a lifetime than to produce voluminous works". A.N. Dwivedi says: "Imagery serves twin-purposes together—that of 'ornamentation' and that of arousing 'aesthetic pleasure' in the reader". There are many poets in Indo-Anglian who use Imagery. One of them is Arun Balkrishna Kolatkar. He was born on 1 November 1932 and died on 25 September 2004. He was a poet from Maharashtra, India. Writing in both Marathi and English, his poems found humor in

many everyday matters. His poetry had an influence on modern Marathi poetry.

His first book of English poetry, *Jejuri*, is a collection of 31 poems pertaining to a visit of his to a religious place of the same name in Maharashtra; the book won Commonwealth Writers' Prize in 1977. His Marathi verse collection *Bhijki Vahi* won a Sahitya Akademi Award in 2005. The poem is made up of a series of often short fragments which describe the experiences of a secular visitor to the ruins of Jejuri, a pilgrimage site in Maharashtra. It is one of the better known poems in modern Indian literature. In this collection, the poet has used imagery such as S. Deshpande says about him and his use of imagery, "says "Arun Kolatkar's 'Jejuri' is a poem remarkable in many ways; it is complex in terms of theme, characterization and imagery. Its structure is as much symbolic as and mythological and naturalistic. Its most striking qualities are ambiguity and multi-valence, the relating to its tone and the other to its meaning. But what impresses one,

at the very outset, is its miraculous. The poem tends to be special, but is not actually so. It is neither theistic nor atheistic in tone as unfolded at times in our study of its diction also, style, and imagery." (Deshpande, 25)

Imagery is an indispensable ingredient of poetry because it is imagery which lends solidity to an idea. Arun Kolatkar's imagery is perfectly concrete. Most of the poems in "Jejuri" contain vivid imagery. The butterfly and heart of ruin which contain half a dozen pictures, not only vivid and realistic but also interesting. Arun Kolatkar has used imagery in his poems. Imagery is an essential component. Part of the poem because it uses imagery for imagination which is imagery. Sometimes there is no doubt. The idea itself is very abstract and in that case, it does not provide any purity. An idea though it can still serve as an explanation of the idea in philosophical language.

In the first poem of this Collection, he has used imagery such as the poet describes that this poem is from the starting point to its destination, which is the temple of Khandoba. It is a state transport bus, whose windows are checked by tarpaulin, with which the bus has been covered for possible rainfall. To keep the cold air away, those who fly in the entire migration, this is a night's journey that has just done; And many hours of hard work started waiting for the passengers anxiously for the morning. He tells us about so many pictures like cold air, Travelers, old men, sunglasses, buses and many more. Here are some lines that show it...

"A cold wind keeps whipping
and slapping a corner of the tarpaulin
... Your own divided face in a pair of glasses
on an old man's nose
...outside, the sun has risen quietly
... The bus seems to change direction." (The Bus)

His 'A Scratch' gives us the image of a murderer of Khandoba, who has turned into a stone of Khandoba, when he killed with his sword in the fury of rage. A rift, which runs across that part of the rock, is a mark of a wide blade. Such as, he shows in these lines ---

"there is no crop
other than god
... that giant hunk of rock

the size of a bedroom
is Khandoba's wife turned to stone." (A Scratch)

Thus, there is a very important event in their life. Both of them imprinted on this portion of the rock which bears witness to Khandoba's murder of his wife in a fit of anger.

Images of God is seen in his 'A Low Temple', 'Makarand', 'The Temple Rat' and many other poems. In his "A Low Temple" the temple of Khandoba at Jejuri does not have a high ceiling. Not much of sunlight can enter this low temple he says in the following lines-----

"A low temple keeps its gods in the dark
you lend a matchbox to the priest
one by one the gods come to light
amused bronze. Smiling stone. Unsurprised." (A Low Temple)

Not only this, Kolatkar shows images of human beings in his poems. In his 'Woman' he gives us a picture of the woman and her actions. There are many important actions of woman due to which he has used an imagery of woman.. he says---

"a woman may collect cats read thrillers
...a woman may name her cats
...a woman may shave her legs regularly
a woman may take up landscapes painting
a woman may poison twenty three cockroaches."
(Woman)

The imagery of Geoffrey Chaucer had shown the real picture of the society as his pilgrims in the poem "The Canterbury Tales" Like him, Arun Kolatkar shows about an old woman in the poem 'An Old Woman'. Here, he shows the poor condition of woman and her ultimate efforts to earn something from the pilgrims. Here, the narrator describes her face with the help of images also. These lines from the poems show---

"An old woman grabs
...And as you look on,
the cracks that begin around her eyes
spread beyond her skin."

In his 'The Priest's Son', he uses the images of five hills, situated close to one another, which are described by a priest' onto the protagonist as being the stone figures of the five demons whose

Khandoba has killed. Here, when the boy is trusted about himself, believe in him he falls, he feels uncomfortable and wants to attract attention of the visitor. All images of a butterfly have been shown in these lines:

“these five hills
are five demons
that Khandoba killed
says the priest’s son
a young boy
who comes along as your guide
as the schools have vacations
do you really believe that story
tough ask him
...look
there is a butterfly
there.” (The Priest’s Son)

His 'Railway Station' is such a poem, where he will see station images, tea shops, Indicator, station dog, railway clerk and setting sun. The indicator is a solid image here. If the indicator is not in a position to work properly then it is very difficult to know about the traveler Train Timetable: The station gives images of dogs that are affected by skin disease. And doing penance he gives other pictures like stall boy who throws water. Passenger's face, images of introverted booking clerk and sun that resembles a big wheel. When it sets, here are some lines from the poem that show all of them—

“the indicator
has turned inward
...the spirit of the place lives inside the mangy body
of a station dog
...the young novice at the tea stall
I ...he exorcises you
by sprinkling dishwater in your face
...the setting sun
large as a wheel.” (The Railway Station)

In addition to these images, he uses images of animals and insects in 'Blue Horse', 'The Heart Ruin', 'The Butterfly', 'The Pattern' and other poems, his poems look very beautiful. The reflection of animal power and importance, it shows the massive, wild aspects of nature. The images of animals and this also helps in finding the final truth. In "The Heart Ruin", he gives importance to the dog and it is backward of God, then he says that it was ruined.

And he shows this with beautiful imagery: Such as he says---

“A mongrel bitch has found a place
for herself and her puppies
... The pariah puppies tumble over her.
May be they like a temple better this way.” (The Heart of Ruin)

In his 'The Butterfly', he shows the beauty of nature and insect. There is no future of butterfly and No past, besides this it is not related to any God or myth or legend. It lives in the present and it Shows eternal life force, it reflects the vitality and vitality of life, here Kolatak uses imagery as:

“It’s a little yellow butterfly
It has taken these wretched hills
under its wings.” (The Butterfly)

Sometimes he uses animal images in humans to compare between them. Even in his 'Priest', he uses the imagination of the cat to humiliate a man and gives employment to show it. The motive of the actual character and priest. Like a cat, he is ready to catch his victims, pilgrims. Here it shows:-----

“a catgrin on its face and a live,
ready to eat pilgrim
held between its teeth.” (The Priest)

He tells us about the imagery of human whose name is Chaitanya and the poet tells about his imagery of the stone at Jejuri. Such as he point out in these lines----

“Sweet as grapes
are the stone of jejuri
said chaitanya.
He popped a stone
in his mouth
and spat out gods” (Chaitanya)

In his poem "The Butterfly", the poet creates a lot of imagery such as a butterfly. About whom, the narrator says that it has a short life. In the other poem "Yashwant Rao", Arun Kolatkar wants to show the real picture of the temple at Jejuri so he says about a God Yashwant Rao who has no head, legs, feet and hands. These are descriptive lines about Him such as-----

“Are you looking for a god?
I know a good one.
His name is Yeshwant Rao---

He is merely a kind of a bone-setter.
The only thing is,
as he himself has no heads, hands and feet,
he happens to understand you a
little better" (Yashwant Roa)

Basically like all other postmodern poets, he uses it for purpose and it works differently. The purpose in various poems is to show his command on the language adequate use of his successor. And rhetoric and it gives a musical flow and sharp rhythm to its poems. In his 'Butterfly' 'P' sound gets two rows twice from the second page:

"It is pinned down to no past
it's a pun on the present." (The
Butterfly)

Most over it, there are many poems in which he has used imagery as his other poems such as "The Reservoir", "The Tea Stall", "Traffic Lights", "The Pattern" etc. In the poem "The Reservoir" he tells us about the drop of water. Such as he says----

"There isn't a dropp of water
in the great reservoir the peshwas built.
There is nothing in it.
Except the hundred years of silt." (The
Resevior)

The discussion regarding the ornateness in Arun Kolatkar will be incomplete without the discussion of musical elements in his poetry and he makes a good sound and music in his poems with the use of the message, it means that birds or letters of similar sound are found in their poem. Some among those lines are:

"A cold wind keeps whipping" (TB-13)
and under his lazy lizard stone". (TP-14-15)
a brass mouse with a broken neck". (WS-18)
"He is free to play a flute all day". (A&T-36)
San stroked thighs or sand stone". (H-29)
"Sand blasted shoulders bladed with shale
"A demon a demigod And certain ceremonies
connected
The parallels of a prophecy" (TRS-56-62)
"The pariah pappies tumble over her". (HOR -16)
"Shoots straight up "fleeing from flint". (HS-23)

Conclusion

To sum up above point it cannot be wrong to say that the initial consideration in assessing the

poetic craft of a writer is the kind of imagery which he supplies in connection with the exposition or elaboration of an idea. Imagery in an indispensable ingredient of poetry because it is very abstract and, in that case, it does not impart any concreteness to an idea though it may still serve as a clarification of the idea in philosophical language. Kolatkar's imagery is perfectly concrete except here and there. Along with it, the poet has used the real picture of the temple of Jejuri.

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