

Reflection of 'ultra-modern' and 'global society' in arun kolatkar's poetry

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Introduction:

Arun Kolatkar is a bilingual Modern Poet, though he writes in two languages but his volumes of poetry unfold many mysterious mythical allusions from regional, National and International level which were unknown to even most of the Indians from East to West and South to North.

The present research paper is purely based on the volume of his Marathi poetry *Arun Kolatkar's Kavita* (1976), which was written by him in his mother tongue, Marathi. The researcher has also used short form of the volume *Arun Kolatkar's Kavita* as 'AKK' while quoting the quotations and has tried to give translations of Marathi lines in English where there is need. The volume contends eighty poems, but I have selected some of them.

The Marathi poems of Arun Kolatkar present a picture of 'ultra-modern' and 'global society'. The poems describe different aspects of day-today modern human life. The poet presents how this ultra-society has been changing from time to time in all the spheres of life and we have to cope up with it. Near about all the poems in this collection contains very naked and slang words and put very boldly by him.

1. The poem *Churr Vizalela Kavada*, literally the title is as *Churr* means a 'typical sound' or 'snoring' (sound sleep) or it has different contextual meanings. *Vizalela* means 'goes off', it has also a 'slang' meaning, and *Kavada* means 'crow'. The poet might be talking about personal organs as per his need. It focuses on the relationship between his friend and his beautiful wife. He is always lustful towards her. Probably the poet might not be satisfied with his wife. The poem asserts that the relationships are not holy, fair. The relations are spoiled in this ultra-modern society. Everybody wants sexual freedom, illicit relations, and non-marital relationships.
2. The poem, *Ghoda* (horse) is an image of 'new and powerful warrior'. It deals with the Alsatian legend of Wolfdietrich. It breaks outdated and old traditions and customs. It's also an image of new generation of 'ultra-modern' society. It establishes its own new parameters of his new concepts and ideas. He expects and defines his own ideas of arts, beauty and constructive reforms. He is the activist and reformer of the society. He has created his own path and never follows the trodden ways in all the fields of life. Here we find generation gap. What is the original and classical that will be continued and remaining will die in the course of time therefore the poet uses the word 'cancer' which needs chemotherapy to root out it. In the same way one day all the old veils of traditions will be broken out by the young generations. He has also used the images like 'cigarettes', 'Alsatian', the sun, and rose to show the arrival of the New Era.
3. Another poem from the collection entitled *Mulbhut Pinjaryat Nar Aani Nari*, it means a 'man' and 'woman' in the 'fundamental cage' of life. Its wretched presentation of the society and poor condition of common men and women. Nobody want this cage of bondage of, thought we got freedom, tradition and customs years and years together. Here we find the caste and class

of the society i.e. the rich and the poor. Poverty is the curse to the most of the men and women before 70s and still today. We Indians got freedom only for the namesake years and years together.

4. The climax of this volume is the poems *Mai Manager Ko Bola----*, *Mai Bhabhi Ko Bola---* and *Mai Burma Gaya ----* which are in Bambaia Hindi. Actually, these three sections are also known as- *Three Cups of Tea* in English collection. The following lines throw light on the character of an employee. The dialogues are in Hindi as -

Manager bola, company ke rule se pagar ek tarikh ko milega...

Mere rules se pagar aajhi hoga

(AKK: 1976: 72)

An aggressive man demands his salary a few days earlier than the first of the next month. The employee picks up the manager's wrist watch, which lay on the table. The employee says that he is guided by his own rules and does not recognize the rules of the firm. This is a typical situation in our country which shows that workers in India have really become violently and aggressively arrogant bullies. The trade union movement has shown that the employees can paralyze any firm or industry.

The **second section** is a psychological study of the ultra-modern society and relations among the family members:

Mai bola ek randi ke waste?

Chalav goli gandu

(AKK: 1976: 72)

Rehman's brother is tempted by the beauty of Rehman's wife. Therefore he wants to enjoy Rehman's place in her bed. He appears on the scene with a gun to shoot his brother for having dared to insult his wife. In the opinion of Rehman's brother, the relationship between two brothers is more important and more sacred than the relationship between a wife and her husband.

The **third section** shows that a man may feel disgust for his country because of unemployment or financial stringency or the failure of his family life. The poet has rightly presented:

Police commissioner ne puchha Barma kaya ko gaya tha?

... India mein rakkha hi kya.

(AKK: 1976: 73)

Actually, the man went to Burma to try his luck. He did not have a passport but he had taken a risk of entering Burma. He was sent back to his own country (Manipur). The police commissioner asked him what had taken him to Burma. He asks in return what there is in India to keep a man here. These three parts show that there is degradation and degeneration of crime, self-discipline, adultery, sexual violence, patriotism and violation of laws.

The poem *Aag* (fire) presents life in Mumbai which is not less than a circus:

Hi shunyakar aag hi jalti mokalik rojachich aahe

*(this circular zero fire is your routine life)

Hi sarwasvi sarkas tuzich aahe

*(this is the entire circus of your life)

(AKK: 1976: 87)

It is very difficult to live life peacefully in metropolitan cities like Mumbai. It is hopeless waiting for hopeless life. It is full of envy, competition, trouble, rush and malice.

5. The poem *Chaitra* (biography) is translated in English Collection by Arun Kolatkar entitled as *The Life and Times of Mr. Nene*. All the family members come together and celebrate the birth of an heir of the family:

Nalela gath marun sueen manhali

*(the midwife tied a knot at my navel and said)

Pedhe aana ho pedhe aana

*(lay out the feast lay out the feast)

(AKK: 1976: 97)

All the formalities of delivery of a child, celebration, ears piercing, vaccination of small-pox and cow-pox are the part and parcel of the rural civilization. But exactly opposite picture we find in the city life. They don't not do the things and far away from all the traditional ideas which were done at birth time in the rural areas. Ultra-modern society is having rational and practical attitude towards the ideas and the villagers having orthodox application. It presents the sharp contrast between two approaches to the same situation.

There is no special title to a poem, the first line is the title of a poem as Shakespearian sonnets. It is also one of the features of Arun Kolatkar. The ultra-modern society is benumbed and it has been losing its sentimentality. New kind of trends have been rising and these are sigh and signals of new waves in the country. People have been stone-hearted going far away from one another. In this way, Arun Kolatkar has tried to unfold the several layers of this approaching ultra-modern society as W. B. Yeats' *The Second Coming* in his volume of Marathi poetry *Arun Kolatkarchya Kavita*.

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