

Unvoiced Pathos: Mahapatra's Poetry's Representation of Women

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Abstract: Based on the observations of Englishmen and cultural ambassador from London to Indian, Robert Irdele, contemporary Indian poetry in English Sanjana Mahapatra is placed in a major worldwide context of criteria and remarks, according to Irdele. Those poetry earned him enormous notoriety and celebrity despite the fact that he came from a lower intermediate household in Taluk, Orissa. His literary writings effectively reflected the culture country Orissa and the people who lived there. Especially when one considers the examples of a culture matrix as Bengal, Mahapatra's poetry helps one become more mindful of the substance of someone's day-to-day living, but also of the complexity and purpose. The richer understanding of his ancestors invigorates the speech and the ideas of those who speak it. According to his apparent self-awareness of his Indian heritage, it does seem that all of the phrases in his poetry is imbued with cultural sense. His works have an aspect of the delicacy and grace of the social economic reality that surrounds them.

Keywords: Unvoiced, women etc.

I. INTRODUCTION

Despite a development of culture gentility, Orissa remains a victim of the rigid sexism that has entrapped the state. The cis society of Orissa thinks that a woman's independence can only be achieved within the confines of patriarchal systems. Females are never considered human beings because of the political and social constitution of the guy that precludes such consideration. A ordinary guy in Orissa would never face the truth that a lady is on equal footing with him in terms of rights and privileges. Over this, the core of a female's existence has been lost, or within Madhusudan Prasad's phrase, the female has "a battered presence"² inside the world. Like this in an environment, it is impossible to discover the true life purpose. In Bengal, it is almost hard to get an identification as a woman's equivalent to the male counterpart. The following are Kristeva's exact words:

Women are defined as it that could really be expressed, that it is haven't spoken, and that which stays above or above terminology and ideology, in my opinion. ³ [Showalter,1985].

With such an inflexible culture, it is impossible for a woman to develop her own social economic identity. Artists from that location as Pratibha Ghosh, Sitakant Chopra, Mayadhar Mansinha, Sahab Mohan Senapati, and Jayanta Patra are putting up their best efforts to elevate women to a station of relevance. Their paintings are an attempt to free women from the confines of traditional conceptions of womanhood, which see her as just a sex symbol to be gratified.

In the perspective of a masculinist guy, women have never been considered anything more than sexual objects. A chauvinistic individual views the women's bodies as something that is controlled but as an item that can be used to meet with all his desires. Whether you are a parent, a lover, or perhaps a kid, the connotations of the connection is nothing more than the notion of a primal object in its most basic form. The function that a female plays in society "denotes a feeling of 'home' for man," according to Lucy Irigaray, implying that women is nothing more than a piece of furniture. "She discovers that she is characterized as an object." The formation of the lady within the structure of patriarchal culture entails certain limitations that women must contend with. The establishment's psychological ambivalence is determined by the withholding of acknowledgement and the battle for a personal group and a place in society. Sanjana Mahapatra has depicted women from his social class in a patriarchal manner, which is problematic. As a result, he employs cultural sensitivity in his activity in order to overcome the proto assumptions of what it means to be a guy

in Odisha. As long as a man considers women to be items or 'things' that could never be factored, Mahapatra employs this unwavering fact to change the focus of the lyrical search inward. It is his hope that by putting these miseries and aches into words, the female's deep and hidden feelings would be granted the acknowledgment they so well deserve in poetry.

A realistic and substantial approach is always used to exposing the facts of Mahapatra's society. He discusses the sociocultural dispersion that change the social structure. Thus, in a 's verified such as Puri, there will be a single cultural foundation that's also unique to that legacy. That is a combination of numerous cultural traditions that are followed across the state of Orissa, which stretches from the coastlines of Loksabha constituency to the shorelines of Regarding operational, from the colonial city of Rourkela toward the tribal localities of Sambalpur. As per Dr. Michael G. Due in large part, an outstanding Professor and English at Telangana University, a heritage like Orissa may be both very strong and quite fragile around the same times. Because this kind of dispersion results in the creation of air, as time progresses, space is becoming a problematic phenomena for the continuation of humanity. Every person gradually comes to grasp his or her place in the larger framework of tradition. Although they carry out their responsibilities in order to get the space you desire, they are forced to become the victims of a strong individual. In Bengal, a long-standing tradition focuses the seeker's attention inward, toward the person. As a consequence, the search that results becomes intensely attentive to its economic environment. As a result, it really is the authors' responsibility to provide a true image of the continued heritage, and Devi does an excellent job in this regard. The e o nature of a few of his original efforts served to talk about the place that women in society ought to have in the world. Mahapatra attempted to overcome the patriarchal mindset of Orissa's monarchy, which he saw as sort of anti. Using a combination of his amorous imaginations and sardonic symbolism, he explores the boundaries of intonation in a misogynistic culture. According to his lyrical vision, the lady was in a considerably more exalted position than she really was in actuality:

"Dream children, dark, superfluous;

you miss them in the house's dark spaces, how can't you?

Even the women don't wear them—

like jewels or precious stones at the throat;

the faint feeling deep at a woman's centre

that brings back the discarded things:

the little turnings of blood

at the far edge of the rainbow." [The Whorehouse in a Calcutta Street]

The notion of believing a prostitute female to be a contributing member of democratic governance is blasphemy against God. However, Mahapatra provided them with a romantic character that transcended their relationship. Since the beginning of time, whores have been seen as ostricized persons who are unable to function as productive members of a good and enlightened community. Writers attempted to battle for their right to be heard in public. In any case, Mehta is not even an outlier. While attacking the "cultured civilization," his poetry "The Bordello on a Bengal Street" seems to engage with the sufferings and agonies which these prostitutes endure in their daily lives. The issue as to what whatever is meant by "civilised" then arises, and it really is a significant one. Are we talking about an appalling change of desire to participate here? What exactly is pseudo-sensibility, and how does it relate to an economic reality? But does it represent the destiny of human capitalism as we know it? Instead of responding to some of these questions, Mahapatra paints the essence of sensual pleasure, which robs these persons of their humanity as victims of a "vast conspiracy"⁵. Women's power of being in the sane world seems to have been subjugated by the hegemony in what appears to be a "vast plot." The idea of working as a woman in a society where people are travelling about in search of a corpse that they might command is very dissonant with the rest of society. It's much more contentious in cultures that have accumulated through time, such as Orissa. Nevertheless, authors such as JayantMahajan are making a concerted effort to provide women with the identity which they deserved, particularly for those who've been victimised by the sensual pleasures of human consumerism in the past.

Mahapatra did not just speak about these ostricized ladies, but he also spoke of the situations of women whom is imprisoned at home as general. A melancholy and calm tone is used to offer their thoughts a narration by him, as well. In a partnership, they are indeed the ones who are suffering. Female life has been devalued in the cis culture of Orissa, regardless of whether woman is a husband, a son, or a mom. In this scene, the function of a husband is defined via the

use of hypothetical irony. The woman has been deprived of the independence that she had had before to her engagement. She does not experience bodily bliss as a result of her marriage. For the simple reason that she receives only wisdom, she is forced to battle to escape that physiological and mental loneliness that is her sole current situation and a portion of her existence. In reality, Mahapatra attempts to express this solitary as accurately and authentically as possible:

*“On most nights there’s a woman
who just lies in her bed, open
like any old thing in the house she lives in.
Like time, that pours over her.
The walls keep their close watch
over her loneliness; and not even that
can go wrong here. ...” [The Whorehouse in a Calcutta Street]*

It does have a striking similarity to Wordsworth's 'solitary reaper,' as well. The poet glorified the loneliness of the lady in the country, but still the artist also glorified the loneliness of the girl in the home, although with sad seriousness. 6. Fundamentally, it is extremely terrible for a girl to be forced to be somewhere else because she suffers from loneliness, not just social sadness but also mental isolation while she is solitary. It may be observed that a lady suffers in both ways. As long as she is constrained to the outer walls of his kitchen, the force of domestic bliss seems as if it is making a joke of her own life. In a sexist society, a girl will never be able to genuinely enjoy independence and freedom, particularly if someone marries becomes a mother. Her activities are confined, as though the patriarchal power is dictating the boundaries of her psychological space:

*“And the woman of sleepless nights hears
the footsteps of her loneliness slip out of her back door
through the trees to a garden she has never been.” [The Whorehouse in a Calcutta Street]*

Despite the fact that the boundaries of jobs vary back and forth through time –it is the same as being forced to suffering back and forth in time. Perhaps her cultural bondage was more flexible before married, but her job as a spouse has been reduced to that of a housewife after wedding. Mahapatra aims to convey these periods of transition in freedom along with the shift in her job in a way that is realistic. Wife believes that her mumbo jumbo husband would fulfil all of her financial and emotional demands, but her fantasies are shattered before she is left by myself in her bed for an extended period of time. She believes that the "memorial service pyres" will only be able to do the following:

*“The good wife
lies in my bed
through the long afternoon;
dreaming still, unexhausted
by the deep roar of funeral pyres.” [The Whorehouse in a Calcutta Street]*

She has not had someone with whom to discuss her sorrows, and as a result, she begins to converse with herself, which is a moderate kind of narcissist. She progressively met and fell in love with herself – particularly with her shades and her look – as she goes through life:

*“In the darkened room
a woman
cannot find her reflection in the mirror
waiting as usual
at the edge of sleep. ...” [The Whorehouse in a Calcutta Street]*

The perplexing universe of self-love that she is swept within, is a product of dependence on various main forces. Among of them will be undoubtedly she made a rather significant error by embracing the plain reality that her dad world is their all. This is when the excessive and aspirations linked to the connection with the prevailing patriarchal environment collapses. The mental instabilities that she endures, either via the soul or the good self in situations of loneliness, arises the dullness of her wishes and fantasies. The encounter with that kind of a damaged existence originates from the sensation of little independence that she experienced before married. She attempts to federalize her independence only with the hope of being appreciated and appreciated. But regrettably she obtains none of these then

she is forced with edicts that the traditional patriarchal desires her to accept without any protest. Probably authors like Mahapatra are striving to disrupt. They are demonstrating these expectations of society via their labour. A woman's role in the patriarchy includes marriage, household chores, child raising, and upholding family traditions. These are only a few of the rules that identify women as a lady inside the misogynistic culture. Those living in a cisgendered environment fail to see the tragedy that women must endure in order to fulfil the tasks that have been forced over them in their name of customs and traditions. Such traditional authoritative phenomena is quite frequent not just in Orissa, and yet also throughout much of northern India, and it is particularly prevalent in the state of Andhra Pradesh. Women are able to survive in this world by abandoning their aspirations and desires. Although decentralisation their duties between one and the other may demonstrate their adaptive features, the unseen voice of sorrow might be heard throughout this process. In the localities of Bengal, a girl can never evade the brutal and authoritarian view of the men, even if she is an unattached female. Why should women in Bhubaneswar be the only ones to speak out against this trend? Ladies all across the globe must speak out against it. While away from their safe family homes, kids are subjected to physical and psychological abuse. Because of inquisitive thoughts of the guys, a sense of comfort may quickly turn into a sense of unease while out in the front. This is captured extremely well by Mahapatra in the following way:

*"...there goes Lakshmi down the road,
swinging her tight little hips in unison..." [Awe]*

Women are frightened by the prospect of living a life of hardship as a widow. Despite the fact that they have been marginalised and discriminated against throughout their lives in patriarchy, they are terrified when they think of the mental abhorrence that women in Orissa are subjected to.

Despite the fact that it is a holiday, the gender inequality has already been diminished even more. A large number of events are held across Orissa, and while most of events should be geared at men. Women still had no part to perform, and in reality, they are there just to provide an extra help. The Maharaja festival is among the few occasions in which women play a prominent part. Despite the fact that the event is dedicated to the independence and liberation and youths, young ladies are given particular recognition on this day. It is observed during the season of Jyestha Sankranti, and in the beginning of June, every year. In addition, the holiday of Kumara Panchami is significant since it is devoted towards the young females of the Wonderful collaboration patriarchal culture, and hence has a special significance. The girls can get opportunity to demonstrate their inner security and presentation of their self-portrait to others who are not familiar with their lives beyond the home on this occasion. This event is often celebrated on the long night of monthly of Aswin and the month of October, depending on the year. There seem to be two holidays that are traditionally celebrated with the full participation of the mothers: Diwali and Holi. These would be the celebrations of Makara and Vishuva Associated with having, which commemorate the spring equinox and the beginning of the Old Year, accordingly. They are observed with the intention of bringing wealth to the whole household, particularly to the male guests.

Causes of Devadasi System

According to George Frazer, the origins of sacred brothel may be traced back to prehistoric times practice of honoring the ground or perhaps the Woman. M. c. of our past shrines persisted as the meets. These shrines, which have been largely devoted to Mother Deities, were eventually converted to Sanskritization. Another maid deity were added toward the sanctuary, and tales were developed to suggest that the newfound maid gods is also her husband or lord. Once this was established, it was requested that the priesthood have sexual relations with the high priests of something like the local custom, which the goddesses agreed to.

Duties of Devadasi

Devadasis were responsible for a variety of ceremonial and religious functions at the temples. Several castes, particularly the weaker ones, used them as prestresses in addition to their other roles.

The holy prostitute, who was primarily from caste in terms of ritualistic and economic class, provided as a connection between the minimum and maximum castes and providing as sexual object.

Devadasis contributed to the preservation of moral order and stability. Men who really need additional martial sex as a result of personal and family difficulties discovered a way forward via these girls, who were not subjected to any socially or ceremonial shame in their own homes or those of their families.

Performing at the churches twice per day and, there in evenings after work, as well as participating in public festivities, was part of its official responsibilities. Devadasis were often present during family gatherings such as weddings and other celebrations.

Modes of Payment

Traditionally, land has been the primary source of revenue for Gods and goddesses. Devadasis were granted land across both drier areas by nations in exchange for their services in temple adoration and dancing. Aside from that, soldiers were given with food and living quarters. There are indeed a variety of inscriptions that refer to the building and upkeep of rooms by devadasis with in area from around temple premises.

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