**Indian Summer by Jayant Mahaparta**

Jayanta Mahapatra is a major Indian English poet, born on 22 October 1928 . He is the first Indian poet to win Sahitya Akademi award for English poetry. He is the author of popular poems such as Indian Summer and Hunger, which are regarded as classics in modern Indian English literature. Jayanta Mahapatra was awarded Padma Shri, the fourth highest civilian honour in India in 2009. However, he returned the Padma award in 2015 to protest against the rising intolerance in India Indian Summer is not in reality a summer poem exactly, but something more added to privately and personally. Jayanta Mahapatra as a poet is not concerned with the summer, but his private reflection which he does so often. A poet of the country, especially Indiancountry and rural perspective, Jayanta is out and out an Oriya. It is summer time, the wind is blowing and the priests chanting appearing to be louder than ever. The country people generally take food after worshipping their deity in their homes or in temples. Food is generally cooked and taken late into the noontime. So the references seem to be closer to mantric incantation and the temple bells being tolled. On the one hand the heat and summer is baffling while on the other the priests keep reading the scriptures, offering rituals, saying the words of benediction, seeking blessing from and blowing conches. Such a thing is a general feature of hindu homes. Food is cooked through the earthen oven fuelled by haystacks, logs, leaves and cow dungcakes. So it will definitely take time. There is also no certainty of cereals and grains being available in full. Want, scarcity and lack of resources are the things of the rural India. Today people can store and stock mechanically. In the past it was difficult to sustain. After the worship is over, the priests and others will take the mid of day meal and with it clicks the stories of hunger. Such is the intensity of heat that the crocodiles move into the waters. Against such a backdrop he does the thinking.'ut he grows personal when he refers his good wife being with him during the noonday dreaming, not exhausted at all by the deep roar of funeral pyres. The summer afternoon continues to be long, full of perspiration and sweating. It is also a truth the heat of the suns corches it all. A small poem it impresses us with the words such as the mouth of India opens

The title, Indian Summer itself suggests that the poem is about a particular summer in India. Characters, creatures, scenes are all typical Indians. Mahapatra has implemented free verse and ordinary language for chosen images to limn caliginous atmosphere of a summer which occurred after long period of devastation. Though the images are not interconnected, yet show off the same level of grimness in personas as well as in happenings. All the images used show gravity of some tenebrous days. Mahapatra has done really marvelous job in incorporating highly enriched compact images.

There is something depressing, something gloomy, which is killing all inside, killing their basic identity. Poet has intensified the effect by the use of onomatopoeic word „soughing‟, and with repetition of the „o‟ sound he tries to induce particular sensation in the minds. Wind is shown sighing, deeply longing for something or someone beyond description. Use of the word „Over‟ conveys the idea that in spite of this sadness, decay, there is something more powerful, more potent, more enthralling which is casting its magic and that Super Power is pointed in the next pious image of priests:

This religious Image suggests, faith is spreading its roots gracefully than decay which is occupying the humanity. Amidst all the bad happenings priests are expressing their deepest trust in the grace of Almighty, their faith is unshaken. Their chanting is getting louder and louder with growing challenges; they are showing their extreme firmness. Both images are enlivened with audio -visual effects, image of Wind provides the backdrop of the times and image of priests exhibit overpowering of faith seems to be quite small and simple, but carries deeper connotations. On the realistic front, it can be mouth of Indian masses which is opened because of awe, terror and tragedies. On the mystical side, it can be redolent of the mouth of the Supreme Being Krishna which is opened to guide, to preach, to encourage. It can be suggestive of little Krishna‟s mouth also which He opens to show that the whole humanity is part of Him. Basically, it’s a mythical reference, when Mata Yashoda asks Krishna to open His mouth and she sees the whole universe revolving in it. This image indicates every living or non-living thing is part of Him and finally has to merge in Him. All good, all evil is part of life, whatever happens, happens with His wishes or consent.

Crocodiles most beastly, ferocious, gigantic creatures are chosen by Mahapatra to represent humanity. They come to the surface for short span, but their real place is in deeper waters and finally return there. The Poet has used a kin esthetic image to show homeward movement. Metaphorically, it indicates that these beastly creatures (human beings) after performing their roles here on the earth are finally moving towards their roots, towards their provenance, towards their Supreme Father. Mahapatra has beautifully designed, this image with unfathomable, vast, mystic, deeper waters, representing the Supreme Being, Who is the ultimate destination of all.

It speaks of a morning with heaps of mounting garbage, burning in the broad daylight. It is must to burn these rubbish mounds as with the passing time it is getting difficult to bear the stink and to stand by it. Middens here, point out darkness, drabness, corruption, immorality, materialism and evils prevailing in the society which are crossing boundaries, so the time has come to take control of all these before this could take hold of humanity. Optimistically speaking, it is an hour of moral Notions upliftment, to sanctify the souls and to move on the spiritual path. With the help of this thermo- visual image poet has indirectly urged for purification of the whole humanity. And lastly Mahapatra has taken a very traditional image… of a Good Wife.

Sources: JayantaMahapatra’sIndian Summer: An Exclusive Emblem of Imagist Poetry.