



SHADES OF SEXUAL SATISFACTION, MYTHS AND DARKNESS IN THE POEMS OF BALKRISHNA SONAWANE

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ABSTRACT

Anubandh Publication, Pune 43 has published 'Stri-Suktachya kavita' by Balkrishna Sonawane in 2004. Many critics have appreciated this anthology in their ways.

In the present paper some observations are noted by taking into consideration the earlier criticism on this anthology. Though the writer has not divided these poems, present paper attempts to divide them systematically. This paper studies the first part of the anthology without any restriction of the page limit.

INTRODUCTION:

The very first part of this anthology is highly appealing and suggestive and inspiring of different dimensions of the title. Therefore it is very important to put forth the some critical observations about this anthology. These observations are mentioned below.

During the sexual experience, a woman and a man both undertake a journey of sexual satisfaction. At the same time the poet also imagines the same experience, while writing about it. Actually, this writing challenges his imagination to create sexual experience in the form of the words. Here the poet's power of imagination is challenged. He uses all his poetic genius to make the experiences live and realistic. In 'Stri-Suktachyakavita' Balkrishna Sonawane has effectively portrayed the beauty of a woman with her sexual feelings. The poet also delineates the beauty of woman and man's sexual experience. His portrayal is aesthetic.

In his poetry Sonawane rightly uses the images for the basic instincts like love and sex. Therefore it looks effective and varied. Sex is an integral part of the poetry and the beauty of the same in the poem 'Come in the Temple' mentioned as:

*You the blissful even
Young beautiful poem (10)*



In the present poem 'A woman waiting for her lover,' 'Poem' and 'Evening' are the three metaphors which are bound in an uniform way. In very limited and apt words Sonawane has united together the beauty of a woman waiting for her lover, beauty of the poem with proper use of the consonants, which gives the readers pleasure of reading. In this poem the poet appeals to her like this:

*Behind the lap
Below your breast and teat
Bring the flickering lamp (10)*

In the above lines the poet not only creates the visual images of the beauty of a woman, but also piety of a woman. Readers like these images. They also appreciate the power of imagination of the poet for his effective creation of the images which creates an aura of beauty.

*Though a tree is born of pregnant soil
Its seeds naturally bear
The Content and qualities
of a tree (28)*

The complete presentation of the experience and powerful use of the consonants gives beauty to the content of the poem.

The poet distinguishes the beauty of his mistress and the beauty of the woman in the poem through these lines:

*In scorching sun
Your deceptive shadow seemed alive (3)*

In this anthology the readers of poetry enjoy different metaphors used for the presentation of the beauty as:

*On the ceiling of the ruined temple
Is hanging the owl's arch and embroidered.
Evening lamp's stifled voice is subdued
In the Sanctuary (3)*

In the same way:

*When shadows lie on the temple edge,
Spreading their wings*



*Take for certain that
Horizon is kissing the foreshadow of sun (5)*

*Soft omni-touch creeper is sprouted
In festal town of your physique (10)*

The poet also takes the help of exaggeration to describe the beauty of his mistress.

*With grand company of your physique
Vibrant climber will be pregnant with fragrance
Sing mating song of touch (6)*

In the same way,

*Sportively bending the bar of time
I'll recover the dark skinned clouds (19)
I'll stumble running rampant
Through ruthless path in the cavern of night
And blood will come through wound of flower (27)*

While presenting the thorough experience of the poem, poet uses the technique of visualization.

*A tired mendicant reclines his duffel bag
At the shelter of the temple,
This is not surrendering
But an evening place passion of the medicant (11)*

In the same way,

*I search your earthly arrival
In lifting fog of subtle moonshine.
As any sculptor stares his art
With an integrity (14)*

As mentioned earlier, Sonawane has simply used the images to invent the beauty of sex in the poem 'Your Arrival'

*I search your earthly arrival
In lifting fog of subtle moonshine
As any sculptor stares his art*



With an integrity (14)

The effective use of figures speech like cause and effect is proved automatically. It is also exemplified artistically in the poem ‘*The Body Crag Pricks*’.

*I scattered not hysterically
The fragrance of desire
Through petals and flowers,
A bud is blossomed
Through real fragrance of your body (25)*

‘*Vakshat Kavitechya*’ in this poem the poet has used the cause effect relation very powerfully.

Balkrishna Sonawane is very effective in the use of words. He plays with words as there is the sexual interaction between a man and woman. For that purpose he uses very effective metaphors. He uses different images and metaphors for delineation of the beauty of a woman which are as: intense dark, clear, glittering duffle, Bahrajari Bhiksha, effective kissing, etc.

While going through the first thirty poems of Balkrishna Sonawane in ‘*Strisuktachya Kaviata*’ the readers get surprised by the beauty of a woman presented in it. This portrayal of woman not only surprises the reader but also it compels him to think very deeply. In every poem of this first half his desire of sex is apparent. This strong desire of sex and its different forms demands diverse angle of study to look into the topic of sex and sexual satisfaction. Even if these poems should be looked at from the point of view of psychology.

Sigmund Freud has presented the structure of human mind in his theory of Psycho Analysis.¹ In the present context, the important part is Psychosexual Development According him man’s personality is made up of three elements:

1. ID
2. EGO
3. SUPEREGO²

Here the ID is completely unconscious. It acts with basic instincts like thirst, hunger, sex, destruction. By any means it tries to grab the happiness. This is called the ‘Pleasure Principle’. ID goes beyond the moral and immoral which is infinite and unconscious. On the contrary EGO is conscious part of human mind and personality. It creates the prestige according to the social norms with basic instincts. Ideal behavior, morality, ideals, social norms are followed by SUPEREGO. EGO controls ID and SUPEREGO controls the both ID and EGO. The struggle of these three always goes on and with these three only man’s

personality is formed. According to Freud EGO is developed from ID and SUPEREGO is developed through EGO.

These three elements of mind conflict with each other develop and interact.

Libido is the basic instinct which is at the basis of development of human being. Beyond every act the sex energy is connected with the acting mind. There are three conditions of mind:

- 1. Conscious Mind**
- 2. Subconscious Mind**
- 3. Unconscious Mind**

Unconscious Mind is the home of unsatisfied feelings and desires. From the childhood and adolescence an individual suppresses his feelings desires and ambitions due to the restrictions of the society. Unconscious Mind carries the influence of all this. Unconscious Mind is made up of ID, EGO and SUPEREGO. Through the Unconscious Mind the sexual desires are expressed in the form of dreams. It occurs in the form of different metaphors in the dream. The artist's reign starts from these metaphors. He applies all his artistic instruments to the basic instincts. His basic need is expression, but the manner is different. The poets or the literary artists use the language as tool. In this light the poems of Sonawane is to be studied. In the poem '*Line of Fortune*'

*On the ceiling of the ruined temple
Is hanging the owl's arch and embroidered.
Evening lamp's stifled voice is subdued
In the sanctuary. (11)*

In this poem the poet tries to give the factual condition to his beloved by using such images.

In the darkness of unconscious mind's sanctuary, on the lamp of evening the darkness of sexual desires is dominant. On the background of the SUPEREGO the conflict goes on. In the poem '*Tender Sunny Touch*'

*I'll ascend the mountain
Removing the sharp edged fog.
Your rich body
Will be attacked aggressively(6)*

In the same poem the unsatisfied sexual desire of the ID is as:



*Aroused for you,
I would spread amply over your body (6)*

The poet asks very forcefully not to give shelter to the shadow of the violent lighthouse. Here the lighthouse is the symbol of the social morality, sacredness. It is SUPEREGO. The title of the poem is symbolic in a different manner. The feeling of sex is accelerated due to the tender touch which unites with it. Here the pleasure principle is seen of the ID.

This demand of ID is expressed in the poem:

*I would not merely peep in to
But would stir deep down, catch up the depth,
Trace the bottom, insert an anchor deep
Into your eyes. (7)*

The sex of the Unconscious Mind which is mysterious dark occurs with sharp images. The EGO and SUPEREGO did not bear social and moral restrictions.

For the Self-satisfaction-

*Throat can't be cleared by gulping the air,
One has to hang
Flimsy clothes for that. (7)*

In the poem 'Scorching Sunshine' (Page 8) his sexual desires take the artistic form. In the poem 'Sensuous Wind' he is ready for the sex by keeping aside the patience and self-control because in the blood of veins 'Sensuous Wind' is flowing.

*Ignite your creative body-fragrance
Concoct the primary tasty cookies of desire
And satisfy our hunger (18)
I wondered not merely through the ages
But jumped deep into the body
And searched myself
Into your rich fore-breast lap.(20)
Wildly squandering the hues
Erect the teat
Spreading sunshine of affinity
Let the war-horse sleep
In your blood
Without offereing scope to an inner anguish
I would tussel through out*



As expected
As wanted and desired
By you
You aura is spreading
Through out my blissful soul(24)

In the first thirty poems of the present anthology, magical images are used and the satisfaction is reflected in an artistic manner. At the same time, the SUPEREGO controls the mystic desire. In struggle of ID, EGO and SUPEREGO, and their unity, stress is presented artistically in these poems.

In the tradition of post 1980 Marathi poetry Sonawane has created his own soft, silent independent and strikingly beautiful poetry. His poetry is contemporary and shows the impact of his contemporaries. The deep images in the mind, myths and native flavor of the language are discernible in his poetry. Though at one end there is the hue and cry of Globalization and over- complaining attitude Sonawane presents his ideas which are deep and honest to his experiences. His poetry creates different waves of meanings through the same line. The most significant aspect of his poetry is that it responds to the criticism in every direction. Hope that this poetry will develop in a meaningful way and may it satisfy the readers.

(Present Paper is translated from the book of Dr Ravindra B. Patil entitled *Rupanvya* with his kind courtesy)

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