

Aloofness The Dominant Entity In Dilip Chitre's Poetry

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Abstract:

India is a country with many languages and cultures, it has produced a group of people that are aloof because of their cultural differences with others. People travel to cities from rural regions in India for education and jobs, and this is seen in India's metropolitan areas. Dilip Chitre has highlighted the lives of people from various ethnic origins who have moved to Mumbai. The current article tries to examine such people's identities via the lens of aloneness as a psychological concept.

Keywords: Aloofness, Identity Crisis, Regional Dialect, Customs and Cultures

Once upon a time, Indian poetry was thought to be a continuation of English poetry. It has now developed a distinct identity with Indian content and style. Lord Macaulay introduced English into the school curriculum, and Indian English poetry has a long history that continues to expand. Indian English poets might be considered as being English in heart and imitating English poets in order to be good poets, particularly prior to independence. After independence, Indian English poets were aware of their culture, style of writing and they began writing in a new language (Indian English). For example, in a poem Kamala Das pushes for the use of English, which comes naturally to her. My language becomes mine, and mine alone. It's half English, half Indian and while it's amusing, it's also honest. It's as human as I am, don't you see? English language has been declared a compulsory paper/subject in most schools, however English poetry has been restricted to a few metropolitan centres such as Mumbai and Kolkata, and most Indian English poets have roots in India and fruits in England and America.

Despite their international acclaim, poets like Dilip Chitre remain at home. Dilip Chitre is a Marathi and English poet who writes in both languages. Through works like 'Says Tuka,' he has contributed equally to these languages, and his contribution to Marathi and English poetry earned him the Sahitya Akademi Award in 1994. Chitre's poetry appears to be defiant and critical of false societal conventions. Dilip Chitre addresses a number of topics, including self-alienation. As W B Yeats so brilliantly put it, "the modern man looks in the mirror to discover himself." He goes deep into the self to uncover exact human behaviour in the modern world. The entity of aloofness has appeared in both western and Indian English writing. Man's alienation is represented in modern fiction, particularly in Albert Camus's *The Outsider*, which depicts characters who are cut off from the rest of the world. In *The Outsider*, Meursault is seen going to restaurants and indulging in wine and sex. He has lost his attachment to the world and as a result of this he doesn't care about his arrest and trial. His loving Marie makes an attempt to save him, but he ignores her.

Upmanyu Chatterjee's *English August*, for example, depicts alienation through the character Agastya Sen, who feels cut off from the world to which he belongs. Despite the fact that he is a government servant, he has little interest in administration and is frequently spotted indulging in drink and sex. He feels at ease whenever he comes into contact with folks of his kind. To examine alienation in literature, one must first have a basic understanding of man and his path toward alienation in the modern world. Man has undergone several transformations in order to survive and live comfortably. He was living a vicious lifestyle, going from place to place to satisfy his hunger by murdering other species. He formed clubs and lived a social life as a result of the discovery of agriculture. He evolved into a physically and intellectually gregarious animal as a result of agriculture, sharing others labour for a better existence. Then, as a result of industrialization, man became a source of labour and a soulless machine. He was detached from his invention, which meant he was previously a part of the production, distribution and consumption of products, but technology made him feel estranged from his work and, by extension, the world, as Gordan Haim stated: "Technological progress will move quicker and faster. We have been able to meet what is pulling in this age meditatively throughout this crisis. Spiritual objectives are no longer significant, and mystery has no value from this technical

standpoint. Humans are reduced to basic materials to be devoured." Man and his self are inseparable entities, like two sides of a paper.

Since the classical period of Western philosophy, the concept of self has been a difficult one to grasp. Philosophers such as Plato, Descartes, and Hegel, as well as more recent figures such as Soren Kierkegaard, Heidegger, Sartre, Camus, and others, have broadened the perspective of the being and its existence by linking it to the world, religion, God, truth, and 'being-in-itself.' From the classical through the neo-classical periods of western philosophy, writers like Plato and Descartes connected religion and moral principles to spirituality, and contrasted being with an absolute, God or religion. Plato addressed just one part of man's nature in this way, but Descartes declared man to be a reasoning animal by asserting 'cogito ergo sum' (I think, therefore I am).

Though Plato and Descartes did not examine all aspects of existence, they launched the research that other philosophers such as Hegel and Emmanuel Kant used as a starting point. Descartes above-mentioned assertion, in particular, was essential in laying the groundwork for the enlightenment movement in western thought. The term 'being' is linked with nineteenth and twentieth century thinkers such as Martin Heidegger, Sren Kierkegaard and Jean-Paul Sartre. Plato addressed just one part of man's nature in this way, but Descartes declared man to be a reasoning animal by asserting 'cogito ergo sum' (I think, therefore I am).

In Chitre's poetry *The View from Chinchpokli* the displacement of self is felt. On the surface, the poem appears to be a bleak depiction of Mumbai and its environs, yet it is actually a daily description of a commuter. He starts and finishes each day at Chinchpokli, one of Mumbai's suburbs. The poem's excerpt supports the notion of self-detachment from the outside world. Even the poem's geography represents man's isolation from the actual world. Victoria is distinguished from Terminus and High Court in the preceding paragraphs. One of the distinguishing aspects of existential literature is the repetition of images or dialogues as illustrated in *Waiting for Godot*, in which people just wait and repeat discussions. A detached self finds his environment monotonous as he repeats certain situations, and as a result of the monotonous present, he gets longing for relief.

Dilip Chitre repeats imagery of bakery, bread, and butter-biscuits in the poem *At Midnight in the Bakery at the Corner*, which are not depicted in a nice manner. The above-mentioned imagery

reoccurs in the lines that follow: *At Midnight in the Bakery at the Corner* while the bread butter biscuits are baking (32:1992). The speaker grows melancholy after these two lines in the opening verse, recalling his pals and pleasant days spent with them. He's now alone and drinking, oblivious to the fact that his fried liver parts have gone cold. In this poetry, there is a disjunction of self. The guy depicted in this poem is estranged and suffocating, as seen by the following excerpt:

I'm alone in my room, boozing, and there's a dish of cold fried liver bits in front of me. Though the guy is shown as despondent and separated, he does not seek solace in sex, unlike Upmanyu Chatterjee's hero, Agastya Sen in *English August*. Agastya Sen enjoys drinking and having sex. He seizes any opportunity to show off his passion for both booze and love. Despite being highly inebriated, he refuses a woman's invitation of sex in the following lines: At 12 a.m., at the bakery around the corner Bread and butter biscuits are being made at the same time. The Pathan next door's wife enters my room, closes the door, and turns away from me. I tell her, "Go find someone else," and she does (32:1992)

Because of life's unpredictability and sorrow, man becomes distant. Nobody knows what his or her future holds and what it will entail; as a result, doubt lingers in the heart and thoughts. It makes a person feel as though he is locked in his own universe. In his poem *A Gravel-Voiced Man*, Chitre discusses man's confinement in the natural cell of the heart. A tiger metaphor represents life's suffering and mystery. The following lines from the poem imply the above-mentioned viewpoint:

Life is a one-dimensional experience. Outside of these geometries, there is no room for the sight. Your personal mystery is a tiger in a cage of heartbeats. (1993:198)

When one's self is cut off from the rest of the world, they experience alienation. It may be seen in the poems of Dilip Chitre. In comparison to poetry, aloofness is easier to depict in novels because novelists have more freedom of place and time, but poets do not. Dilip Chitre has surmounted the constraint of space by focusing on a specific vocabulary and setting, particularly in an urban setting.

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