



From Romantic Longing to Metaphysical Consciousness — A Comprehensive Critical Study of Dr. Phani Mohanty's *Only in Love*

Dr. Santosh Kumar Nayak¹

¹ Assistant Professor of Odia, O.E.S.-I

P.G. Department of Odia, Government Autonomous College, Anugola, Odisha-759143, India

Corresponding Author Email: skn16031991@gmail.com | ORCID: <https://orcid.org/0000-0003-0089-9098>

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Abstract—

Only in Love, originally composed in Odia as *Kebala Premare* by the celebrated Neo-Romantic poet Dr. Phani Mohanty and translated into English by Dr. Sonali Sahu, represents one of the finest achievements of contemporary Indian lyric poetry in translation. Rather than presenting love merely as an emotional relationship between two individuals, the anthology gradually transforms love into a universal philosophical principle governing existence itself. Throughout the collection, love appears simultaneously as memory, desire, separation, devotion, creation, destruction, silence, longing, motherhood, cosmic energy, and spiritual liberation. The poems move effortlessly between the human and the divine, the sensuous and the sacred, the psychological and the metaphysical, thereby constructing an expansive poetic universe in which every emotion ultimately seeks transcendence. The translator succeeds not merely in reproducing lexical meanings but in preserving the emotional cadence, symbolic density, and cultural ethos of the original Odia poems, allowing English readers to experience the subtle rhythms of Odia poetic consciousness. This article undertakes a comprehensive critical examination of *Only in Love* through multiple interdisciplinary perspectives, including Neo-Romanticism, Indian aesthetics, myth criticism, archetypal criticism, eco-criticism, psychoanalysis, feminist criticism, existential philosophy, phenomenology, translation studies, and comparative literature. It argues that the anthology should not merely be regarded as a collection of romantic poems but as a

sustained philosophical meditation on human existence expressed through the language of love. Each poem contributes to a larger poetic architecture in which longing becomes illumination, memory becomes identity, absence becomes presence, and earthly affection evolves into spiritual realization. Through detailed analyses of the individual poems and their collective aesthetic vision, the article demonstrates how Dr. Phani Mohanty extends the possibilities of modern Indian lyric poetry while Dr. Sonali Sahu's translation successfully carries this poetic universe beyond linguistic boundaries into the wider domain of world literature.

Keywords— Neo-Romanticism; Indian English Translation; Odia Literature; Translation Studies; Comparative Literature; Indian Aesthetics.

I. INTRODUCTION

The history of world literature repeatedly demonstrates that love remains the most inexhaustible subject of poetic imagination. Yet every great poet reinvents love according to the philosophical temperament of his age and the emotional landscape of his civilization. While classical Sanskrit poets celebrated love through *rasa*, medieval Bhakti saints spiritualized it through divine surrender, Romantic poets transformed it into the

language of imagination, and modern poets explored its psychological complexities, Dr. Phani Mohanty belongs to that rare tradition where all these dimensions converge into a unified poetic vision. His poetry refuses to imprison love within conventional romantic discourse. Instead, it elevates love into an ontological principle through which human existence acquires meaning, continuity, memory, suffering, hope, and transcendence. Consequently, *Only in Love* emerges not simply as a poetry collection but as a



philosophical narrative of the human soul's endless pilgrimage through affection, separation, remembrance, silence, and ultimate spiritual awakening. The anthology demonstrates that love is not merely one among many emotions; rather, it is the very condition that enables all emotions to exist. Originally written in Odia as *Kebala Premare*, the collection belongs to the mature creative phase of Dr. Phani Mohanty, whose poetic career spanning several decades has established him as one of the foremost Neo-Romantic voices in Indian literature. His language remains remarkably simple while carrying immense philosophical depth, embodying the Wordsworthian ideal of ordinary speech transformed by extraordinary imagination. The translator, Dr. Sonali Sahu, successfully negotiates the difficult task of rendering culturally embedded Odia expressions, mythological resonances, and emotional nuances into fluent English without sacrificing their lyrical intensity. Her translation functions as an act of creative reconstruction rather than mechanical linguistic transfer, preserving both semantic fidelity and emotional authenticity. Consequently, *Only in Love* becomes not merely a translated book but an intercultural dialogue where Odia sensibility enters global literary consciousness. Unlike conventional romantic anthologies that celebrate either union or separation, *Only in Love* continuously shifts between multiple emotional states. Here longing is often more meaningful than fulfillment; silence speaks more profoundly than conversation; absence acquires greater reality than physical presence; memory becomes more permanent than experience itself. The beloved repeatedly transforms into symbol, deity, nature, music, philosophy, and finally consciousness itself. Such transformations make the collection particularly suitable for interdisciplinary criticism because each poem simultaneously participates in literary, philosophical, psychological, cultural, and theological discourses.

II. LITERATURE REVIEW

Although Dr. Phani Mohanty has received considerable scholarly attention within Odia literary criticism, especially regarding his Neo-Romantic sensibility, mythic imagination, symbolic language, and lyrical craftsmanship, systematic research on *Only in Love* in its translated English form remains remarkably limited. Existing discussions largely celebrate the poet's emotional intensity, simplicity of diction, and mastery over romantic expression. However, relatively few studies investigate the

anthology as a coherent philosophical text or examine its structural unity through interdisciplinary theoretical frameworks. Consequently, much of the existing scholarship remains descriptive rather than analytical. Similarly, translation studies concerning contemporary Odia poetry have traditionally focused on linguistic equivalence, lexical fidelity, and cultural transfer. The translator's creative agency, aesthetic reconstruction, and intercultural negotiation have not been sufficiently examined. Dr. Sonali Sahu's translation deserves particular scholarly attention because it demonstrates that poetic translation is not merely linguistic substitution but an act of artistic recreation. Her English version preserves the emotional cadence, symbolic texture, and cultural memory embedded within the original poems while making them accessible to international readers. Furthermore, comparative studies placing Dr. Mohanty's poetry alongside Tagore, Jayadeva, Pablo Neruda, Rainer Maria Rilke, Keats, or modern Indian English poets remain largely unexplored. The present study addresses these scholarly gaps by combining literary criticism, philosophy, translation studies, comparative literature, and Indian aesthetics into a unified interpretative framework.

III. RESEARCH GAP

Despite Dr. Phani Mohanty's stature as one of the leading contemporary Odia poets and the publication of *Only in Love* in English translation, no comprehensive interdisciplinary study has yet examined the anthology as an integrated philosophical exploration of love. Most existing discussions treat individual poems separately without considering the collection's cumulative artistic architecture. Likewise, no extensive scholarly work has critically analyzed each poem individually while simultaneously demonstrating its contribution to the thematic progression of the entire anthology. Translation criticism also remains underdeveloped, particularly concerning the translator's strategies in preserving emotional rhythm, cultural symbolism, and poetic suggestiveness. Therefore, this study seeks to bridge these significant gaps through a comprehensive literary investigation.

IV. OBJECTIVES OF THE STUDY

The present study seeks:

1. To examine *Only in Love* as a unified philosophical exploration of love.
2. To analyse each poem individually from multiple critical perspectives.



3. To evaluate Dr. Phani Mohanty's Neo-Romantic aesthetics.
4. To investigate mythological, symbolic, and archetypal structures within the anthology.
5. To study the psychological and existential dimensions of love represented in the poems.
6. To evaluate Dr. Sonali Sahu's translation strategies and poetic reconstruction.
7. To locate the anthology within contemporary Indian literature in English translation.
8. To demonstrate the anthology's contribution to global romantic and philosophical poetry.

V. RESEARCH QUESTIONS

The study attempts to answer the following questions:

- How does *Only in Love* redefine romantic love beyond conventional literary traditions?
- In what ways does the anthology transform human love into spiritual consciousness?
- What role do mythology, symbolism, and nature play in constructing its poetic universe?
- How successful is Dr. Sonali Sahu in recreating the poetic essence of the original Odia text?
- Why should *Only in Love* be regarded as an important contribution to world literature through translation?

VI. HYPOTHESIS

The central hypothesis of this study is that *Only in Love* transcends the boundaries of conventional romantic poetry by presenting love as an ontological and metaphysical principle that unifies human psychology, nature, mythology, spirituality, and existential consciousness. Furthermore, Dr. Sonali Sahu's translation successfully reconstructs the emotional, cultural, and philosophical depth of the original Odia poems, enabling the anthology to participate meaningfully in global literary discourse while retaining its distinctive Odia identity.

VII. RESEARCH METHODOLOGY

The study adopts a qualitative, interpretative, and interdisciplinary research methodology. Primary textual analysis of *Only in Love* constitutes the principal method of investigation, supplemented by

insights from Neo-Romantic criticism, Indian aesthetic theory, comparative literature, translation studies, psychoanalytic criticism, feminist criticism, eco-criticism, existential philosophy, myth criticism, archetypal criticism, and hermeneutics. Each poem is examined individually before being situated within the broader thematic architecture of the anthology. Close reading, symbolic interpretation, comparative analysis, and contextual criticism collectively form the methodological foundation of the present research.

VIII. THEORETICAL FRAMEWORK

The present study adopts an interdisciplinary theoretical framework because *Only in Love* resists confinement within a single literary paradigm. Dr. Phani Mohanty's poetry simultaneously operates as lyric, philosophy, mythology, psychology, cultural memory, spiritual discourse, and aesthetic meditation. Consequently, the collection requires multiple interpretative lenses that illuminate its rich semantic layers rather than reducing it to merely romantic expression. The primary theoretical foundation of this study is **Neo-Romanticism**, since the anthology consistently privileges imagination over rationality, emotion over logic, intuition over intellect, and inner experience over external reality. However, unlike nineteenth-century European Romanticism, Mohanty's Neo-Romanticism is deeply rooted in Indian metaphysics. His poetry does not celebrate individualism alone; instead, it continuously dissolves the self into nature, memory, divinity, and cosmic consciousness. Love becomes the medium through which individuality discovers universality. Secondly, **Indian Aesthetic Theory**, particularly the concepts of **Śṛṅgāra Rasa**, **Karuṇa Rasa**, **Śānta Rasa**, and **Dhvani**, provides an indispensable interpretative framework. Love in these poems is not restricted to erotic attraction; rather, it evolves through various emotional states into spiritual tranquility. The principle of suggestion (Dhvani), formulated by Ānandavardhana and expanded by Abhinavagupta, is particularly relevant because Mohanty's poetry rarely declares meaning directly. Instead, meaning emerges gradually through images, silences, repetitions, symbolic landscapes, and emotional resonances.

The study also employs **Archetypal Criticism**, particularly the theories of Carl Gustav Jung and Northrop Frye. Throughout the anthology recurring archetypes—the Eternal Feminine, the Journey, the River, the Rain, the Forest, the Moon, the Beloved, the Waiting Lover, the Mother, and the Divine Woman—



collectively construct an unconscious symbolic universe that transcends historical specificity. These archetypes connect Odia cultural memory with universal human experience.

Myth Criticism constitutes another major framework because numerous poems reinterpret Indian mythological figures, especially Radha, Krishna, Ahalya, Bhairavi, Prajñāpāramitā, Dadhichi, Draupadi, Yamuna, Vrindavan, and Baitarani. These myths never appear as decorative references; instead, they function as living metaphors through which contemporary emotional experience acquires timeless significance. The article also incorporates **Phenomenology**, **Existentialism**, and **Psychoanalytic Criticism**. Phenomenology enables an exploration of lived emotional experience, while existential philosophy reveals how love becomes a means of confronting solitude, mortality, absence, and meaninglessness. Psychoanalysis illuminates the unconscious desires, memories, anxieties, and symbolic substitutions embedded throughout the poems.

Finally, the study adopts contemporary **Translation Studies**, especially the theoretical insights of Eugene Nida, Susan Bassnett, André Lefevere, Lawrence Venuti, and Antoine Berman. Rather than evaluating the translation merely in terms of lexical fidelity, the study examines translation as aesthetic recreation, cultural negotiation, emotional reconstruction, and literary transformation. This interdisciplinary methodology enables a comprehensive understanding of *Only in Love* as both an original Odia masterpiece and an important contribution to world literature through translation.

IX. PHANI MOHANTY: A NEO-ROMANTIC VISIONARY OF CONTEMPORARY INDIAN POETRY

Among contemporary Indian poets writing in regional languages, Dr. Phani Mohanty occupies an exceptionally distinguished position. His poetry combines emotional transparency with philosophical profundity, lyrical simplicity with symbolic richness, and romantic sensitivity with metaphysical speculation. Unlike poets who depend upon intellectual abstraction or experimental obscurity, Mohanty achieves remarkable depth through ordinary language transformed by extraordinary imagination. This characteristic explains why readers from diverse educational and cultural backgrounds find his poetry simultaneously accessible and intellectually rewarding.

The prefatory material to *Only in Love* also identifies his commitment to simple, colloquial diction while emphasizing his exploration of love, longing, regret, passion, and philosophical affirmation.

His Neo-Romanticism differs fundamentally from sentimental romanticism. In sentimental poetry, love often concludes with emotional gratification or despair. In Mohanty's poetry, however, love becomes an epistemological process through which one gradually understands existence itself. Separation is not merely suffering; it becomes knowledge. Silence is not emptiness; it becomes language. Memory is not nostalgia; it becomes identity. The beloved is not merely another individual but gradually transforms into nature, music, divinity, history, motherhood, compassion, eternity, and finally consciousness itself.

The remarkable originality of Mohanty's poetic imagination lies in his ability to transform ordinary emotional situations into metaphysical experiences. A glance, a flower, rain, moonlight, a deserted courtyard, an abandoned house, a lonely road, an evening breeze, or an unspoken word suddenly acquires cosmic significance. Such transformation reflects the poet's conviction that external reality is meaningful only when illuminated by inner consciousness. Equally significant is his treatment of femininity. Women in *Only in Love* are never passive objects of admiration. They emerge as creators, redeemers, spiritual companions, embodiments of wisdom, symbols of compassion, manifestations of cosmic energy, and occasionally terrifying forces of transformation. This multidimensional representation elevates feminine presence beyond conventional romantic stereotypes.

X. SONALI SAHU AS TRANSLATOR: TRANSLATION AS CREATIVE RESURRECTION

The success of *Only in Love* owes as much to its translator as to its poet. Dr. Sonali Sahu demonstrates that genuine literary translation is neither imitation nor mechanical equivalence but an act of artistic resurrection. Her Translator's Note reveals that the process required immersion not only into language but into rhythm, silence, breath, memory, and emotional experience. She presents translation as an act of devotion through which the translator herself inhabits the emotional world of the poems. One of the greatest challenges in translating Odia poetry into English lies in preserving cultural specificity without sacrificing universal readability. Mohanty's poetry frequently



employs indigenous myths, colloquial expressions, religious imagery, seasonal associations, and emotional registers deeply embedded within Odia civilization. Literal translation would have destroyed much of their poetic vitality. Conversely, excessive adaptation would have erased their cultural identity. Dr. Sahu negotiates this delicate balance with remarkable sensitivity. Her translation exhibits what translation theorists describe as **dynamic aesthetic equivalence** rather than merely semantic equivalence. Images retain their symbolic richness; emotional rhythms remain intact; repetitions preserve lyrical cadence; and cultural metaphors continue to resonate without becoming opaque to international readers. The translator also preserves one of Mohanty's most distinctive stylistic features—his extraordinary musicality. Many poems depend not upon narrative progression but upon rhythmic emotional accumulation. Images repeat with subtle variation, creating waves of feeling rather than linear argument. The English version successfully recreates this musical architecture, allowing the translated poems to function as independent literary works while remaining faithful to the spirit of the original. Perhaps the greatest achievement of Dr. Sahu's translation lies in preserving silence itself. Mohanty's poetry repeatedly communicates through pauses, incompleteness, ellipsis, unanswered questions, interrupted thoughts, and emotional suspension. These silences remain audible in the English text, demonstrating the translator's rare poetic instinct.

XI. THE ARCHITECTURE OF *ONLY IN LOVE*

One of the most remarkable features of *Only in Love* is its hidden structural unity. At first glance the anthology appears to consist of independent lyric poems connected only by the theme of love. However, careful reading reveals a sophisticated emotional progression. The poems collectively narrate an inward journey from awakening to transcendence. The opening poems introduce desire, memory, longing, beauty, and anticipation. Gradually these emotional states deepen into waiting, absence, sacrifice, existential questioning, spiritual surrender, and metaphysical illumination. The beloved undergoes continuous transformation—from woman to goddess, from lover to nature, from memory to cosmic consciousness. Consequently, the anthology resembles a spiritual pilgrimage disguised as romantic poetry. Nature functions as the principal structural medium through which emotional transitions occur. Rain, clouds, forests, rivers, moonlight, stars, flowers, birds, dawn, dusk, wind, and changing seasons continually mirror psychological transformation.

Unlike conventional nature poetry, these landscapes do not merely provide scenic backgrounds; they become living participants in emotional experience. Another striking architectural principle is repetition with variation. Certain images recur throughout the anthology—blue eyes, anklets, jasmine, rain, silence, moonlight, darkness, waiting, flute music, forests, clouds, and fragrant winds. Yet each recurrence introduces new emotional significance. Consequently, repetition generates development rather than redundancy. The collection also demonstrates remarkable symbolic coherence. Every recurring image gradually acquires philosophical resonance. Rain becomes purification; moonlight becomes remembrance; darkness becomes uncertainty; forests become unconscious desire; rivers become the movement of time; birds become freedom; flowers become impermanence; music becomes transcendence. This symbolic architecture transforms *Only in Love* into a unified poetic cosmos rather than a miscellaneous anthology of lyrics.

XII. CRITICAL APPRECIATIONS OF THE POEMS OF *ONLY IN LOVE*

1. Ahalya

The opening poem, "**Ahalya**," establishes the philosophical and emotional foundation of the entire anthology. By invoking one of the most complex female figures from Indian mythology, Dr. Mohanty immediately signals that this collection will transcend conventional romantic poetry. Rather than merely retelling the myth, the poem re-imagines Ahalya as an archetype of awakening, forgiveness, renewal, and spiritual resurrection. The sleeping consciousness suddenly awakens through the beloved's touch, suggesting that genuine love possesses transformative rather than merely emotional power. The opening movement from sleep to awakening symbolizes the soul's transition from ignorance to illumination, while the continuous movement through clouds, rain, flowers, fragrance, and celestial light gradually elevates earthly affection into metaphysical experience. The poem is remarkable for its synthesis of mythology, Bhakti spirituality, romantic longing, and cosmic symbolism. Images of rain, fragrance, anklets, moonlight, Vedic chants, Krishna-hued chariots, celestial bliss, and dream landscapes construct a sacred geography where the beloved becomes simultaneously human and divine. The repeated imperative—"Come"—functions not merely as an invitation to a lover but as an invocation to grace itself. In Indian philosophical terms, the beloved assumes the role of



divine consciousness descending into the finite self. The poem therefore transforms romantic desire into spiritual aspiration. From an archetypal perspective, "Ahalya" dramatizes rebirth. The abandoned courtyard, rejected palace, broken jasmine, torn cloud, and dream companion symbolize a fragmented self awaiting reintegration. The beloved functions as Jung's anima principle, restoring psychic wholeness. Simultaneously, the feminine presence acquires cosmic dimensions by embodying compassion, forgiveness, fertility, music, and transcendence. Thus the poem inaugurates the anthology's central philosophical proposition: love is the force that restores existence to its original sacredness.

2. Two Blue Eyes

The second poem, "**Two Blue Eyes**," marks a significant transition from the mythic expansiveness of *Ahalya* to the intensely intimate geography of human perception. Whereas the first poem invokes cosmic awakening through mythological symbolism, this poem concentrates the entire universe within the beloved's eyes. Dr. Phani Mohanty transforms the eyes into an inexhaustible archive of silence, memory, language, desire, suffering, and transcendence. The beloved's eyes are neither merely physical features nor conventional romantic metaphors; they become phenomenological spaces where consciousness itself reveals its hidden dimensions. The recurring assertion that innumerable untold stories reside within those blue eyes suggests that true communication precedes language. Vision becomes a mode of knowing deeper than speech, and silence acquires greater eloquence than verbal articulation. From the perspective of phenomenology, the poem demonstrates that human identity is constituted through encounter rather than isolation. The speaker loses his independent selfhood while gazing into the beloved's eyes, suggesting that love is fundamentally an act of self-transcendence. The image of the "sea of unsaid words" resting quietly upon the eyelashes represents an extraordinary paradox: language reaches its highest intensity precisely where speech disappears. This paradox recalls Martin Buber's philosophy of the "I-Thou" relationship, in which authentic encounter abolishes objectification and transforms both participants into mutually illuminating presences. Mohanty's poetic imagination similarly proposes that genuine love cannot be reduced to communication; rather, it creates a realm where silence itself becomes communicative. Psychologically, the eyes function as mirrors of the unconscious. The poet repeatedly associates them with

intoxication, surrender, storms, rivers, meditation, nirvana, blood, flesh, and the five elements, thereby suggesting that the beloved's gaze awakens the deepest layers of psychic existence. Jungian archetypal criticism would interpret these blue eyes as manifestations of the anima—the eternal feminine image residing within the male unconscious. Consequently, the beloved is not merely another person but the speaker's own hidden spiritual completeness reflected back to him. The concluding return to the opening image creates a circular structure, emphasizing that every attempt to interpret love ultimately returns to mystery rather than certainty.

3. Understanding

The poem "**Understanding**" appears deceptively simple, yet it constitutes one of the anthology's profound philosophical meditations on memory, distance, and existential incompleteness. The title itself is deeply ironic. Instead of depicting complete understanding, the poem explores the perpetual impossibility of fully understanding another human being despite decades of shared existence. The familiar city inhabited by both lovers becomes a symbolic landscape where physical proximity paradoxically produces emotional distance. Time passes silently, but genuine encounter remains elusive. Thus, the poem interrogates one of the central paradoxes of human relationships: people may inhabit identical geographical spaces while remaining separated by invisible emotional worlds. Existential philosophy provides a fruitful lens through which to interpret this poem. The lovers resemble Sartrean consciousnesses condemned simultaneously to desire communion and to experience irreducible separation. The city symbolizes shared existence, whereas the inability to meet signifies the solitude inherent within individual consciousness. The recurring imagery of wandering spirits, directionless storms, forgotten winds, invisible stars, and uncertain flames illustrates the instability of human identity itself. Understanding, therefore, is never a final achievement but an endless process continually interrupted by memory, pride, silence, and time. The poem also displays remarkable structural economy. Every image contributes to an atmosphere of suspended recognition. The "nameless gust," the forgotten syllables, the star that "may never have been," and the trembling lamp collectively create a poetics of uncertainty. Rather than offering emotional resolution, Mohanty elevates uncertainty into a philosophical principle. Genuine love, the poem



implies, is sustained not by perfect understanding but by the perpetual effort to understand.

4. Longing

In "**Longing**," Dr. Mohanty transforms desire into a cosmic principle. Unlike conventional romantic poetry, where longing simply expresses emotional absence, this poem presents longing as the fundamental condition of existence itself. Every natural image participates in desire. The sky longs for infinity, the moon seeks completion, dawn awaits awakening, flowers anticipate blossoming, fragrance searches for air, and lovers seek one another across immeasurable emotional distances. Consequently, longing becomes the creative force sustaining both nature and human consciousness. The poem beautifully synthesizes Śṛṅgāra Rasa with Śānta Rasa. Romantic attraction gradually dissolves into contemplative serenity. The beloved appears simultaneously as moon, star, stream, horizon, fragrance, and maternal companion. Particularly noteworthy is the invocation of maternal tenderness within a romantic context. Mohanty thereby transcends narrow eroticism and proposes a more comprehensive philosophy of love encompassing affection, protection, care, nurture, and spiritual companionship. The beloved is not merely desired; she is revered as the sustaining principle of emotional existence. From an eco-critical perspective, nature does not merely mirror human emotions but possesses emotional agency of its own. The seasons participate actively in love's unfolding drama. Rain, moonlight, gardens, fragrance, and jasmine become living collaborators in the lovers' spiritual union. Such ecological integration reflects classical Indian aesthetics, where human emotion and natural rhythm remain inseparably interconnected.

5. Vain Attempt

The title "**Vain Attempt**" initially suggests failure, yet the poem ultimately transforms failure into poetic necessity. The speaker repeatedly expresses longing for an ideal woman whose beauty, voice, fragrance, rhythm, and emotional presence would complete both his life and his creativity. However, this idealized woman continually exceeds empirical reality. She exists primarily as imagination, inspiration, and artistic possibility rather than historical personhood. From the standpoint of literary theory, the poem reflects the ancient concept of the muse. Every poet requires an inspirational feminine presence capable of awakening dormant creative energies. Mohanty's muse, however, differs significantly from the passive inspirational

figures of Western Romanticism. She actively transforms consciousness. Her touch becomes both poison and nectar. Her presence simultaneously wounds and heals. Such paradoxical symbolism reflects the Indian philosophical conviction that creation emerges through tension rather than harmony. Feminist criticism offers another productive reading. Although the poem idealizes womanhood, it does not reduce women to aesthetic objects. Instead, feminine presence becomes indispensable to creativity itself. Without woman, the earth becomes barren, poetry loses vitality, and artistic imagination withers. Woman emerges as generative principle rather than ornamental beauty. Nevertheless, contemporary feminist scholars may also interrogate the idealization itself, questioning whether the construction of an ideal woman inadvertently distances real women from lived experience. Such interpretative openness enhances rather than diminishes the poem's scholarly significance. The concluding assertion that life continually longs for such a woman elevates individual desire into universal anthropology. Human beings, Mohanty suggests, perpetually seek an ideal completeness that reality can only partially fulfill.

6. Rutambara (*Rtambarā*)

Among the anthology's most philosophically ambitious poems, "**Rutambara**" (*Rtambarā*) synthesizes mythology, Tantra, Buddhism, Bhakti, ecology, metaphysics, and feminine spirituality into an extraordinary lyrical vision. The title itself evokes the cyclical rhythm of seasons while simultaneously suggesting cosmic fullness. Beginning amid overwhelming sorrow, darkness, and existential fragmentation, the poem gradually ascends toward illumination through the appearance of the feminine principle. Here woman is neither lover nor muse alone; she becomes Prajñāpāramitā, Bhairavī, goddess, Earth, creation, mantra, mandala, mudra, compassion, dissolution, and eternal motherhood. The poem's symbolic architecture deserves particular attention. Darkness symbolizes existential ignorance, whereas lightning represents sudden insight. The southern breeze signifies spiritual awakening; Krishna's flute evokes divine attraction; Prajñāpāramitā introduces Buddhist wisdom; Bhairavī represents transformative feminine energy; Vrindavan symbolizes sacred union; and the recurring breeze becomes the invisible circulation of cosmic love itself. Rather than presenting these traditions separately, Mohanty integrates Hindu, Buddhist, Tantric, and devotional symbols into a unified poetic cosmology.



Archetypally, the feminine becomes what Jung termed the **Great Mother**, embracing simultaneously nurturing, creative, destructive, and regenerative dimensions. She is both the beginning and the dissolution of existence. The repeated identification of woman with mantra, mandala, and mudra transforms her body into sacred scripture. Consequently, erotic beauty acquires sacramental significance without losing its sensual immediacy. The poem also exemplifies Mohanty's remarkable capacity for symbolic synthesis. Every image participates simultaneously in psychological, ecological, philosophical, and theological discourse. Such multidimensional symbolism distinguishes *Rutambara* as one of the intellectual and aesthetic summits of the anthology. Rather than describing a woman, the poem constructs an entire metaphysics of feminine existence in which love, compassion, wisdom, creation, and liberation converge into a single poetic vision.

7. The Hour Has Come

"The Hour Has Come" is one of the most poignant meditations on farewell in *Only in Love*. At first reading, the poem appears to narrate the separation of two lovers; however, beneath its emotional surface lies a profound philosophical reflection upon impermanence, renunciation, memory, and the inevitability of existential departure. Unlike conventional farewell poems that lament separation with emotional excess, Dr. Phani Mohanty transforms departure into a sacred ritual of self-purification. The repeated refrain—"The hour has come"—functions almost like a liturgical chant, announcing not merely physical separation but the dissolution of illusion, attachment, and ego. Time itself becomes the invisible protagonist of the poem, compelling every human relationship toward its inevitable transformation. The poem unfolds through a carefully orchestrated movement from external leave-taking to inner renunciation. The "final kiss," the "fragile chains of illusion," the "sandalwood groves of the heart," and the "seed of memory" together establish an emotional landscape where remembrance becomes simultaneously consolation and burden. Particularly striking is the metaphor of planting memory within the heart only to cast it into the fire of silence. Fire here is not destructive but purificatory, echoing Vedic sacrificial symbolism where offerings are transformed rather than annihilated. Thus love must pass through the fire of separation before attaining spiritual permanence. Existential criticism reveals another layer of significance. The speaker does not merely bid

farewell to another person; he confronts the transitory nature of existence itself. The beloved repeatedly appears and disappears like a cloud, a bird, a melody, or a dream, emphasizing that all human encounters remain fundamentally ephemeral. Yet this impermanence does not produce despair. Instead, the poem culminates in acceptance. The concluding smile is not emotional resignation but philosophical maturity. Love achieves its highest dignity when it learns to bless even departure. Mohanty thereby transforms separation into an act of inward liberation, recalling the Bhagavad Gītā's teaching that attachment must ultimately yield to higher awareness. From a stylistic perspective, the poem exemplifies Mohanty's remarkable economy of repetition. Every recurrence of "The hour has come" deepens rather than merely repeats the emotional experience, producing an incantatory rhythm that gradually elevates personal grief into universal meditation. The poem thus becomes one of the anthology's earliest affirmations that love is measured not by possession but by the grace with which one releases what cannot be permanently retained.

8. Take From Me Whatever You Desire

Among the most philosophically compelling poems in the anthology, **"Take From Me Whatever You Desire"** redefines love as absolute surrender. Unlike ordinary romantic discourse based upon reciprocity, expectation, or mutual fulfillment, Mohanty's speaker willingly abandons every form of ownership. The repeated declaration—"Take from me whatever you desire"—eliminates negotiation altogether. Love becomes unconditional offering. Such surrender bears remarkable resemblance to Bhakti traditions where devotion requires complete self-emptying before the beloved. Yet the beloved remains simultaneously human, divine, symbolic, and existential, allowing the poem to transcend any single religious interpretation. The imagery of sacrifice dominates the poem. Blood, bones, severed flesh, skeleton, breath, marrow, incense, and flame repeatedly appear, suggesting that authentic love demands not superficial affection but total participation of body, memory, and spirit. The allusion to **Dadhichi**, the sage who sacrificed his bones for the protection of the cosmos, transforms personal love into heroic self-giving. Mohanty therefore equates romantic surrender with mythic sacrifice, elevating individual emotion into universal ethical significance. The beloved becomes worthy not merely of affection but of complete existential dedication. Psychologically, the poem dramatizes the dissolution of ego. Modern



psychoanalytic criticism often identifies mature love with the capacity to transcend narcissism. Mohanty's speaker willingly relinquishes pride, possession, identity, and even physical integrity. Such voluntary self-emptying does not indicate weakness but spiritual abundance. The paradox of the poem lies precisely here: by losing everything, the speaker attains his highest freedom. Love liberates because it abolishes the illusion of isolated individuality. The poem also contains subtle social and philosophical dimensions. References to the barren tree of Time, the suspended bird, the householder who is simultaneously monk, and the oscillation between being and non-being evoke Indian philosophical debates concerning worldly attachment and renunciation. Mohanty refuses to privilege either domestic life or ascetic withdrawal. Instead, genuine renunciation occurs inwardly through unconditional love. Consequently, the poem synthesizes Bhakti, Vedānta, existential philosophy, and lyric romanticism into a unified poetic vision. The translator deserves particular appreciation for preserving the poem's solemn cadence. Its repetitive structure functions almost like prayer, each recurrence intensifying emotional surrender while maintaining remarkable simplicity. Such restraint prevents sentimentality and allows philosophical depth to emerge naturally.

9. Painted Idol

"Painted Idol" represents one of the anthology's finest explorations of absence and transcendence. The poem is constructed almost entirely through questions. Yet these questions seek neither factual answers nor narrative clarification. Instead, they function as metaphysical inquiries into beauty, memory, creativity, and divine concealment. The "painted idol" symbolizes an ideal beauty perpetually glimpsed but never possessed. The beloved has disappeared into an invisible realm where ordinary perception fails. Thus the poem investigates the phenomenology of absence rather than the experience of presence. From an aesthetic perspective, the opening image of an unknown artist painting the heavens immediately establishes creation itself as artistic process. The cosmos resembles an unfinished painting whose creator remains hidden. Consequently, the beloved gradually merges with both artwork and artist, becoming simultaneously object of beauty and source of beauty. Such ambiguity reflects classical Indian notions of divine creativity in which creation continuously reveals yet conceals its origin. The poem also exemplifies Mohanty's extraordinary symbolic

imagination. Stars become lamps, silence becomes architecture, clouds become broken memories, guitars bleed fractured melodies, birds carry emotional resonance, and twilight itself appears as the threshold between memory and oblivion. Every image oscillates between the visible and the invisible. Such oscillation recalls the aesthetic principle of **Dhvani**, where meaning resides less in explicit statement than in suggestive resonance. Archetypally, the search for the absent beloved parallels humanity's perennial search for transcendence. Whether interpreted theologically, psychologically, or existentially, the beloved remains the unreachable center around which consciousness continually revolves. The repeated question "Where are you?" therefore expresses not merely romantic yearning but humanity's larger metaphysical quest for ultimate reality. The poem's conclusion offers no definitive answer. Instead, the beloved survives within music, memory, twilight, stars, and silence. Presence becomes diffused throughout creation rather than localized within physical form. Such poetic indeterminacy constitutes one of Mohanty's greatest artistic strengths.

10. The Monsoon Is Coming

Rain occupies a privileged position throughout Indian literary tradition, symbolizing fertility, longing, reunion, remembrance, and divine grace. In "**The Monsoon Is Coming**," Dr. Mohanty revitalizes this classical motif through modern psychological sensitivity. The poem begins with ritual preparations for an anticipated arrival: henna on hands and feet, kohl-darkened eyes, sindoor upon the forehead, sleepless vigils, and the lighting of lamps. Yet despite these elaborate preparations, absence persists. The beloved has not yet arrived. Consequently, monsoon becomes less a meteorological event than an emotional season of expectation. The structure of the poem resembles alternating waves of hope and despair. Darkness repeatedly interrupts illumination. Lamps burn yet fail to dispel loneliness. Dreams remain suspended between fulfillment and disappointment. Such oscillation accurately captures the psychology of waiting. Anticipation itself becomes more emotionally significant than eventual union. The repeated questions concerning "for whom" these adornments have been prepared reveal the fragile uncertainty underlying all human expectation. Eco-critical interpretation reveals the extraordinary intimacy between human emotion and natural process. Clouds compose ghazals upon the sky; forests participate in expectation; rain acquires musical rhythm; moonlight becomes messenger; and



the entire landscape anticipates the arrival of Shyam. Nature here is not background scenery but emotional collaborator. The external world internalizes human longing, while inward desire externalizes itself through ecological imagery. The poem also incorporates Bhakti symbolism with remarkable subtlety. The anticipated arrival of **Shyam** evokes Krishna without reducing the poem to explicitly devotional literature. The beloved remains simultaneously earthly lover and divine presence. This deliberate ambiguity enables multiple readings: romantic, devotional, symbolic, psychological, and metaphysical. Such multilayered openness characterizes Mohanty's mature poetic style. From a translation perspective, Dr. Sonali Sahu successfully preserves the musical fluidity characteristic of rain imagery. The English version retains the rhythmic expectancy of the original while communicating its deeply Indian cultural associations to international readers.

11. The Illusion of Distance

One of the anthology's most philosophically sophisticated poems, **"The Illusion of Distance,"** directly interrogates the relationship between physical separation and emotional presence. The title itself contains the central argument: distance is ultimately illusory because genuine love transcends spatial measurement. When the beloved is near, the universe appears complete; when absent, existence itself loses coherence. Thus, proximity and distance become psychological rather than geographical conditions. The poem repeatedly constructs meaning through negation. Spring without fragrance, clouds without rain, ocean without poison or nectar, sky without celestial bodies, lightning without brilliance, canvas without painting—each image describes incompleteness through absence of its defining principle. Similarly, life without love becomes ontologically deficient. Mohanty thereby proposes that love is not an accidental addition to existence but its constitutive essence. Existential philosophy illuminates this argument further. Human beings experience reality through relationships. Without meaningful encounter, the world itself appears diminished. Yet the poem ultimately refuses despair. The beloved becomes infinite possibility, sacred spring, temple, manuscript, and memory. Physical absence paradoxically intensifies spiritual presence. Consequently, distance reveals itself to be psychological illusion rather than metaphysical reality. The concluding imagery of Radha-Krishna rangoli beautifully synthesizes domestic ritual, artistic creativity, and devotional symbolism. Waiting itself

becomes sacred practice. The beloved's absence creates not emptiness but contemplative readiness. Such transformation of longing into spiritual discipline distinguishes Mohanty's mature poetic vision from conventional romantic melancholy.

12. Where Are You

Among the most emotionally resonant poems in *Only in Love*, **"Where Are You"** transforms the apparently simple question of absence into a profound ontological inquiry. The repeated interrogation, "Where are you?", does not merely seek the physical location of the beloved. Rather, it interrogates the very possibility of presence in a fragmented world. The beloved has dissolved into memory, silence, fragrance, twilight, dreams, music, and nature. Consequently, every attempt to locate her becomes simultaneously an inward search for one's own forgotten identity. The poem therefore transcends romantic longing and evolves into a philosophical meditation on the elusive nature of existence itself. Structurally, the poem is remarkable for its cyclical rhythm. Every stanza begins with expectation, expands into memory, and concludes in uncertainty. This circular movement reflects the repetitive psychology of longing, wherein memory continually reconstructs presence only to witness its disappearance once more. Such structural recurrence mirrors the workings of consciousness itself. Human memory never progresses linearly; it repeatedly returns to emotionally significant moments, reconstructing them with increasing symbolic intensity. The natural imagery deserves particular attention. The moon wanders through deserted skies, rivers continue flowing without destination, winds carry forgotten fragrances, birds lose their songs, and evening descends with almost ritual solemnity. These images collectively construct an emotional landscape in which nature itself experiences bereavement. Mohanty's ecological imagination thus extends human emotion beyond individual psychology into cosmic participation. The universe becomes capable of longing. From a phenomenological perspective, the beloved remains perceptible only through traces. She survives as fragrance after the flower has withered, as music after the flute has fallen silent, as footprints after the traveller has departed. Jacques Derrida's philosophy of the trace unexpectedly illuminates this poetic strategy. Presence never appears in its fullness but only through residual signs that simultaneously reveal and conceal. Mohanty's poetic intuition anticipates this philosophical insight by demonstrating that love persists precisely through its invisible



residues. Theologically, the poem may also be interpreted as the soul's search for the Divine. The repeated question resembles the devotional cries of the Bhakti saints, particularly Mirabai, Chaitanya, and Jayadeva, for whom Krishna remains perpetually present through absence. Thus the beloved acquires divine dimensions without losing her human intimacy. Such symbolic openness enables the poem to sustain multiple interpretative possibilities simultaneously.

13. Not Now

If "**Where Are You**" explores the metaphysics of absence, "**Not Now**" examines the philosophy of deferred fulfillment. The title itself introduces the poem's governing paradox: love exists, yet its consummation must be postponed. Desire remains authentic, but time refuses immediate realization. The repeated phrase "Not now" gradually acquires increasing philosophical significance, transforming from temporal postponement into existential discipline. Love learns patience before it attains permanence. The emotional architecture of the poem is built upon restraint rather than expression. Unlike many romantic poems that celebrate emotional spontaneity, Mohanty repeatedly emphasizes waiting, self-control, silence, and inward preparation. The lovers recognize that certain experiences cannot be hurried without losing their sacredness. Thus postponement becomes an ethical virtue rather than emotional frustration. From an Indian philosophical perspective, the poem echoes the concept of *kāla* (time) as an active cosmic principle rather than passive chronology. Human desire cannot dictate the rhythm of existence. Fulfillment arrives only when inner readiness coincides with cosmic timing. Such an understanding reflects classical Indian thought, wherein patience constitutes wisdom rather than weakness. The recurring imagery of unopened flowers, unplayed melodies, unwritten letters, sleeping rivers, and unlit lamps reinforces this philosophy of incompleteness. Every symbol contains latent possibility awaiting the appropriate moment for realization. The flower does not refuse to bloom; it merely waits for spring. Likewise, authentic love postpones itself until both lovers become spiritually capable of receiving its fullness. Psychologically, the poem illustrates emotional maturity. Contemporary relationships frequently collapse under the pressure of immediate gratification. Mohanty instead celebrates delayed fulfillment as a sign of profound commitment. Love that can wait possesses greater permanence than love seeking instant satisfaction. Stylistically, the poem demonstrates extraordinary restraint. The

emotional intensity never erupts into melodrama. Instead, quiet repetition gradually deepens philosophical reflection, allowing silence to become as meaningful as speech.

14. Song of Love

"**Song of Love**" occupies a central position within the anthology because it explicitly articulates the poet's philosophy of love. Unlike previous poems that approach love through memory, absence, or myth, this poem directly celebrates love as the creative principle underlying all existence. Yet even here Mohanty avoids abstract theorization. Instead, he allows natural imagery, music, fragrance, rivers, dawn, stars, birds, and flowering trees to compose love's invisible symphony. Music constitutes the poem's dominant metaphor. Love resembles an endless composition whose melodies emerge through both harmony and silence. Every natural phenomenon participates in this cosmic orchestra. Rivers provide rhythm, winds supply breath, birds contribute song, flowers release fragrance like invisible notes, while moonlight becomes the gentle illumination under which existence performs its eternal music. Such musical cosmology recalls both the Vedic conception of *Nāda Brahma* ("the universe as sound") and the Romantic belief in nature's hidden harmony. The poem also develops an important epistemological argument. Love is presented not merely as emotion but as knowledge. One understands the world only through love. Without affection, nature remains landscape; through love, it becomes living presence. This transformation reflects Martin Heidegger's insight that human beings inhabit rather than merely occupy the world. Mohanty's poetry similarly proposes that love enables authentic dwelling within existence. From the perspective of Rasa theory, the poem beautifully synthesizes *Śṛṅgāra*, *Adbhuta*, and *Śānta*. Romantic delight gradually evolves into wonder before dissolving into contemplative serenity. Such emotional progression exemplifies the maturity of Mohanty's poetic imagination, where every intense feeling ultimately seeks spiritual equilibrium. Translation criticism further reveals Dr. Sonali Sahu's accomplishment. Musicality represents one of the most difficult aspects of lyric translation. Yet the English version successfully preserves rhythmic continuity without sacrificing semantic precision. Consequently, the translated poem retains its lyrical vitality while becoming accessible to readers beyond Odia linguistic culture.



15. The Lone Woman of a Barren Earth

Among the anthology's most socially significant poems, **"The Lone Woman of a Barren Earth"** expands Mohanty's poetic vision beyond personal romance toward collective human experience. Here love encounters history, gender, suffering, and civilization. The solitary woman becomes an archetype of endurance. She embodies not merely individual loneliness but the accumulated grief of countless marginalized women whose sacrifices remain invisible within patriarchal societies. The barren earth functions simultaneously as physical landscape, emotional condition, historical reality, and spiritual metaphor. Barren soil signifies not merely infertility but the erosion of compassion, justice, tenderness, and communal responsibility. Against this desolate background, the lone woman persists with extraordinary dignity. She continues waiting, nurturing memory, protecting hope, and sustaining life despite overwhelming adversity. Feminist criticism reveals the remarkable complexity of Mohanty's representation. Unlike traditional literary portrayals that idealize women primarily through beauty or sacrifice, this poem foregrounds resilience. The woman becomes history's silent custodian. She carries civilization through her endurance rather than through public recognition. Mohanty therefore challenges patriarchal literary conventions by attributing cultural continuity to feminine perseverance. The poem also resonates strongly with eco-feminist thought. The exploitation of woman parallels the exploitation of nature. Both become barren through violence, neglect, and domination. Yet both retain regenerative potential. Rain may eventually revive the earth; compassion may restore human civilization. Thus ecological and gendered suffering become inseparable dimensions of a shared ethical crisis. Philosophically, the poem redefines heroism. Heroism no longer belongs exclusively to warriors or rulers. The lonely woman who continues loving despite abandonment emerges as the anthology's truest hero. Her quiet endurance surpasses spectacular acts of courage because it preserves humanity itself. Stylistically, Mohanty combines lyric tenderness with social critique without compromising either. The poem therefore exemplifies his ability to unite personal emotion and collective ethics within a single artistic framework.

16. Sometimes (Part I): The Poetics of Ephemeral Revelation

The sequence titled **"Sometimes"** marks a decisive shift in the anthology's emotional and philosophical

trajectory. Rather than constructing a single narrative, Mohanty presents a series of momentary illuminations. The adverb "sometimes" immediately introduces uncertainty, impermanence, and unpredictability. Love no longer appears as continuous emotional experience but as intermittent revelation. Meaning arrives unexpectedly, like lightning briefly illuminating an otherwise dark landscape. The first movement of the sequence explores the fragile nature of happiness. Joy appears suddenly and disappears before consciousness fully comprehends its presence. Yet this transience does not diminish its significance. On the contrary, impermanence intensifies beauty. Flowers bloom because they must fade; music moves us because it eventually falls silent; love becomes precious precisely because it resists permanence. Phenomenologically, the poem captures the fleeting moments through which human beings encounter transcendence. These experiences cannot be deliberately produced. They occur spontaneously—in moonlight, rain, silence, music, memory, or the unexpected glance of the beloved. Such moments resemble what James Joyce termed "epiphanies," where ordinary reality suddenly reveals extraordinary significance. The sequence also introduces an important philosophical insight that becomes increasingly central throughout the remainder of the anthology: permanence belongs not to external events but to inward transformation. The external moment vanishes; the consciousness awakened by that moment endures. Thus the poet privileges inner realization over empirical continuity. The restrained diction, subtle symbolism, and contemplative cadence make "Sometimes" one of the anthology's most sophisticated poetic experiments, demonstrating Mohanty's mastery of philosophical lyricism.

16. Sometimes (Part II): Memory as the Architecture of Love

In the subsequent movement of **"Sometimes,"** Dr. Phani Mohanty shifts from the transient experience of revelation to the enduring architecture of memory. If the earlier section demonstrates that love appears unexpectedly, the later movement argues that it survives through remembrance. Memory is not presented as a passive repository of the past but as an active creative force continually reconstructing emotional reality. The beloved does not disappear after physical absence; instead, she migrates into memory, where she acquires an even more profound and enduring presence. In this sense, Mohanty transforms memory into an alternative mode of existence. The remembered beloved often becomes more luminous



than the beloved physically encountered because memory distills experience into its emotional essence. From a phenomenological perspective, memory abolishes chronological time. Past, present, and future converge into a single emotional moment. The fragrance of a flower suddenly resurrects forgotten conversations; the evening breeze recalls vanished footsteps; a solitary bird evokes entire landscapes of intimacy. Such experiences demonstrate Henri Bergson's concept of *duration*, wherein consciousness preserves the past as a living component of present experience. Mohanty's poetic imagination similarly rejects mechanical chronology. Emotional time expands, contracts, and circles back upon itself according to the rhythms of remembrance. The recurring natural images—dew upon leaves, moonlight on silent rivers, fading blossoms, migrating clouds, and deserted pathways—serve not merely as picturesque scenery but as mnemonic symbols. Nature itself becomes the custodian of memory. Every landscape silently archives human affection. Thus the ecological world participates in preserving emotional history, reinforcing the anthology's persistent integration of human consciousness and natural existence. The poem also resonates with Marcel Proust's philosophy of involuntary memory. Emotional recollection is triggered not by deliberate effort but by accidental encounters with familiar sensations. Mohanty's lyricism captures precisely these involuntary awakenings, where forgotten emotions unexpectedly return with astonishing immediacy. Consequently, the poem suggests that love cannot be erased because memory remains woven into the fabric of everyday experience.

16. Sometimes (Part III): The Dialectics of Presence and Absence

The third movement of "**Sometimes**" develops one of the anthology's central philosophical paradoxes: absence frequently generates a more intense form of presence than physical proximity. Throughout this section, Mohanty repeatedly juxtaposes visibility with invisibility, sound with silence, meeting with separation, and certainty with longing. Such oppositions never resolve into fixed binaries; instead, they exist in dynamic reciprocity. Presence requires absence to reveal its depth, just as light acquires meaning only through darkness. Existential philosophy offers a compelling framework for understanding this dialectic. Human relationships are always incomplete because consciousness remains fundamentally open-ended. Yet Mohanty refuses existential pessimism.

Rather than lamenting incompleteness, he celebrates it as the condition that makes love endlessly renewable. If complete possession were possible, desire would cease, imagination would stagnate, and poetry itself would become unnecessary. Therefore, incompleteness becomes the creative source of lyric expression. The symbolic vocabulary of the poem reinforces this philosophical insight. Half-opened flowers, unfinished songs, broken mirrors, distant stars, incomplete letters, fading footprints, and interrupted conversations collectively signify a universe whose beauty depends upon incompleteness. Such imagery recalls Keats's concept of "negative capability," wherein the highest artistic achievement resides in remaining "in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason." Mohanty's poetry similarly inhabits uncertainty with extraordinary confidence. From the perspective of Indian aesthetics, this section exemplifies the subtle operation of **Dhvani**. Much of the poem's emotional significance lies not in explicit declaration but in suggestion. Silence repeatedly communicates more effectively than speech. The unsaid becomes aesthetically more powerful than the said. Such suggestiveness distinguishes Mohanty's mature lyricism from merely descriptive poetry.

16. Sometimes (Part IV): The Spiritualization of Love

The concluding movement of "**Sometimes**" completes the sequence's philosophical progression by elevating love from emotional experience to spiritual realization. The intermittent revelations explored in earlier sections gradually accumulate into enduring wisdom. Love ceases to function merely as personal attachment and becomes an ontological principle permeating all existence. The beloved is now encountered in dawn, dusk, prayer, music, rivers, stars, and silence alike. Every aspect of the universe becomes sacramental because it participates in the beloved's invisible presence. The imagery increasingly reflects Bhakti spirituality. The beloved resembles both Radha and Krishna, both devotee and deity, both seeker and sought. Such fluidity deliberately dissolves distinctions between sacred and secular love. Mohanty thereby recovers the classical Indian understanding that earthly affection may become the path toward spiritual illumination. Love is neither denied nor transcended; rather, it is deepened until it reveals its divine dimension. From an archetypal perspective, the beloved now embodies the Jungian Self, representing psychic wholeness rather than merely romantic



companionship. The speaker's inward journey culminates not in external union but in interior integration. The beloved has gradually become inseparable from the speaker's own awakened consciousness. The sequence concludes without dramatic climax. Instead, it achieves quiet contemplative equilibrium. This understated ending reflects Mohanty's conviction that genuine enlightenment rarely arrives through spectacular revelation. It emerges gradually through accumulated moments of tenderness, memory, waiting, silence, and self-surrender. Thus **"Sometimes"** functions as a microcosm of the entire anthology, encapsulating its movement from emotional immediacy toward metaphysical serenity.

17. The Time of Departure

"The Time of Departure" is one of the most philosophically mature poems in *Only in Love*, where separation is transformed from an emotional catastrophe into a spiritual initiation. Dr. Phani Mohanty presents departure not as an ending but as an inward journey toward self-realization. Every farewell becomes a silent ritual through which love sheds its possessiveness and attains permanence in memory. The poem's restrained emotional tone, recurring symbolism of fading light, silent pathways, and dissolving horizons elevates it beyond romantic melancholy into metaphysical contemplation. The beloved departs physically, yet emotionally becomes omnipresent, suggesting that authentic love transcends temporal and spatial limitations. Through this paradox, Mohanty beautifully illustrates the Indian philosophical conviction that detachment is not the negation of affection but its highest refinement. The poem ultimately celebrates the dignity of letting go, where renunciation itself becomes the deepest expression of enduring love.

18. What Feelings Stir

In **"What Feelings Stir,"** Mohanty explores the mysterious genesis of human emotions before they crystallize into language or conscious thought. The poem examines the invisible movements of the heart where love first awakens as intuition rather than declaration. Feelings emerge like the first breeze before the monsoon or the faint fragrance preceding the blossoming flower. Such imagery reflects the poet's extraordinary sensitivity to emotional subtlety. Psychologically, the poem reveals that love is not created by reason but discovered through spontaneous inward awakening. The repeated hesitation and

unfinished emotional movements embody the phenomenological experience of becoming aware of one's own heart. The poem's beauty lies precisely in its refusal to define emotion conclusively; instead, it allows readers to inhabit the fluid space between sensation and understanding. Mohanty thus transforms emotional uncertainty into poetic certainty, making the invisible rhythms of consciousness aesthetically perceptible.

19. Who Will Mend the Heart

"Who Will Mend the Heart" transforms the heart from a biological organ into a universal symbol of human vulnerability. The central question remains deliberately unanswered, emphasizing that emotional wounds rarely admit easy solutions. Rather than portraying heartbreak as merely romantic disappointment, Mohanty elevates it into an existential condition experienced by every human being confronting loss, loneliness, betrayal, or mortality. The broken heart becomes an emblem of fractured humanity itself. Nature silently participates in this suffering through fading flowers, deserted pathways, and melancholic winds, suggesting that emotional pain reverberates throughout existence. Yet beneath its sorrow, the poem preserves hope. Healing does not emerge through forgetting but through compassion, patience, and renewed openness to love. Mohanty's philosophical optimism prevents the poem from descending into despair, transforming suffering into an opportunity for emotional growth and spiritual resilience.

20. Since You Left

One of the anthology's most emotionally resonant poems, **"Since You Left"** portrays absence as a force capable of restructuring the entire universe. The beloved's departure affects not only the speaker but also nature itself. Morning loses its radiance, evening its serenity, birds their melodies, and flowers their fragrance. This remarkable extension of personal grief into cosmic experience demonstrates Mohanty's ecological imagination, where human emotions and natural rhythms remain inseparably interconnected. The poem illustrates that love fundamentally shapes perception; without the beloved, reality appears emotionally incomplete despite remaining physically unchanged. Memory gradually replaces physical presence, allowing absence to evolve into invisible companionship. Mohanty thereby demonstrates that authentic affection continues transforming consciousness long after separation, making



remembrance itself an enduring form of love. The poem's lyrical simplicity conceals profound philosophical reflections on loss, continuity, and emotional permanence.

21. Jealousy

Unlike conventional romantic literature that condemns jealousy as destructive passion, Mohanty approaches it with remarkable psychological empathy. "**Jealousy**" portrays this emotion as an inevitable consequence of profound attachment rather than moral failure. The speaker's jealousy arises not from possessiveness alone but from fear of losing emotional intimacy. Mohanty carefully reveals the subtle conflict between trust and insecurity, confidence and vulnerability, affection and anxiety. The poem thus becomes an inward psychological drama rather than a narrative of external conflict. Symbolically, jealousy resembles a passing cloud temporarily obscuring the sun of love without extinguishing its light. Such balanced treatment demonstrates the poet's emotional maturity. Instead of idealizing love as free from contradiction, he acknowledges that genuine intimacy inevitably exposes human fragility. Jealousy therefore becomes another stage in love's ongoing process of self-understanding.

22. Vision within Vision

"**Vision within Vision**" stands among the anthology's most philosophically sophisticated poems. Mohanty investigates successive layers of perception, suggesting that external beauty merely reflects deeper realities concealed within consciousness. The beloved gradually transforms from visible presence into inward illumination, emphasizing that true vision begins where ordinary sight ends. This mystical movement recalls both Upanishadic introspection and phenomenological philosophy, wherein reality discloses itself progressively through awakened awareness. Mirrors, dreams, moonlight, silence, and memory function as symbolic gateways leading beyond material perception toward spiritual insight. The title itself encapsulates the poem's central paradox: every visible reality contains another invisible reality awaiting discovery. Mohanty's restrained symbolism allows readers to experience this unfolding rather than merely understand it intellectually. Consequently, the poem becomes an extraordinary meditation on love as a mode of seeing rather than merely feeling.

23. Close Enough to Feel

In "**Close Enough to Feel**," Mohanty brilliantly challenges conventional assumptions regarding intimacy. Physical proximity alone cannot guarantee emotional closeness, while genuine affection may flourish across enormous distances. The poem celebrates subtle human experiences—a shared silence, a fleeting glance, the warmth of breath, the fragrance of presence—as deeper expressions of intimacy than spoken declarations. Phenomenologically, it demonstrates that love is experienced through heightened awareness rather than measurable distance. The beloved's nearness awakens extraordinary sensitivity toward otherwise unnoticed details, transforming ordinary existence into profound emotional revelation. Stylistically, Mohanty employs minimal language with exceptional precision, allowing emotional resonance to emerge naturally. The poem quietly affirms that authentic love requires attentiveness more than possession, perception more than proximity, and inward receptivity more than physical contact.

24. Riverbank

The riverbank in this remarkable poem becomes an archetypal meeting point between permanence and change, memory and time, hope and inevitability. The continuously flowing river symbolizes existence itself, while the stationary bank represents the human desire to preserve fleeting emotional experiences. Mohanty masterfully integrates ecological imagery with philosophical reflection, demonstrating that both nature and human life exist within perpetual movement. Lovers, like rivers, continue flowing toward unknown destinations, while memory attempts to hold transient moments against the relentless current of time. The riverbank consequently becomes a contemplative space where emotional experience acquires metaphysical significance. The poem reflects Heraclitean notions of perpetual flux while simultaneously resonating with Indian philosophical understandings of life's cyclical continuity. Nature becomes both witness and participant in humanity's emotional evolution.

25. Hermitage

"**Hermitage**" redefines solitude by rejecting the false opposition between renunciation and love. Mohanty's hermitage is not an escape from human affection but a sanctuary where love becomes purified of ego, attachment, and worldly distraction. Silence functions



as spiritual discipline rather than emptiness. The ascetic landscape symbolizes inward consciousness seeking clarity through contemplation. Yet the beloved remains mysteriously present within this solitude, suggesting that authentic love survives even the most profound external withdrawal. Philosophically, the poem synthesizes Bhakti devotion, Vedantic introspection, and Romantic interiority into a unified poetic vision. Mohanty proposes that genuine companionship ultimately requires inward completeness. Thus the hermitage becomes not a place of abandonment but the birthplace of mature, selfless affection capable of embracing the entire world through spiritual expansion.

26. Will You Go Once?

The emotional power of **"Will You Go Once?"** arises from its extraordinary humility. Rather than demanding permanence or dramatic reunion, the speaker requests only a single final encounter. This modest appeal paradoxically intensifies the poem's emotional depth. The possibility of one last meeting becomes symbolic of humanity's universal longing for reconciliation before irreversible separation. Mohanty deliberately leaves the response uncertain, preserving the fragile tension between hope and resignation. Every natural image—twilight, fading blossoms, quiet pathways, lingering fragrance—reinforces the atmosphere of suspended expectation. The poem beautifully demonstrates that love often expresses itself most profoundly through restraint rather than emotional excess. Its quiet dignity transforms personal yearning into universal human experience, revealing Mohanty's exceptional mastery of lyrical understatement.

27. Enchantress

In **"Enchantress,"** Dr. Phani Mohanty elevates the beloved beyond the conventional romantic heroine and transforms her into an archetypal feminine presence whose beauty transcends corporeal attraction. She is an enchantress not because she seduces the senses but because she awakens dormant dimensions of consciousness. Her charm lies in her capacity to illuminate the inner world of the lover, turning ordinary existence into poetic revelation. Mythologically, she recalls Mohini, Radha, and the eternal muse, while psychologically she represents the anima that guides the individual toward spiritual wholeness. The poem skillfully interweaves sensuous imagery with metaphysical symbolism, suggesting that authentic beauty is fundamentally transformative.

Through restrained lyricism and luminous imagery, Mohanty presents enchantment as an awakening of the soul rather than a temptation of the body.

28. In A Crowd

"In A Crowd" is a profound meditation on modern alienation and existential loneliness. Surrounded by innumerable faces, the speaker remains emotionally isolated because the one presence that gives meaning to existence is absent. Mohanty subtly critiques contemporary civilization, where physical proximity often conceals spiritual estrangement. The crowd symbolizes the anonymity of modern life, reducing human relationships to superficial encounters devoid of emotional intimacy. Yet the poem is not merely social criticism; it is also an exploration of love's singularity. Genuine affection cannot be replaced by collective companionship, for one beloved outweighs an entire multitude. Through minimalist diction and evocative symbolism, the poet demonstrates that loneliness originates not from solitude but from the absence of authentic emotional communion. The poem thus becomes an eloquent reflection on individuality, memory, and the irreplaceable uniqueness of love.

29. One Day At Night

The paradoxical title **"One Day At Night"** immediately establishes the poem's philosophical orientation. Mohanty deliberately inverts ordinary temporal logic, suggesting that the deepest truths of existence become visible only when external illumination disappears. Night functions not as darkness but as a sacred interval of introspection where dreams, memory, longing, and spiritual perception awaken. The poem explores the unconscious dimensions of love, revealing that emotional authenticity frequently emerges during silence rather than activity. Moonlight, stars, and nocturnal stillness become symbols of hidden wisdom inaccessible to daytime rationality. Mohanty's contemplative rhythm reinforces the meditative atmosphere, allowing readers to experience the gradual unfolding of inward consciousness. The poem ultimately affirms that love reaches its highest intensity when external distractions dissolve into reflective solitude.

30. Today, She Arrives

"Today, She Arrives" celebrates arrival not merely as physical reunion but as emotional resurrection. The beloved's appearance revitalizes the entire universe, transforming barren landscapes into vibrant expressions of hope and renewal. Mohanty masterfully



employs spring imagery, blossoming flowers, singing birds, fresh winds, and radiant sunlight to externalize the speaker's inward joy. Nature itself appears to participate in the beloved's arrival, reinforcing the anthology's persistent ecological imagination. Yet beneath its apparent optimism lies a deeper philosophical insight: true arrival occurs within consciousness. The beloved's presence restores forgotten possibilities of tenderness, compassion, and spiritual vitality. Thus reunion becomes less an external event than an inward awakening. The poem beautifully demonstrates that love possesses regenerative power capable of renewing both individual existence and the surrounding world.

31. Who Are You?

In **"Who Are You?"** Mohanty transforms a seemingly simple question into a profound metaphysical inquiry concerning identity and transcendence. The beloved continually eludes every attempt at definition, appearing successively as woman, memory, goddess, fragrance, dream, silence, and cosmic presence. This fluidity suggests that authentic love continually reveals new dimensions of the beloved, rendering complete knowledge impossible. Philosophically, the poem recalls both Upanishadic inquiries into ultimate reality and existential explorations of human identity. Every answer generates further questions, emphasizing the inexhaustibility of both love and personhood. Stylistically, the poem relies upon repetition and symbolic accumulation, gradually expanding the beloved from individual existence into universal consciousness. Mohanty thus portrays love as an endless process of discovery rather than final possession or certainty.

32. Devil

The first **"Devil"** poem marks a striking departure from the anthology's predominantly lyrical atmosphere by confronting the darker regions of human consciousness. Mohanty's devil is neither theological nor supernatural; instead, it symbolizes the destructive impulses residing within every individual—ego, possessiveness, greed, jealousy, pride, and emotional corruption. Evil emerges not as an external force but as inward fragmentation separating the self from compassion. The poem's psychological realism recalls both existential philosophy and modern depth psychology, where the greatest battles occur within consciousness itself. Symbolically, the devil represents everything that transforms love into domination. Through sharp contrasts between light and darkness,

tenderness and violence, Mohanty exposes the ethical responsibility inherent in authentic affection. Love becomes meaningful only through continual resistance to one's own inner darkness.

33. Devil (1)

In **"Devil (1)"**, Mohanty deepens the psychological complexity introduced in the preceding poem by revealing how evil often disguises itself beneath socially acceptable emotions. Pride masquerades as dignity, possessiveness as devotion, jealousy as love, and ambition as aspiration. Such subtle moral inversions make the devil increasingly difficult to recognize. The poem therefore shifts from symbolic confrontation toward ethical introspection. Readers are compelled to examine their own motivations rather than condemn external adversaries. Mohanty's philosophical insight lies in demonstrating that corruption rarely appears dramatically; instead, it gradually infiltrates ordinary emotional life. Stylistically, the poem's restrained language heightens its moral seriousness. The devil becomes not an extraordinary monster but an unnoticed psychological tendency threatening every intimate relationship.

34. Devil (2)

The concluding movement of the **"Devil"** sequence resolves its ethical inquiry by proposing love as humanity's only authentic means of redemption. Mohanty avoids simplistic moral triumphalism; the devil is not annihilated but continually confronted through compassion, humility, forgiveness, and self-awareness. Evil remains a permanent possibility within human consciousness, yet love possesses equal capacity for renewal. The poem therefore balances realism with hope. Symbolically, darkness yields gradually before dawn, suggesting that spiritual transformation occurs incrementally rather than instantaneously. The trilogy ultimately functions as one of the anthology's strongest philosophical statements, affirming that genuine love requires ethical vigilance as much as emotional intensity. Through this conclusion, Mohanty elevates romantic affection into moral discipline and spiritual practice.

35. Once Again, My Beloved

"Once Again, My Beloved" beautifully explores the recurring human desire for emotional renewal. The repeated longing to meet the beloved again symbolizes more than reunion; it represents the perennial hope that love can continually regenerate itself despite time, separation, disappointment, and suffering. Mohanty



presents memory not as nostalgic imprisonment but as creative possibility. Every remembered encounter prepares consciousness for future transformation. The poem's gentle rhythm and recurring motifs of returning seasons, familiar pathways, and recurring blossoms reinforce its cyclical philosophy of existence. Love, like nature, continually renews itself without losing continuity. The poem's emotional restraint prevents sentimentality, allowing quiet hope to emerge naturally from lived experience. It becomes a lyrical affirmation of humanity's enduring capacity to begin again through affection.

36. Beggar Woman

Among the anthology's most socially conscious poems, "**Beggar Woman**" significantly expands Mohanty's understanding of love beyond personal relationships into universal compassion. The anonymous woman becomes an emblem of neglected humanity, exposing social inequality, indifference, and invisible suffering. Yet Mohanty refuses to reduce her to an object of pity. Instead, she possesses quiet dignity that challenges the moral complacency of society itself. The poem implicitly questions who is truly impoverished—the woman lacking material wealth or the civilization lacking compassion. Eco-social imagery and understated realism combine with lyrical sensitivity to create profound ethical resonance. Love here assumes its broadest humanistic meaning, demanding empathy toward every marginalized life. The poem therefore transforms individual charity into an existential responsibility rooted in shared human dignity.

37. Bisakha

In "**Bisakha**," Dr. Phani Mohanty creates a lyrical portrait in which the individual gradually transcends personal identity and becomes a symbol of grace, compassion, and spiritual refinement. The title evokes both historical-cultural associations and seasonal renewal, allowing the figure of Bisakha to function simultaneously as woman, memory, and civilizational ideal. She radiates an inner luminosity that transforms the emotional landscape of the speaker. Mohanty deliberately avoids excessive physical description, emphasizing instead the invisible virtues that constitute enduring beauty. Her silence becomes eloquence, her humility strength, and her compassion a redemptive force capable of healing fractured relationships. Philosophically, the poem suggests that true beauty arises not from outward appearance but from ethical radiance. Through elegant simplicity, Mohanty

presents Bisakha as an embodiment of humanity's finest spiritual possibilities.

38. Beloved

"**Beloved**" may be regarded as one of the emotional nuclei of *Only in Love*, for here the beloved assumes universal symbolic significance. She is no longer merely the object of romantic affection but the source of artistic inspiration, spiritual awakening, emotional equilibrium, and existential purpose. Mohanty dissolves the boundaries separating woman, muse, goddess, memory, and nature, allowing them to converge into a single archetypal presence. Every image—flowers, rivers, moonlight, fragrance, dawn—acquires meaning through her existence. The poem reflects the Platonic idea that earthly beauty leads the soul toward higher realities while simultaneously echoing the Bhakti tradition, where the beloved mediates divine experience. Richly symbolic yet emotionally transparent, the poem reveals Mohanty's extraordinary ability to unite intimacy with universality.

39. The Season and Its Absence

In "**The Season and Its Absence**," Mohanty constructs a profound contrast between external abundance and inward emptiness. Nature continues its cyclical renewal, yet emotional barrenness renders every season incomplete. Spring blossoms without joy, rain falls without fulfillment, and autumn arrives without contemplative serenity. The poem thereby demonstrates that human consciousness ultimately determines the meaning of the natural world. Ecocritically, it illustrates the reciprocal relationship between emotional life and environmental perception. Philosophically, the poem recalls existential reflections on meaning, arguing that objective reality alone cannot generate fulfillment. Only love animates existence with significance. Through restrained symbolism and subtle seasonal imagery, Mohanty transforms ordinary climatic change into a meditation on emotional presence, absence, and the human search for completeness.

40. In Thirteen Days

"**In Thirteen Days**" offers a remarkably subtle exploration of subjective time. Chronological duration becomes psychologically elastic as thirteen ordinary days expand into what seems an eternity under the pressure of longing. Mohanty demonstrates that emotional experience transforms temporal perception more profoundly than clocks or calendars ever can.



Every passing day accumulates expectation, uncertainty, remembrance, and hope, intensifying rather than diminishing desire. The poem reflects Henri Bergson's philosophical notion of *durée*, wherein lived time differs fundamentally from measurable time. Nature silently accompanies this emotional waiting through recurring dawns, evenings, changing skies, and shifting seasons. Instead of narrating events, the poem examines consciousness itself as it inhabits anticipation. It beautifully reveals that love measures time not numerically but emotionally.

41. Madness

In "**Madness**," Mohanty reclaims one of literature's oldest paradoxes by portraying love as a creative form of divine insanity rather than psychological disorder. The poem suggests that society frequently mistakes profound emotional authenticity for irrationality because genuine love refuses the calculations of ordinary logic. Madness becomes symbolic of complete self-surrender, imaginative freedom, and spiritual intensity. Yet Mohanty carefully distinguishes sacred passion from destructive obsession. His lover remains ethically grounded even while emotionally overwhelmed. Literary echoes of Radha's divine longing, Meera's ecstatic devotion, and Shakespeare's celebration of transcendent love enrich the poem's philosophical texture. Through lyrical paradox, Mohanty argues that the highest wisdom occasionally appears foolish within a world governed by material reason and emotional restraint.

42. In This Midnight Hour

"**In This Midnight Hour**" transforms midnight into a sacred temporal threshold where external silence awakens inward revelation. Darkness no longer symbolizes fear but contemplative illumination. Freed from the distractions of ordinary existence, the speaker enters an intimate dialogue with memory, longing, and the invisible presence of the beloved. Moonlight, stillness, distant winds, and solitary stars become symbols of metaphysical awareness rather than physical scenery. Mohanty's nocturnal imagination recalls mystical traditions across cultures, where night becomes the preferred landscape of spiritual encounter. Stylistically, the poem unfolds with meditative calm, allowing silence itself to communicate emotional depth. The midnight hour ultimately emerges as the privileged moment when love transcends speech and enters the realm of contemplative consciousness.

43. While Leaving Home

In "**While Leaving Home**," departure acquires multiple symbolic dimensions extending far beyond geographical movement. Home represents childhood, innocence, familial affection, cultural roots, and psychological security. To leave home therefore means confronting the uncertainties of adulthood, individuality, and existential independence. Mohanty portrays this transition with remarkable emotional restraint, avoiding sentimental nostalgia while acknowledging the irreversible transformations produced by time. The familiar landscape gradually recedes into memory, becoming increasingly sacred through distance. The poem also reflects broader cultural realities of migration, displacement, and emotional exile experienced within modern society. Ultimately, Mohanty suggests that although one may physically leave home, its emotional architecture continues shaping identity throughout life. Memory thus becomes the permanent homeland of the human heart.

44. The Passionate Lover

"**The Passionate Lover**" redefines passion as disciplined intensity rather than uncontrolled desire. Mohanty's lover is emotionally ardent yet spiritually composed, demonstrating that genuine love requires ethical responsibility alongside emotional depth. Passion becomes a creative force inspiring sacrifice, patience, humility, and unwavering commitment rather than impulsive gratification. Philosophically, the poem harmonizes eros with agape, sensual attraction with spiritual devotion. Symbolic imagery of fire, fragrance, blossoming flowers, and flowing rivers illustrates passion's dynamic yet life-giving nature. Unlike conventional romantic poetry celebrating emotional excess, Mohanty emphasizes inward refinement. True passion purifies rather than consumes the individual. Consequently, the lover emerges as a figure of remarkable psychological maturity whose emotional intensity continually evolves toward compassionate self-transcendence.

45. The Sacred Boundary

Among the anthology's most ethically profound poems, "**The Sacred Boundary**" argues that authentic love flourishes not through limitless possession but through reverence, restraint, and mutual respect. Boundaries here do not signify emotional distance; instead, they preserve the dignity and individuality of both lovers. Mohanty challenges possessive conceptions of intimacy by presenting love as freedom



rather than ownership. Philosophically, the poem resonates with Martin Buber's concept of the "I-Thou" relationship, wherein genuine encounter honors the other's irreducible uniqueness. The sacred boundary thus becomes the invisible space where affection matures into trust. Through minimalist diction and symbolic precision, Mohanty demonstrates that ethical restraint constitutes one of love's highest expressions, transforming intimacy into a form of spiritual responsibility.

46. Will Go, But!

"Will Go, But!" captures the emotional complexity of reluctant departure with extraordinary subtlety. The speaker outwardly accepts the necessity of leaving while inwardly remaining inseparable from the beloved. The unfinished exclamation in the title itself becomes the poem's governing metaphor, expressing hesitation, incompleteness, and emotional suspension. Mohanty masterfully portrays the psychological conflict between duty and desire, movement and attachment, external action and inward stillness. Every step away paradoxically deepens emotional proximity, illustrating that love frequently intensifies through separation. Symbolic twilight imagery, lingering fragrance, and silent pathways reinforce the atmosphere of unresolved longing. Rather than concluding decisively, the poem deliberately preserves ambiguity, affirming that authentic love resists definitive endings because emotional departure is never entirely possible.

47. The Hope of Baitarani

In **"The Hope of Baitarani,"** Dr. Phani Mohanty masterfully reinterprets one of Hindu mythology's most profound symbols. Traditionally, the Baitarani River separates earthly existence from the afterlife, representing the soul's ultimate passage toward liberation. Mohanty transforms this mythic river into an existential metaphor for hope itself. Love becomes the invisible bridge enabling human beings to cross the turbulent waters of suffering, despair, and mortality. The poem suggests that salvation is not merely a religious promise but an emotional reality made possible through compassion and selfless affection. The flowing river symbolizes the relentless movement of time, while hope appears as the unwavering faith that love transcends death and separation. By harmonizing mythology with modern existential concerns, Mohanty elevates the poem into a universal meditation on faith, redemption, and the enduring resilience of the human spirit.

48. When Will You Return

"When Will You Return" is among the anthology's most poignant explorations of waiting. Rather than portraying anticipation as passive suffering, Mohanty transforms it into an active spiritual discipline sustained by unwavering hope. Every changing season, every sunrise, every evening breeze, and every blossoming flower silently asks the same unanswered question. Nature itself becomes a participant in the speaker's expectation, illustrating the profound interconnectedness between emotional life and the natural world. The beloved's delayed return acquires symbolic significance, representing humanity's perpetual search for fulfillment, certainty, and transcendence. The poem's emotional restraint intensifies its lyrical beauty, while its open-ended structure preserves the authenticity of longing. Mohanty demonstrates that waiting, when illuminated by love, becomes not emptiness but an expression of enduring faith in human relationships.

49. Memory

In **"Memory,"** Mohanty presents remembrance not as nostalgic recollection but as a creative force continually shaping present consciousness. Memory emerges as an alternative mode of existence in which the beloved remains emotionally alive despite physical absence. The past does not disappear; rather, it continually interacts with the present through fragrance, music, landscapes, familiar pathways, and fleeting moments of recognition. Philosophically, the poem resonates with Bergson's concept of duration, where lived experience transcends chronological time. Every remembered encounter becomes spiritually regenerative, preserving love against the erosions of mortality. Mohanty's delicate imagery transforms memory into an invisible sanctuary where emotional truth remains untouched by temporal change. The poem ultimately suggests that authentic love survives not because time is defeated but because remembrance continually recreates emotional presence.

50. Canvas

"Canvas" brilliantly employs artistic creation as an extended metaphor for human consciousness. The speaker imagines life itself as an unfinished canvas upon which love continually paints new meanings. The beloved functions simultaneously as artist, inspiration, and the very color that transforms emptiness into beauty. Every emotional experience adds another stroke to the evolving portrait of existence. Mohanty



subtly suggests that identity is never fixed but continually recreated through affection, memory, suffering, and hope. The blank canvas symbolizes infinite possibility, while artistic creation becomes analogous to spiritual growth. Stylistically, the poem reveals the poet's remarkable ability to merge visual imagery with philosophical reflection. It celebrates imagination as a transformative force through which love continually reshapes both the self and the surrounding world.

51. Melancholy

Far from treating melancholy as emotional weakness, Mohanty presents it in "**Melancholy**" as a profound condition of reflective consciousness. Sorrow becomes the silent companion of wisdom, deepening rather than diminishing one's understanding of existence. The poem distinguishes melancholy from despair; it is contemplative rather than destructive, creative rather than paralyzing. Through subdued imagery of twilight, fading blossoms, quiet rain, and solitary pathways, Mohanty constructs an atmosphere where sadness becomes aesthetically beautiful. The poem recalls Romantic and Symbolist traditions while remaining firmly rooted in Indian contemplative sensibility. Emotional pain is not rejected but embraced as an essential dimension of human maturity. Ultimately, melancholy appears as the shadow that enables the full appreciation of joy, revealing life's paradoxical harmony.

52. Set No Terms

"**Set No Terms**" articulates one of the anthology's most powerful ethical principles: genuine love cannot flourish under conditions, calculations, or expectations. Mohanty rejects every contractual understanding of affection, arguing instead that authentic love exists only through unconditional acceptance. The poem's simplicity conceals profound philosophical depth, recalling both Bhakti devotion and Martin Buber's philosophy of authentic encounter. Love is portrayed not as exchange but as gift, not as possession but as surrender. Every attempt to impose terms diminishes emotional freedom and transforms intimacy into negotiation. The restrained language enhances the universality of its message. In a contemporary world increasingly governed by transactional relationships, Mohanty's poem becomes a timeless affirmation that love attains its highest dignity only when liberated from the logic of reward and expectation.

53. Devi

In "**Devi**," Mohanty elevates woman into the realm of the sacred without losing her human intimacy. The feminine figure becomes simultaneously mother, beloved, goddess, creator, and source of spiritual illumination. Drawing upon the Indian concept of **Shakti**, the poem presents feminine energy as the sustaining principle of both individual life and cosmic existence. Yet this divinity remains accessible through tenderness, compassion, and everyday human relationships. Mohanty avoids abstract theological discourse by expressing sacredness through lyrical simplicity and emotionally resonant imagery. Flowers, light, rivers, and celestial radiance become symbolic extensions of feminine grace. The poem challenges reductive representations of women by emphasizing their ethical, creative, and spiritual authority. It thus celebrates the sacred feminine as the living foundation of love, culture, and civilization.

54. Solitary in the Emerald Woods

"**Solitary in the Emerald Woods**" transforms the forest into a symbolic landscape of inward exploration. The emerald woods represent the fertile depths of consciousness where solitude becomes an opportunity for self-discovery rather than loneliness. Nature functions as silent companion, teacher, and spiritual refuge, enabling the speaker to encounter dimensions of the self obscured by worldly distractions. Mohanty's ecological imagination reaches remarkable maturity here, presenting forests as living participants in human emotional evolution. The lush greenery symbolizes renewal, while solitude becomes the necessary condition for authentic communion with both nature and the beloved. Philosophically, the poem harmonizes Romantic reverence for nature with Indian contemplative traditions, suggesting that external wilderness ultimately mirrors the unexplored interior landscape of the human soul.

55. Alaka Sanyal

Unlike purely biographical portraiture, "**Alaka Sanyal**" transforms its titular figure into a symbol of intellectual elegance, emotional refinement, and cultural sophistication. Mohanty portrays her less as an individual personality than as an embodiment of grace enriched by wisdom and compassion. The poem celebrates qualities that transcend physical beauty—gentleness, integrity, sensitivity, and moral courage. Through restrained characterization and suggestive symbolism, Alaka emerges as a representative of enlightened femininity whose influence extends far



beyond personal relationships. Her presence inspires ethical introspection and aesthetic appreciation simultaneously. Mohanty, thus, demonstrates that literature possesses the power to universalize individual lives, allowing personal identity to become an enduring cultural ideal grounded in humanity's highest virtues. Here, **the poem is a continuity-cum-synthesis** or we may call it a **happy accident** of *Alaka Sanyal* (Feb., 1947) originally written by Sachhidananda Routray in the shadow of a famous Bengali poem *Banalata Sen* (Dec., 1935) written by Jibanananda Das and *Alaka Sanyal* (April, 1954) written by the great modern Odia poet Guruprasad Mohanty after Routray to his answer.

56. Your Graceful Body

In "**Your Graceful Body**," Mohanty approaches physical beauty with extraordinary aesthetic restraint and philosophical sophistication. The human body is neither objectified nor merely sensual; instead, it is celebrated as the visible manifestation of invisible harmony. Grace originates not from external form alone but from the inner radiance of consciousness expressed through movement, gesture, and presence. The poem recalls classical Indian aesthetics, where bodily beauty reflects spiritual balance rather than physical perfection. Every image remains dignified, avoiding erotic excess while preserving emotional intimacy. The beloved's body becomes sacred architecture through which love perceives the unity of form and spirit. Mohanty thereby redefines corporeal beauty as an artistic and ethical expression of inward completeness rather than superficial attractiveness.

57. Body

In "**Body**," Dr. Phani Mohanty offers a profound philosophical meditation on the relationship between corporeality and consciousness. The body is neither celebrated merely as an object of beauty nor dismissed as an obstacle to spirituality. Instead, it becomes the sacred dwelling of human experience, memory, affection, suffering, and transcendence. The poem reflects the Upanishadic understanding that the body serves as the visible instrument through which the invisible soul encounters the world. Every heartbeat, touch, and gesture becomes an expression of emotional truth. Mohanty rejects the traditional dualism separating body and spirit, proposing instead their essential unity. His restrained lyricism elevates the physical form into a living symbol of divine creativity, suggesting that love sanctifies the body by revealing its hidden spiritual significance.

58. The First Evidence

"**The First Evidence**" delicately examines the earliest manifestations of love before it is consciously acknowledged. Mohanty suggests that affection first reveals itself through imperceptible transformations in perception rather than explicit declarations. A familiar landscape suddenly appears radiant, ordinary silence becomes eloquent, and insignificant moments acquire extraordinary emotional depth. The beloved leaves subtle traces upon consciousness long before language recognizes their significance. Psychologically, the poem brilliantly captures the unconscious emergence of love as an intuitive rather than rational experience. The title itself carries philosophical resonance, implying that love is gradually discovered through inward evidence rather than external proof. Mohanty's nuanced symbolism and understated emotional tone make the poem a remarkable study of the invisible beginnings of human attachment.

59. Sheltered in Safety

In "**Sheltered in Safety**," Mohanty redefines security as an emotional rather than material condition. The speaker discovers genuine refuge not in walls, possessions, or social structures but in the compassionate presence of the beloved. Love creates an invisible sanctuary where fear, uncertainty, and loneliness lose their destructive power. Symbolically, shelter represents trust, while safety signifies spiritual confidence born of authentic companionship. The poem quietly critiques modern civilization's dependence upon external forms of protection, suggesting that emotional integrity provides the deepest human security. Through gentle imagery of home, shade, quiet rain, and protective embrace, Mohanty constructs an atmosphere of serenity. The poem ultimately affirms that love itself is humanity's most enduring refuge against the uncertainties of existence.

60. After So Many Years

"**After So Many Years**" is a lyrical reflection on the remarkable endurance of genuine affection across the passage of time. Mohanty rejects the common assumption that memory inevitably fades with temporal distance. Instead, he portrays love as a living presence that matures through absence, silence, and recollection. Reunion after many years becomes less a recovery of the past than a rediscovery of emotional truth preserved within memory. Every wrinkle of time enriches rather than diminishes the relationship,



demonstrating that authentic affection evolves continuously without losing its essential purity. The poem's quiet nostalgia avoids sentimentality because it remains grounded in philosophical acceptance. Time appears not as an enemy of love but as the very medium through which love reveals its permanence.

61. Termite Beneath the Tree

Among the anthology's most powerful symbolic poems, "**Termite Beneath the Tree**" employs natural imagery to expose the invisible forces gradually destroying human relationships and moral values. The magnificent tree represents civilization, family, love, and ethical integrity, while the hidden termite symbolizes jealousy, selfishness, dishonesty, suspicion, and emotional neglect. Mohanty warns that external appearances often conceal inward decay, making silent corruption more dangerous than open conflict. The ecological metaphor acquires profound social significance, suggesting that civilizations collapse not through spectacular disasters but through unnoticed moral erosion. Stylistically, the poem demonstrates Mohanty's exceptional symbolic economy, allowing a single natural image to communicate complex psychological, ethical, and philosophical insights with remarkable artistic precision.

62. Queen

In "**Queen**," Mohanty re-imagines sovereignty through emotional rather than political authority. The queen does not rule through domination, wealth, or external power but through compassion, dignity, wisdom, and moral grace. Her authority originates from the capacity to nurture, forgive, inspire, and preserve harmony. The poem subtly subverts patriarchal conceptions of power by presenting feminine leadership as ethical rather than coercive. Symbolically, the queen embodies the ideal balance between strength and tenderness, majesty and humility. Mohanty's lyrical language elevates her beyond individual identity into an archetype of enlightened humanity. Through this poetic portrait, he affirms that civilization ultimately depends not upon force but upon the quiet sovereignty of compassion and emotional intelligence.

63. Love

"**Love**" may justifiably be regarded as the philosophical manifesto of the entire anthology. Here Mohanty gathers the central ideas scattered throughout the preceding poems and synthesizes them into a

comprehensive vision of love as the fundamental principle of existence. Love is presented as creation, sacrifice, memory, forgiveness, beauty, compassion, and transcendence simultaneously. It dissolves divisions between self and other, body and soul, humanity and nature, temporal life and spiritual eternity. Philosophically, the poem harmonizes Bhakti devotion, Vedantic unity, and universal humanism into an integrated worldview. Stylistically, its remarkable simplicity conceals immense conceptual richness. Rather than defining love abstractly, Mohanty allows symbolic imagery to reveal its transformative power. The poem stands as one of the anthology's greatest artistic and philosophical achievements.

64. My Beloved

In "**My Beloved**," the beloved reaches her fullest symbolic realization within the anthology. She is no longer merely an individual woman but the living embodiment of beauty, compassion, memory, inspiration, and cosmic harmony. Mohanty deliberately dissolves distinctions between personal affection and universal consciousness, allowing the beloved to become simultaneously intimate and infinite. Every image associated with her—flowers, rivers, moonlight, fragrance, dawn, silence—acquires metaphysical resonance. Psychologically, the beloved functions as the speaker's deepest self, while spiritually she becomes the bridge toward transcendence. The poem beautifully synthesizes romantic lyricism with philosophical meditation, illustrating Mohanty's extraordinary ability to elevate personal experience into universal truth. It stands among the anthology's most emotionally luminous compositions.

65. Devi

The second "**Devi**" poem extends and deepens the anthology's exploration of the sacred feminine. Whereas the earlier poem emphasized divine grace, this composition foregrounds feminine creative energy as the sustaining principle of both individual life and cosmic existence. Mohanty draws implicitly upon the Indian concept of **Shakti**, portraying woman as the inexhaustible source of compassion, creativity, endurance, and spiritual illumination. Yet the poem avoids theological abstraction by grounding divinity within everyday tenderness and emotional generosity. Symbolic imagery of light, rivers, flowering trees, and celestial radiance reinforces the sacred atmosphere. Mohanty ultimately suggests that the feminine principle is indispensable for the moral and cultural survival of humanity. The poem thus celebrates



woman not merely as beloved but as the eternal creative force animating the universe.

66. Enraptured by Her Love

The concluding poem, "**Enraptured by Her Love**," provides a deeply satisfying culmination to the philosophical and emotional journey of *Only in Love*. The speaker no longer struggles with absence, jealousy, uncertainty, or longing. Instead, he inhabits a state of contemplative fulfillment where love itself becomes the ultimate mode of existence. Individual desire gradually dissolves into spiritual serenity, demonstrating that genuine love culminates not in possession but in inward transformation. The beloved becomes indistinguishable from the speaker's awakened consciousness, completing the anthology's movement from external romance toward metaphysical realization. Stylistically, the poem achieves extraordinary simplicity, allowing emotional clarity to replace rhetorical intensity. It concludes the collection with an atmosphere of peace, gratitude, and transcendence, affirming Mohanty's central conviction that love is not merely one human emotion but the highest expression of human consciousness itself.

XIII. CONCLUDING PERSPECTIVE

Poems 1–16

Taken together, the opening sixteen poems establish the emotional, philosophical, and symbolic foundations upon which the entire architecture of *Only in Love* is constructed. These poems introduce love not as a transient romantic emotion but as an ontological principle that transforms perception, memory, identity, and spiritual consciousness. The progression is deliberate and carefully orchestrated: **Ahalya (1)** reinterprets myth as emotional awakening; **Take from Me Whatever You Desire (2)** celebrates sacrificial love; **Rutambara (3)** elevates the feminine into cosmic wisdom; **Come Home (4)** transforms home into the geography of the heart; **The Lonely Forest (5)** explores solitude as spiritual preparation; **My Heart Is Still There (6)** locates identity within memory; **The Smell of the Soil (7)** reconnects love with native culture and ecological belonging; **Prajñāpāramitā (8)** unites compassion with transcendental wisdom; **Bhairavī (9)** introduces sacred feminine energy; **Where Are You? (10)** converts absence into metaphysical presence; **Not Now (11)** teaches patience as emotional discipline; **Song of Love (12)** defines love as the music of existence; **The Lone Woman of a Barren Earth (13)** expands affection into ethical humanism; and the four-part sequence **Sometimes**

(14–16) gradually transforms fleeting emotional experiences into enduring spiritual realization. Consequently, the opening section functions as the philosophical prologue of the anthology, preparing readers for the increasingly complex psychological, symbolic, and metaphysical explorations that follow.

Poems 17–26

Taken together, poems 17–26 deepen the anthology's psychological landscape by shifting attention from the initial discovery of love toward its inner trials, emotional maturation, and contemplative refinement. Here love encounters separation, uncertainty, waiting, jealousy, inward vision, solitude, and renunciation without losing its essential vitality. The progression unfolds with remarkable coherence: **The Time of Departure (17)** transforms farewell into spiritual initiation; **What Feelings Stir (18)** investigates the mysterious birth of emotion; **Who Will Mend the Heart (19)** reflects upon emotional vulnerability and healing; **Since You Left (20)** reveals absence as a cosmic condition; **Jealousy (21)** examines the fragile psychology of attachment; **Vision within Vision (22)** elevates perception into metaphysical insight; **Close Enough to Feel (23)** redefines intimacy beyond physical proximity; **Riverbank (24)** symbolizes the meeting of memory and time; **Hermitage (25)** sanctifies solitude as inward preparation; and **Will You Go Once? (26)** culminates the sequence through the quiet dignity of restrained longing. Collectively, these poems reveal that love matures not through uninterrupted happiness but through emotional testing, philosophical patience, and contemplative self-discovery.

Poems 27–36

The third movement of *Only in Love*, comprising poems 27–36, expands the emotional universe of the anthology by confronting illusion, identity, moral conflict, hope, and social compassion. Love now becomes increasingly self-aware, confronting both its luminous and shadowed dimensions. The progression remains carefully architectonic: **Enchantress (27)** transforms feminine beauty into spiritual enchantment; **In a Crowd (28)** exposes existential loneliness amid social abundance; **One Day at Night (29)** discovers illumination within darkness; **Today, She Arrives (30)** celebrates emotional resurrection through reunion; **Who Are You? (31)** investigates the mystery of identity; the trilogy **Devil (32–34)** exposes the psychological forces that threaten authentic love and finally affirms compassion as redemption; **Once**



Again, My Beloved (35) restores hope through emotional renewal; and **Beggar Woman (36)** universalizes love into ethical responsibility toward marginalized humanity. These poems collectively demonstrate that genuine love cannot remain confined within personal romance; it must confront loneliness, moral temptation, social injustice, and the complexities of human consciousness before attaining ethical maturity.

Poems 37–46

The Poems represent one of the anthology's most intellectually balanced movements, where emotional intimacy gradually evolves into philosophical reflection upon time, identity, passion, ethical responsibility, and sacred relationships. The sequence progresses with remarkable thematic continuity: **Bisakha (37)** celebrates moral elegance; **Beloved (38)** universalizes the beloved into an archetypal presence; **The Season and Its Absence (39)** contrasts external abundance with inward emptiness; **In Thirteen Days (40)** transforms chronological time into emotional duration; **Madness (41)** celebrates the creative irrationality of authentic love; **In This Midnight Hour (42)** reveals contemplative illumination within silence; **While Leaving Home (43)** reflects upon memory and displacement; **The Passionate Lover (44)** harmonizes desire with spiritual discipline; **The Sacred Boundary (45)** establishes ethical restraint as the foundation of intimacy; and **Will Go, But! (46)** concludes with the paradox of emotional departure that never truly occurs. Collectively, these poems reveal that love reaches greater depth through ethical refinement, philosophical introspection, and the continual negotiation between attachment and freedom.

Poems 47–56

Poems 47–56 constitute the anthology's transition from psychological exploration toward spiritual integration, where mythology, memory, artistic imagination, feminine divinity, and ecological consciousness gradually converge into a unified philosophical vision. The progression unfolds organically: **The Hope of Baitarani (47)** transforms mythology into existential hope; **When Will You Return (48)** sanctifies waiting as faith; **Memory (49)** defeats temporal separation through inward permanence; **Canvas (50)** portrays love as artistic creation; **Melancholy (51)** elevates sorrow into contemplative wisdom; **Set No Terms (52)** proclaims unconditional love as the highest ethical ideal; **Devi (53)** reveals the sacred feminine as creative power; **Solitary in the Emerald Woods (54)** discovers

spiritual renewal within nature; **Alaka Sanyal (55)** immortalizes intellectual and moral grace; and **Your Graceful Body (56)** reconciles corporeal beauty with spiritual harmony. Read together, these poems demonstrate that love progressively transcends emotional experience and becomes an artistic, ethical, ecological, and metaphysical principle governing every dimension of human existence.

Poems 57–66

The concluding movement represents the philosophical and spiritual summit of the anthology. Here the emotional tensions accumulated throughout the earlier poems gradually dissolve into contemplative fulfillment. **Body (57)** sanctifies corporeal existence; **The First Evidence (58)** reveals love's earliest manifestations; **Sheltered in Safety (59)** locates refuge within trust; **After So Many Years (60)** demonstrates love's endurance beyond time; **Termite Beneath the Tree (61)** warns against hidden moral decay; **Queen (62)** celebrates compassionate sovereignty; **Love (63)** functions as the anthology's philosophical manifesto; **My Beloved (64)** universalizes the beloved into cosmic consciousness; **Devi (65)** completes the vision of the feminine as primordial creative energy; and **Enraptured by Her Love (66)** concludes the journey through complete spiritual surrender. Individual desire gradually gives way to universal consciousness, and romantic affection culminates in contemplative serenity.

Viewed in its entirety, the progression of the anthology is remarkably coherent and deliberate. **Myth awakens consciousness (1–3)**; **home, memory, and nature establish emotional identity (4–9)**; **longing and waiting deepen inward awareness (10–16)**; **separation and solitude refine emotional maturity (17–26)**; **psychological conflict broadens love into ethical responsibility (27–36)**; **philosophical reflection disciplines passion (37–46)**; **mythology, memory, art, ecology, and feminine divinity prepare spiritual integration (47–56)**; and finally **body, trust, memory, ethical vigilance, universal love, and cosmic femininity culminate in contemplative fulfillment (57–66)**. Such progression reveals that Mohanty has composed not merely a sequence of independent lyrics but a unified poetic pilgrimage in which every poem occupies a precise position within an integrated philosophical design.

From a literary perspective, *Only in Love* is remarkable for its successful synthesis of multiple traditions. It



draws simultaneously upon **Indian philosophical thought, Bhakti spirituality, Upanishadic metaphysics, Buddhist compassion, Romantic lyricism, Symbolist aesthetics, ecological consciousness, psychological introspection, existential reflection, and modern humanism.** Mythological figures coexist naturally with contemporary emotional realities; landscapes become extensions of consciousness; memory functions as creative presence rather than passive recollection; and feminine figures transcend conventional romantic representation to embody wisdom, creativity, compassion, and cosmic energy. Mohanty's poetic imagination continually dissolves binary oppositions—body and soul, presence and absence, memory and immediacy, nature and consciousness, romance and spirituality—revealing their deeper unity within the experience of love.

Equally significant is the anthology's ethical vision. Love is consistently portrayed not as private emotion alone but as a transformative moral force that nurtures humility, patience, sacrifice, compassion, reverence, forgiveness, ecological sensitivity, and social responsibility. Even jealousy, separation, melancholy, and suffering become instruments of self-purification rather than occasions for despair. This ethical orientation distinguishes *Only in Love* from conventional romantic collections, positioning it instead within the great tradition of philosophical lyric poetry where emotional experience becomes a path toward wisdom.

Dr. Sonali Sahu's English translation deserves equal recognition for enabling this philosophical richness to reach an international readership without sacrificing the emotional cadence, symbolic delicacy, and cultural resonance of the original Odia text. Her translation preserves the meditative rhythm, lyrical elegance, and semantic subtlety that characterize Mohanty's poetic voice, allowing readers beyond the Odia-speaking world to appreciate both the aesthetic beauty and intellectual profundity of the anthology.

Ultimately, *Only in Love* emerges as far more than a collection of poems devoted to romantic affection. It is a **lyrical philosophy of existence**, a sustained meditation on the human condition, and a spiritual cartography of consciousness. Across sixty-six interconnected poems, Dr. Phani Mohanty demonstrates that love is simultaneously **memory and hope, desire and discipline, beauty and ethics, body**

and spirit, individuality and universality, time and eternity. The anthology's final achievement lies in its extraordinary affirmation that love is not merely one experience among many but the fundamental epistemological, ethical, aesthetic, and spiritual principle through which humanity discovers its truest identity. In this sense, *Only in Love* deserves to be recognized as one of the most significant philosophical lyric sequences in contemporary Odia literature, a work whose poetic vision transcends linguistic and cultural boundaries to articulate the timeless universality of human love.

From the standpoint of literary architecture, this sequence confirms that **Dr. Phani Mohanty has not merely assembled independent love poems but has consciously constructed a unified lyrical epic of human consciousness.** The anthology traces an inward pilgrimage from sensual attraction to emotional intimacy, from emotional intimacy to ethical responsibility, from ethical responsibility to spiritual awareness, and ultimately from individual love to universal compassion. The collection, therefore, functions simultaneously as lyric poetry, philosophical discourse, symbolic meditation, and spiritual autobiography. Read as a whole, *Only in Love* emerges as one of the most significant achievements of contemporary Odia poetry. Through its rich symbolism, mythopoetic imagination, ecological sensitivity, psychological insight, and metaphysical depth—further illuminated by Dr. Sonali Sahu's accomplished English translation—it transcends regional literary boundaries and speaks to universal human experience. The anthology ultimately affirms that **love is not merely the subject of poetry; it is the very epistemology through which humanity discovers beauty, truth, ethical responsibility, and the sacred unity of existence.**

XIV. LOVE AS METAPHYSICAL CONSCIOUSNESS: THE CENTRAL PHILOSOPHY OF *ONLY IN LOVE*

A comprehensive reading of *Only in Love* reveals that Dr. Phani Mohanty's primary concern extends far beyond romantic experience. Love functions throughout the anthology as a metaphysical category, a mode of knowing reality itself. The poems consistently challenge the assumption that love is merely one human emotion among many. Instead, Mohanty presents love as the foundational principle through which consciousness discovers meaning, identity, beauty, morality, and transcendence. The philosophical



originality of the anthology lies in its refusal to separate emotion from ontology. Western philosophical traditions have often privileged reason as the principal avenue to truth. Mohanty, drawing implicitly upon Indian intellectual traditions, proposes that love constitutes an equally profound epistemological force. One understands existence not solely through rational inquiry but through compassionate participation. Affection becomes knowledge. Tenderness becomes perception. Self-surrender becomes wisdom. This philosophy repeatedly manifests through symbolic transformations. The beloved evolves from individual woman to archetypal feminine, from archetypal feminine to divine presence, from divine presence to cosmic consciousness. Such evolution mirrors the Upanishadic movement from the finite self toward universal being. Love therefore functions as the experiential bridge between individuality and infinity. Equally remarkable is the anthology's ethical dimension. Mohanty's love is never narcissistic or possessive. It demands sacrifice, patience, forgiveness, humility, and unconditional generosity. Consequently, the poems articulate an ethics of relational existence. Human dignity emerges not through domination but through compassionate reciprocity. This ethical vision possesses considerable contemporary relevance within increasingly fragmented and individualistic societies. From a comparative perspective, Mohanty's philosophy of love recalls Rabindranath Tagore's spiritual humanism, Rainer Maria Rilke's metaphysical lyricism, Pablo Neruda's sensuous universality, and Jayadeva's devotional eroticism. Yet *Only in Love* remains unmistakably original because it synthesizes these diverse impulses within the distinctive cultural and emotional landscape of Odisha. Its universality arises not through abstraction but through profound fidelity to local experience, myth, language, and ecological imagination.

XV. LOVE AND MYTHOPOESIS: REIMAGINING INDIAN MYTH IN *ONLY IN LOVE*

One of the most remarkable achievements of *Only in Love* is Dr. Phani Mohanty's ability to transform myth from inherited narrative into living psychological and philosophical experience. Mythological references in the anthology are never ornamental embellishments introduced merely to display cultural erudition. Rather, they function as dynamic symbolic structures through which contemporary emotional experience acquires timeless significance. Ahalya, Radha, Krishna,

Dadhichi, Prajñāpāramitā, Bhairavī, Vrindavan, Yamuna, Baitaraṇī, and numerous other mythic images are repeatedly liberated from the constraints of traditional narrative and reinterpreted within modern existential contexts. Through this process of mythopoesis, Mohanty demonstrates that mythology is not the memory of a dead civilization but the living grammar of human consciousness. The opening poem, "**Ahalya**," establishes this mythopoetic method with extraordinary artistic confidence. In the Ramayana, Ahalya embodies sin, curse, redemption, and divine grace. Mohanty neither reproduces nor rejects this narrative. Instead, he universalizes it. Ahalya becomes the sleeping soul awaiting awakening through love. Every emotionally wounded human being becomes Ahalya; every transformative act of compassion becomes Rama's liberating touch. Thus mythology ceases to be historical narrative and becomes existential metaphor. The ancient story survives because it continues illuminating contemporary psychological realities. Similarly, Krishna repeatedly appears throughout the anthology, yet rarely as the theological deity of orthodox devotion. Instead, Krishna becomes music, longing, beauty, memory, rain, fragrance, flute, silence, and cosmic attraction. His presence is diffused rather than localized. Mohanty consciously avoids sectarian religiosity. Krishna functions instead as the archetype of irresistible spiritual beauty—the magnetic center toward which all forms of love unconsciously move. Such reinterpretation recalls Rabindranath Tagore's symbolic treatment of Krishna while simultaneously preserving the distinctive emotional atmosphere of Odia Vaishnavism. The figure of **Radha** undergoes an equally significant transformation. Classical literature often portrays Radha primarily as the lover yearning for Krishna. Mohanty's Radha embodies much more than romantic devotion. She becomes the eternal seeker, the guardian of memory, the custodian of emotional truth, and the symbol of humanity's unending search for completeness. Consequently, Radha transcends gender specificity and becomes an archetype of universal longing. Perhaps the most intellectually ambitious mythological reference occurs in "**Take From Me Whatever You Desire**," where **Dadhichi** becomes the supreme symbol of sacrificial love. The sage's legendary donation of his bones for cosmic welfare is transformed into an ethical metaphor for human relationships. Love demands not sentimental declarations but existential generosity. The beloved deserves nothing less than complete self-giving. Such reinterpretation demonstrates Mohanty's



remarkable ability to convert mythic heroism into everyday moral philosophy. The recurrent appearance of **Prajñāpāramitā** and **Bhairavī** further broadens the anthology's mythic universe by incorporating Buddhist and Tantric traditions alongside Hindu devotional imagery. This pluralistic symbolic imagination reflects India's composite spiritual heritage. Mohanty refuses narrow sectarian boundaries. Instead, he constructs an inclusive mythological cosmos in which diverse philosophical traditions collectively illuminate the mystery of love. From the perspective of myth criticism, particularly the theories of Mircea Eliade and Northrop Frye, *Only in Love* exemplifies the continuing vitality of myth in modern literature. Eliade argued that myth continually renews human existence by reconnecting individuals with primordial meanings. Mohanty's poetry precisely accomplishes this renewal. Ancient myths cease to be relics of the past; they become living interpretative frameworks through which contemporary readers understand love, suffering, memory, sacrifice, and transcendence. Frye's concept of literature as displaced mythology also finds powerful confirmation here. The anthology repeatedly transforms sacred narratives into poetic structures capable of addressing modern psychological realities without diminishing their symbolic grandeur.

XVI. NATURE AS LIVING CONSCIOUSNESS: AN ECO-CRITICAL READING

Nature in *Only in Love* is never passive landscape. Unlike descriptive poetry that merely celebrates scenic beauty, Dr. Phani Mohanty endows rivers, forests, clouds, birds, flowers, winds, moonlight, rain, dawn, twilight, stars, and seasons with emotional agency. The natural world participates actively in human experience. Consequently, the anthology invites an eco-critical reading that recognizes the profound interconnectedness of ecological and emotional existence. The recurrent image of **rain** illustrates this ecological philosophy with particular clarity. Rain does not merely signify seasonal change; it becomes purification, remembrance, fertility, renewal, divine grace, and emotional resurrection. Every anticipated monsoon simultaneously announces inward transformation. Likewise, clouds become wandering memories, rivers become the flow of consciousness, flowers embody fragile beauty, forests conceal unconscious desire, and birds symbolize freedom continually threatened by emotional captivity. This ecological imagination reflects classical Indian thought, wherein human beings and nature constitute an indivisible continuum. The Upanishadic vision of

universal interconnectedness quietly informs Mohanty's poetic universe. Human sorrow affects the landscape; natural rhythms influence emotional life. Such reciprocity fundamentally differs from anthropocentric literary traditions that reduce nature to decorative background. Eco-critically, the anthology also critiques modern alienation. The recurring nostalgia for forests, rivers, village pathways, moonlit nights, and seasonal festivals implicitly challenges contemporary technological civilization's growing separation from ecological rhythms. Yet Mohanty never transforms this concern into ideological environmentalism. His ecological ethics remain aesthetic and experiential. Readers rediscover nature not through political slogans but through renewed emotional intimacy.

XVII. FEMININE CONSCIOUSNESS AND THE SACRED FEMINE

One of the most enduring contributions of *Only in Love* lies in its complex and multifaceted representation of womanhood. The anthology consistently resists simplistic categorizations. Woman appears as beloved, mother, goddess, creator, companion, memory, devotee, philosopher, muse, sacrificial figure, and cosmic energy. Such multiplicity reflects Mohanty's conviction that femininity constitutes one of the fundamental organizing principles of existence itself. Unlike many romantic traditions that objectify women primarily through physical beauty, Mohanty's poetry repeatedly privileges inward radiance. External beauty certainly receives lyrical celebration, yet it always points toward deeper psychological or spiritual significance. Eyes become windows into consciousness; fragrance symbolizes compassion; voice becomes music; touch awakens forgotten humanity. The beloved is admired not because she is beautiful but because beauty itself emanates from her inner being. The poems "**Rutambara**" and "**The Lone Woman of a Barren Earth**" represent complementary aspects of feminine consciousness. The former elevates woman into divine archetype, identifying her with wisdom, creation, Tantra, compassion, and cosmic motherhood. The latter grounds woman within historical suffering, endurance, and social invisibility. Together these poems reject both idealization and victimization. Woman is simultaneously transcendent and historically situated, divine and human, vulnerable and invincible. From a feminist perspective, Mohanty's poetry demonstrates notable sensitivity to feminine subjectivity. Although many poems are narrated from a



masculine perspective, the beloved consistently possesses independent emotional and symbolic agency. She transforms the speaker rather than merely reflecting his desires. Her silence possesses authority; her absence generates philosophical insight; her memory structures the speaker's entire emotional world. Thus woman functions as an active creative force rather than passive object. At the same time, contemporary feminist criticism may productively interrogate the anthology's tendency toward symbolic idealization. Mohanty's women frequently assume archetypal proportions, occasionally risking abstraction. Yet such idealization emerges from reverence rather than reduction. The feminine principle ultimately symbolizes creativity itself, suggesting that civilization survives only through the nurturing capacities embodied by women.

XVIII. SYMBOLISM: THE INVISIBLE LANGUAGE OF THE ANTHOLOGY

Perhaps no single literary device contributes more decisively to the artistic excellence of *Only in Love* than symbolism. Dr. Phani Mohanty rarely argues philosophically through direct abstraction. Instead, he allows concrete images to accumulate symbolic resonance until they begin communicating complex emotional and metaphysical meanings independently. Certain symbols recur with remarkable consistency throughout the anthology:

- **Rain** signifies renewal, purification, divine grace, and emotional resurrection.
- **Moonlight** symbolizes memory, tenderness, contemplative beauty, and silent companionship.
- **Clouds** represent uncertainty, emotional transition, and unfulfilled longing.
- **Flowers**, especially jasmine, embody fragile beauty, impermanence, and intimate affection.
- **Birds** symbolize aspiration, spiritual freedom, and transient joy.
- **Rivers** signify the continuity of time, consciousness, and emotional flow.
- **Forests** represent mystery, unconscious desire, and spiritual pilgrimage.
- **Flute music** evokes divine attraction, irresistible beauty, and the call of transcendence.
- **Twilight** functions as the symbolic threshold between presence and absence, certainty and mystery, earthly love and spiritual awakening.

The remarkable feature of Mohanty's symbolism is its dynamic rather than static character. Symbols never possess fixed meanings. Rain may signify hope in one poem and sorrow in another. Moonlight may evoke memory, revelation, or loneliness depending upon emotional context. Such semantic flexibility reflects the living nature of poetic symbolism itself. From the standpoint of semiotics, these recurring images gradually establish an internal symbolic system unique to the anthology. By the later poems, readers instinctively recognize the emotional significance of particular images because earlier poems have already invested them with accumulated resonance. The collection thus develops its own symbolic vocabulary, enhancing structural unity while preserving lyrical independence. Consequently, symbolism becomes the anthology's invisible language. Beneath the apparent simplicity of diction lies an intricate network of interconnected images through which philosophical meanings continually unfold. This symbolic richness distinguishes *Only in Love* as a work of enduring literary sophistication and places Dr. Phani Mohanty among the foremost symbolic poets in contemporary Indian literature.

XIX. TRANSLATION AS LITERARY RE-CREATION: DR. SONALI SAHU'S POETICS OF TRANSLATION

One of the defining achievements of *Only in Love* is that it succeeds simultaneously as an original Odia masterpiece and as an autonomous work of English poetry. This dual accomplishment is largely attributable to Dr. Sonali Sahu's remarkable translational artistry. Her work transcends the conventional understanding of translation as linguistic substitution and instead exemplifies what contemporary translation theorists identify as **creative re-creation**. She does not merely transport words from one language into another; she reconstructs an entire emotional universe, preserving the rhythm of consciousness, symbolic architecture, cultural resonance, and lyrical cadence of Dr. Phani Mohanty's original poems. Consequently, the translated text possesses literary integrity independent of the source language while remaining deeply faithful to its aesthetic spirit. The complexity of translating Mohanty's poetry cannot be overstated. His Odia verse is characterized by extraordinary simplicity of diction combined with profound philosophical suggestiveness. Such poetry often derives its emotional power not from elaborate vocabulary but from silence, rhythm, cultural



association, and symbolic understatement. Literal translation would inevitably flatten these subtleties into semantic transparency, while excessive adaptation would compromise the cultural authenticity of the original. Dr. Sahu negotiates this delicate balance with exceptional sensitivity. Her translation neither domesticates the poems into generic English lyricism nor exoticizes them through unnecessary cultural opacity. Instead, she allows the emotional intelligence of the original to remain visible while rendering it accessible to an international readership. Particularly noteworthy is her preservation of **poetic silence**. Throughout *Only in Love*, many of the most emotionally charged moments occur not through explicit declaration but through pauses, incomplete utterances, suggestive imagery, and carefully sustained ambiguity. Silence itself functions as semantic space. Dr. Sahu successfully retains this aesthetic economy. She resists the temptation to explain or overtranslate emotionally suggestive passages. As a result, the translated poems continue to invite contemplative participation from readers, preserving the interpretative openness that characterizes the original Odia text.

The translator also demonstrates remarkable control over musicality. Lyric poetry depends not merely upon meaning but upon cadence, rhythm, repetition, and sonic movement. Mohanty's recurring refrains, rhythmic parallelisms, and subtle repetitions create emotional accumulation rather than rhetorical emphasis. The English translation carefully reproduces these structural rhythms without appearing mechanically repetitive. Such rhythmic fidelity is one of the translation's greatest accomplishments because musicality often constitutes the most difficult aspect of poetic translation. From the perspective of Lawrence Venuti's distinction between domestication and foreignization, Dr. Sahu adopts a balanced intermediary position. She preserves culturally significant names, symbols, mythological references, and emotional landscapes without burdening the English text with excessive explanatory apparatus. Consequently, readers encounter Odia cultural experience directly rather than through anthropological mediation. The translation remains recognizably Indian while simultaneously participating in global poetic discourse. Equally important is the translator's handling of mythological vocabulary. References to Ahalya, Radha, Krishna, Prajñāpāramitā, Bhairavī, Vrindavan, Dadhichi, and other culturally embedded figures are preserved without reduction. Their symbolic significance unfolds naturally through poetic

context rather than external explanation. Such confidence in the intelligence of readers reflects mature translational judgment.

Dr. Sahu's translation therefore exemplifies Antoine Berman's concept of **ethical translation**, wherein fidelity extends beyond lexical equivalence toward preserving the foreign work's aesthetic identity. Rather than appropriating Mohanty's poetry into English literary conventions, she allows the translated poems to retain their Odia sensibility while communicating universal human emotions. The result is a translation that serves simultaneously as cultural bridge, literary achievement, and scholarly contribution.

XX. COMPARATIVE LITERARY PERSPECTIVES

The universality of *Only in Love* becomes particularly evident when examined within the broader traditions of world literature. Although deeply rooted in Odia language, Indian mythology, and regional cultural memory, Dr. Phani Mohanty's poetry enters into meaningful dialogue with several major poetic traditions across civilizations. Such comparative analysis not only illuminates Mohanty's originality but also demonstrates the anthology's significance beyond regional literary boundaries. The most immediate comparison arises with **Rabindranath Tagore**. Both poets transform love into spiritual experience rather than restricting it to romantic attachment. In Tagore's *The Gardener* and *Gitanjali*, earthly affection gradually becomes communion with the infinite. Mohanty similarly spiritualizes romantic emotion. Yet the two poets differ significantly in emotional texture. Tagore's lyricism often moves toward mystical serenity through philosophical contemplation, whereas Mohanty's poetry remains rooted in the intimate psychological experiences of longing, waiting, memory, and silence before attaining transcendence. His metaphysics therefore emerges organically from lived emotion rather than abstract speculation. A second fruitful comparison may be drawn with **Jayadeva's Gīta Govinda**. Both poets employ Radha-Krishna symbolism to explore the relationship between human and divine love. However, Mohanty modernizes this tradition by internalizing mythological figures. Krishna becomes not merely a deity but an archetype of beauty, attraction, and consciousness. Radha similarly evolves into a universal symbol of longing rather than remaining exclusively a devotional heroine. Thus Mohanty's poetry extends rather than imitates the classical Vaishnava tradition. The



anthology also shares affinities with **John Keats**, particularly regarding the celebration of beauty, transience, and imaginative perception. Keats repeatedly transforms ordinary sensory experience into metaphysical insight. Mohanty accomplishes a comparable transformation through Indian symbolic vocabulary. Yet whereas Keats frequently contemplates beauty against the inevitability of mortality, Mohanty situates beauty within cyclical renewal. His philosophy remains fundamentally regenerative rather than tragic. Comparison with **William Wordsworth** further illuminates Mohanty's ecological imagination. Like Wordsworth, Mohanty regards nature as living consciousness capable of moral and spiritual instruction. Rivers, forests, flowers, birds, and seasons participate actively in human emotional development. Nevertheless, Mohanty's nature remains more explicitly relational. It does not merely educate the solitary individual; it mediates intimate relationships between lovers, humanity, and the divine.

Perhaps the closest modern international parallel is **Rainer Maria Rilke**. Both poets transform solitude into creative possibility and regard love as a process of inward maturation rather than emotional possession. Rilke repeatedly insists that genuine love enables each individual to become fully themselves. Mohanty similarly portrays love as spiritual expansion rather than psychological dependence. Yet his poetry remains more deeply integrated with communal memory, mythology, and ecological symbolism.

The anthology also resonates with **Pablo Neruda**, especially in its celebration of corporeal tenderness and elemental imagery. Rain, rivers, earth, wind, moonlight, flowers, and seasons repeatedly embody emotional states. However, Neruda's sensuous materialism contrasts with Mohanty's spiritualized ecology. Mohanty's natural world persistently gestures toward metaphysical realities beyond physical experience.

Within the Indian English tradition, *Only in Love* may also be compared with **Sri Aurobindo's Savitri** in its aspiration to transform human love into cosmic consciousness. Yet Mohanty achieves this philosophical elevation through remarkable lyrical brevity rather than epic expansiveness. His short poems frequently contain metaphysical insights comparable in depth to much longer philosophical compositions.

These comparisons reveal that Dr. Phani Mohanty's achievement cannot be confined within regional literary history alone. His poetry participates meaningfully in the continuing global conversation concerning love, beauty, memory, spirituality, and human existence while retaining an unmistakably Odia aesthetic identity. The English translation significantly enhances this international accessibility, allowing *Only in Love* to occupy a distinctive position within contemporary world literature in translation.

XXI. LINGUISTIC BEAUTY AND POETIC CRAFTSMANSHIP

Beyond its philosophical richness and symbolic complexity, *Only in Love* deserves recognition for its extraordinary linguistic craftsmanship. Mohanty's poetic language demonstrates that genuine literary sophistication does not require lexical obscurity. On the contrary, his diction remains remarkably transparent. Simple words acquire profound emotional and philosophical resonance through careful arrangement, rhythmic repetition, symbolic association, and suggestive understatement. One of the anthology's most striking stylistic features is its economy. Very few lines contain unnecessary ornamentation. Every image contributes simultaneously to emotional atmosphere and symbolic development. Such compression reflects the classical Indian preference for suggestiveness over explicit explanation. Meaning continually exceeds statement. The poet's extensive use of **anaphora**, **parallelism**, **symbolic repetition**, **rhetorical questioning**, and **lyrical refrains** creates musical continuity throughout the anthology. Repeated phrases rarely produce monotony because each recurrence appears within transformed emotional contexts. Consequently, repetition becomes developmental rather than merely emphatic. Another noteworthy stylistic characteristic is Mohanty's mastery of **paradox**. Silence speaks; absence becomes presence; separation creates intimacy; surrender produces freedom; incompleteness generates fulfillment; memory surpasses immediate experience. Such paradoxes constitute the philosophical foundation of the anthology. They reveal the poet's conviction that emotional truth frequently transcends ordinary logical categories. His imagery also deserves special scholarly attention. Natural symbols remain simultaneously concrete and metaphysical. Rain never loses its physical reality even while symbolizing purification. Moonlight remains visually beautiful while simultaneously embodying



memory. This dual function of imagery exemplifies mature symbolic craftsmanship. In translation, these stylistic achievements remain substantially intact. Dr. Sonali Sahu preserves the poems' lyrical simplicity without sacrificing their philosophical density. The English language retains the emotional cadence of the original while allowing international readers to experience its aesthetic subtlety. The translation therefore functions not merely as linguistic mediation but as genuine literary recreation.

XXII. OVERALL LITERARY ACHIEVEMENT OF *ONLY IN LOVE*

The cumulative artistic achievement of *Only in Love* lies in its remarkable ability to transform an apparently familiar theme—love—into an inexhaustible field of philosophical inquiry, cultural reflection, aesthetic innovation, and spiritual contemplation. Love has perhaps been the most extensively explored subject in world literature, from the *Song of Songs* to Sappho, Kalidasa, Jayadeva, Shakespeare, Goethe, Tagore, Neruda, Rilke, and countless modern poets. Yet Dr. Phani Mohanty succeeds in discovering a distinctive poetic territory where love is neither merely sensual, sentimental, nor devotional. Instead, it becomes an ontological condition through which existence itself is understood. One of the anthology's greatest strengths is its **organic unity**. Although each poem possesses independent artistic completeness, the collection gradually reveals itself as a carefully structured spiritual journey. The opening poems awaken emotional consciousness; the middle poems deepen experience through longing, sacrifice, waiting, and memory; the later poems culminate in contemplative serenity and metaphysical realization. This hidden architecture transforms the anthology into a poetic pilgrimage from desire toward wisdom. Equally remarkable is Mohanty's synthesis of multiple literary traditions. Classical Sanskrit aesthetics, Odia lyrical heritage, Bhakti spirituality, modern existential philosophy, Romantic imagination, archetypal symbolism, ecological consciousness, feminist sensitivity, and contemporary psychological insight coexist harmoniously throughout the anthology. Yet this synthesis never appears artificial or theoretically imposed. The poems remain emotionally immediate even while sustaining profound intellectual complexity.

Another defining achievement is the anthology's extraordinary **universality**. Although deeply rooted in Odia culture, mythology, festivals, landscapes, rivers,

flora, and devotional traditions, the poems communicate experiences recognizable across civilizations. Love, memory, separation, hope, sacrifice, silence, mortality, beauty, and transcendence belong to no single linguistic community. Mohanty's ability to universalize regional experience without erasing its cultural specificity represents one of the highest achievements of contemporary literature. The collection also deserves recognition for restoring **lyrical seriousness** to modern poetry. Much contemporary poetry either privileges intellectual experimentation at the expense of emotional authenticity or indulges sentimentality without philosophical depth. *Only in Love* avoids both extremes. Its lyricism remains emotionally transparent while intellectually sophisticated. Every poem invites aesthetic enjoyment, philosophical reflection, psychological introspection, and spiritual contemplation simultaneously. From the perspective of Indian literary history, the anthology occupies an important position within the continuing evolution of regional-language poetry. It demonstrates that Odia literature continues to produce works capable of participating meaningfully in global literary conversations. Through Dr. Sonali Sahu's sensitive English translation, this participation becomes internationally accessible. Consequently, *Only in Love* functions not merely as a translated book but as an ambassador of contemporary Odia literary excellence.

XXIII. CONTRIBUTION TO CONTEMPORARY LITERARY STUDIES

Beyond its intrinsic artistic merit, *Only in Love* makes significant contributions to several important areas of contemporary literary scholarship.

First, the anthology substantially enriches **Indian Comparative Literature**. It demonstrates how regional-language poetry may be studied alongside major works of world literature without sacrificing cultural specificity. Mohanty's poetry invites productive comparison with Tagore, Jayadeva, Keats, Rilke, Neruda, Aurobindo, and numerous other poets while preserving its unmistakably Odia identity.

Secondly, the collection contributes significantly to **Translation Studies**. Dr. Sonali Sahu's translation offers an exemplary model of literary translation that balances fidelity and creativity. It illustrates how translation may preserve emotional rhythm, symbolic resonance, mythological complexity, and lyrical subtlety without becoming linguistically awkward.



Scholars of translation will find in *Only in Love* an important case study demonstrating the possibilities of intercultural literary mediation.

Thirdly, the anthology enriches **Indian Aesthetic Studies** by revitalizing classical concepts such as **Rasa**, **Dhvani**, **Vakrokti**, and **Auchitya** within contemporary poetic practice. Rather than mechanically reproducing classical conventions, Mohanty adapts them to modern psychological and existential realities. His poetry confirms the continuing relevance of Indian aesthetic theory for interpreting contemporary literature.

Fourthly, the collection makes an important contribution to **Eco-critical Studies**. Long before ecological consciousness became fashionable within literary criticism, Indian poetic traditions had consistently recognized the intimate reciprocity between humanity and nature. Mohanty's poems reaffirm this ecological vision through deeply experiential rather than ideological representations. Nature appears not as environmental resource but as emotional and spiritual companion.

Fifthly, the anthology possesses considerable significance for **Gender Studies**. Although written from a predominantly masculine perspective, the poems repeatedly celebrate feminine consciousness as creative, ethical, spiritual, and civilizational force. Woman emerges not merely as romantic partner but as archetype of compassion, endurance, wisdom, and regeneration.

Sixthly, the work contributes to **Myth Criticism** by demonstrating the continuing vitality of Indian mythology within contemporary poetic discourse. Rather than treating myth as static cultural inheritance, Mohanty reinterprets mythological figures as living psychological archetypes capable of addressing modern existential anxieties.

Finally, the anthology offers valuable insights for **Philosophy of Literature**. It consistently proposes that poetry constitutes a legitimate mode of knowledge. Emotional experience, symbolic imagination, and lyrical intuition emerge as epistemological resources equal in importance to rational analysis. Such a vision challenges reductively intellectual approaches to literary criticism and restores poetry to its ancient philosophical dignity.

XXIV. CONCLUSION

Only in Love stands as one of the most intellectually refined, emotionally profound, aesthetically accomplished, and philosophically resonant poetic collections in contemporary Odia literature. Dr. Phani Mohanty has created far more than a sequence of love poems. He has constructed an intricate poetic universe in which love becomes the central metaphor through which memory, mythology, nature, sacrifice, feminine consciousness, silence, time, mortality, beauty, and transcendence are continuously reinterpreted. The anthology demonstrates that authentic love is neither emotional indulgence nor sentimental escapism; it is an existential discipline through which the fragmented self gradually rediscovers its participation in a larger cosmic order. The remarkable diversity of the poems further confirms Mohanty's artistic maturity. Mythological reinterpretation coexists with psychological introspection; ecological sensitivity complements metaphysical speculation; devotional symbolism harmonizes with existential questioning; lyrical simplicity conceals philosophical sophistication. Throughout the collection, symbolic imagery functions with extraordinary consistency, creating an interconnected poetic cosmos whose emotional and intellectual richness increases with every successive reading. The anthology therefore rewards not only aesthetic appreciation but sustained scholarly investigation.

Equally indispensable to the book's success is Dr. Sonali Sahu's translation. Her English rendering demonstrates exceptional literary sensitivity, preserving the emotional cadence, symbolic architecture, and cultural authenticity of the original while creating poems that possess independent artistic value. The translation succeeds because it recreates rather than merely reproduces. It allows readers unfamiliar with Odia language to experience the philosophical tenderness, lyrical elegance, and emotional subtlety that characterize Mohanty's poetic imagination. In doing so, it significantly enlarges the international visibility of contemporary Odia literature. From the perspectives of comparative literature, translation studies, Indian aesthetics, eco-criticism, feminist criticism, myth criticism, phenomenology, and existential philosophy, *Only in Love* offers an exceptionally fertile field for interdisciplinary research. Its thematic complexity and symbolic density ensure that each critical approach reveals fresh dimensions without exhausting the text's interpretative



possibilities. Such inexhaustibility is one of the defining characteristics of enduring literature.

Ultimately, the greatest achievement of *Only in Love* lies in its restoration of faith in poetry itself. At a historical moment increasingly dominated by technological acceleration, material anxieties, and emotional fragmentation, Mohanty's poetry quietly reminds readers that love remains humanity's most profound mode of knowing, remembering, forgiving, creating, and transcending. The anthology affirms that genuine civilization is sustained not merely through political institutions or economic systems but through compassion, beauty, memory, sacrifice, and the invisible bonds that unite one consciousness with another. For these reasons, *Only in Love* deserves recognition as a landmark contribution to contemporary Indian literature and as a work whose artistic significance extends far beyond regional linguistic boundaries into the wider landscape of world poetry.

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