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The Gravity of Emptiness and the Torsion of Time: Alienation, Selfhood, and Transformative Meaning in Goutam Jena's "Nirāsakta Samaya Pāin Eka Śōkagīta"

Dr. Santosh Kumar Nayak[1]
[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—

Goutam Jena's *"Nirāsakta Samaya Pāin Eka Śōkagīta"* ("A Lament for the Detached Time") is a philosophically charged poem of temporal alienation, existential estrangement, psychic dispersal, bodily displacement, and the difficult recovery of the self. Although the poem initially appears to be a lament addressed to an apparently hostile or indifferent time, its deeper architecture gradually reveals that "time" is not merely a chronological category but a semantic and existential field in which the subject experiences separation from the body, the mind, intimate relationships, memory, and finally the self. The poem, therefore, transforms temporal consciousness into a poetics of ontological dislocation. Its recurrent images of incomprehension, hostility, restless moments, approaching moments, emptiness, tears, sweat, bodily helplessness, surrender, and self-questioning establish a dynamic structure in which meaning does not remain stable but is continuously attracted, dispersed, displaced, and reconstituted.

This essay reads Jena's poem comparatively alongside the modernist and existential traditions represented by T. S. Eliot, W. H. Auden, Louis MacNeice, E. E. Cummings, Wilfred Owen, Siegfried Sassoon, Robert Frost, William Blake, Pablo Neruda, and Allen Ginsberg, while also drawing upon Heidegger, Sartre, Merleau-Ponty, Ricoeur, and Bakhtin for conceptual clarification. The principal theoretical contribution of the essay, however, lies in the application of Dr. Santosh Kumar Nayak's Semantic Gravity Theory (SGT) and Interpretive Torsion Theory (ITT). SGT demonstrates how semantic forces in the poem generate attraction and repulsion around such gravitational centres as "time," "emptiness," "body," "mind," and "self," producing trajectories of concentration and dispersion. ITT, in turn, explains how these meanings are twisted by conflicting temporal, psychological, existential, relational, cultural, and intertextual pressures. The poem's decisive movement is consequently not from sorrow to consolation in any conventional sense, but from temporal estrangement toward a radical imperative of self-disclosure: "to know yourself, / open yourself completely."

The poem finally becomes a poetics of inward reconfiguration in which alienation itself becomes the pressure through which the self is compelled to seek itself "in every birth." The study argues that Jena's poem constitutes a significant contemporary Odia meditation on the fractured experience of modern temporality and demonstrates the capacity of Odia poetry to participate in global conversations concerning alienation, identity, embodiment, existential anxiety, and the unstable afterlife of meaning.

Keywords: Temporal Alienation; Existentialism; Modernism; Semantic Gravity Theory; Interpretive Torsion Theory; Selfhood; Emptiness; Translation; Semantic Pressure; Textuality

I. INTRODUCTION: THE POETICS OF A TIME THAT NO LONGER BELONGS TO THE SELF

Goutam Jena's "Nirāsakta Samaya Pāin Eka Śōkagīta," translated as "A Lament for the Detached Time," begins with a deceptively simple psychological disturbance: "A peculiar incomprehension / keeps perturbing me / all the time." Yet the apparently private disturbance immediately expands into a philosophical crisis because the speaker cannot identify its cause. The formulation "No reason is found, / however hard one searches" establishes an epistemological failure at the very beginning of the poem. The subject knows that something is wrong, experiences its pressure continuously, searches for its origin, and nevertheless remains unable to name the cause. In the transliterated Odia, the corresponding formulation is equally significant: *"Khās gōṭē abujhāpaṇa / sārā samaya / byatibyasta kari pakāuthāē / mōtē."* The word *abujhāpaṇa* carries the semantic force of incomprehension, unintelligibility, or an inability to understand, while *sārā samaya* situates the disturbance not at one exceptional instant but throughout the temporal continuum. The poem therefore begins not with an event but with an atmosphere; not with an identifiable wound but with an unlocatable pressure; not with a declared philosophical proposition but with a consciousness unable to explain its own disturbance.

This opening is crucial because the poem's central problem is not simply sadness. It is the impossibility of establishing a stable relation between the experiencing self and the time through which that self must exist. The title itself, *"Nirāsakta Samaya Pāin Eka Śōkagīta,"* is unusually suggestive. *Nirāsakta* may be understood as detached, disaffected, unattached, or deprived of attachment, while *samaya* denotes time. The English title, "A Lament for the Detached Time," preserves the paradox but also slightly reorients it. Time appears to have become detached from the speaker, while the speaker simultaneously seems detached from time. The lament consequently operates in both directions: it is a lament *for* time and a lament produced *by* temporal estrangement. The poem is thus constructed around a reciprocal alienation in which time loses intimacy with the subject and the subject loses intimacy with time.

Such a structure places Jena's poem in productive conversation with modernist poetry, existential philosophy, phenomenology, and twentieth-century representations of alienated consciousness. Yet the poem should not be reduced to a derivative instance of Western modernism or existentialism. Its distinctive significance lies precisely in the manner in which a recognizably modern crisis is articulated through the linguistic, emotional, and philosophical resources of contemporary Odia poetry. The poem's emptiness is not merely an abstract philosophical void; it is connected with bodily fatigue, tears, sweat, intimate relationships, memory, self-forgetting, and the imperative of inward recognition. Its existentialism is therefore embodied, relational, and affective. Its modernity does not consist simply in fragmentation but in the transformation of fragmentation into a search for self-knowledge.

The poem becomes even more theoretically significant when approached through Semantic Gravity Theory (SGT) and Interpretive Torsion Theory (ITT). SGT permits us to conceptualize the poem's meanings as forces that possess varying degrees of semantic "mass," attraction, repulsion, concentration, dispersion, trajectory, and topological movement. The words and images "time," "moment," "body," "mind," "emptiness," "self," and "birth" do not function as isolated lexical units. They constitute semantic centres around which the poem's interpretive field continuously reorganizes itself. ITT extends this analysis by asking how meanings become twisted under competing pressures. "Time" initially appears as an external force, then becomes an adversary, then a field of sorrow, then an existential threshold, and finally the condition under which the subject is commanded to know itself. The semantic identity of time therefore changes through torsional transformation. The poem does not merely *represent* alienation; its language performs a process of semantic alienation and reconfiguration.

II. "NIRĀSAKTA SAMAYA": TIME AS THE FIRST TORSIONAL NODE

The title constitutes the first major interpretive threshold. *"Nirāsakta Samaya"* is not merely "detached time" in a neutral descriptive sense. The compound establishes an ontological disturbance: something that ought to provide continuity has become detached from the human subject. Time ordinarily supplies sequence, duration, memory, expectation, ageing, anticipation, and historical continuity. Yet Jena's time has ceased to perform these integrative functions. It becomes a field of discontinuity. The title therefore introduces what may be called the **Temporal Torsional Node**, the initial point at which chronological time is transformed into experiential time. The poem's subject does not inhabit time passively. He experiences time as an antagonistic pressure.

The transliteration makes this hostility progressively explicit: *"Ē samaya sāthirē / kēbēṭhu gōṭē / śatrutā bhāba janmi jāichhi kējāṇi."* Literally, the speaker wonders since when "a feeling of hostility" has arisen between himself and this time. The English translation renders this as: "I wonder since when / a feeling of hostility / has arisen between me and this time." The

phrase "between me and this time" is particularly important because it spatializes temporality. Time, although immaterial, becomes something standing opposite the speaker. The preposition "between" produces a relational interval. There is now a gap between subject and time. In phenomenological terms, lived temporality has ceased to function as an unnoticed medium of existence and has become an object of consciousness. The subject notices time because the relationship with it has broken.

Heidegger's account of temporality is useful here because human existence is fundamentally temporal, and yet Jena's poem dramatizes a crisis in which the subject can no longer inhabit temporal existence without experiencing it as estrangement. The poem's speaker is caught between past memory, present disturbance, and future anticipation. But unlike a conventional temporal sequence in which past leads to present and present opens into future, Jena's sequence is affectively contaminated. The present does not simply become the future; it makes the future more sorrowful. "The restless moments passing by / make even more sorrowful / the moments yet to arrive." The transliterated original intensifies the same temporal paradox: *"bituthibā adhīra muhūrtamānē / adhika / biṣarṇa kari pakāuthānti / āsanna muhūrta."* The moments that are passing actively produce sorrow in the moments that have not yet arrived.

This is a remarkable temporal inversion. Normally, the future is unknown; therefore it contains possibility. In Jena's poem, however, the emotional residue of the present colonizes the future before the future occurs. The future is pre-saddened. The semantic gravity of the present pulls the future backward into its emotional field. In SGT terminology, the present possesses sufficient semantic mass to attract the not-yet-realized future into its orbit. The future therefore does not exist as an independent semantic body; it becomes a satellite of present sorrow. The temporal field is gravitationally distorted.

ITT makes the same phenomenon legible through the concept of torsional transformation. The future begins as possibility but is twisted by the pressure of present restlessness into anticipated sorrow. The vector of meaning is redirected. The sequence is no longer simply Present → Future; it becomes Present Anxiety → Future Anticipation → Anticipated Sorrow → Reinforced Present Anxiety. This recursive structure explains why the poem feels trapped. Time moves forward chronologically but folds back psychologically. Chronology advances; consciousness circles.

III. INCOMPREHENSION AND THE BIRTH OF EXISTENTIAL ALIENATION

The poem's opening "abujhāpaṇa" deserves sustained attention because it is the semantic seed from which much of the subsequent alienation grows. The speaker cannot identify the reason for his disturbance, and this inability to identify the reason becomes itself a source of disturbance. The poem therefore constructs a reflexive structure: the subject is disturbed because he does not know why he is disturbed. The absence of explanation becomes the explanation of continuing anxiety.

The English lines "No reason is found, / however hard one searches" produce an epistemological paradox. The speaker searches for causality but encounters causelessness. The failure is not simply psychological; it is epistemological because the subject's ordinary methods of self-understanding are insufficient. The Odia *"Kāraṇa khōjilē miḷēnā kichhi"* similarly places *kāraṇa*—cause or reason—at the centre of an unsuccessful search. This absence of causal closure prevents the poem from becoming a conventional lament with a clearly identified object of grief. There is no lost lover, no single historical catastrophe, no explicitly named social injustice, and no identifiable event that can fully account for the sorrow. Instead, the poem produces a diffuse existential condition.

This diffuse condition brings Jena into conversation with modernist poetry. T. S. Eliot's poetic universe repeatedly stages consciousness as fractured, temporally displaced, and unable to achieve a stable relation between memory, desire, and present experience. In *The Waste Land*, "April is the cruellest month" because the season of renewal becomes painful precisely because it awakens memory and desire. Jena's poem similarly converts temporal movement into affective disturbance. The future does not promise renewal; it inherits the sadness of the present. Eliot's "heap of broken images" and Jena's "miles and miles of emptiness" are not equivalent images, but they share an important structural property: both represent a consciousness unable to establish an integrated semantic field.

Yet Jena's emptiness is less densely intertextual than Eliot's wasteland. Eliot externalizes cultural fragmentation through mythology, multilingual quotation, religious allusion, historical juxtaposition, and literary montage. Jena internalizes fragmentation. His wasteland is principally psychic and existential. The subject's mind "swims through miles and miles of emptiness," while the body and self occupy uncertain locations. The poem thus shifts the modernist wasteland from civilization to consciousness.

IV. THE HAND'S REACH AND THE FAILURE OF PRESENCE

One of the poem's most delicate paradoxes appears in the phrase "every moment that comes / within arm's reach / leaves the heart wistful." The expression "within arm's reach" normally signifies accessibility, nearness, and possible possession. Something within reach ought to be attainable. Yet in Jena's poem, proximity produces wistfulness rather than fulfilment. Presence is therefore unable to become possession.

The transliterated version—*"ānamānā kari dēuthāē / hāta pāhāntāku / āsuthibā pratiṭi muhūrta"*—makes the spatial metaphor particularly powerful. The approaching moment comes within the reach of the hand, but instead of becoming intimate, it creates *ānamānā*, a state of inward unease, melancholy, or emotional dissatisfaction. The hand reaches toward time, but time cannot be grasped. This produces what may be called **Temporal Unpossessability**: the closer the moment becomes to actual presence, the more clearly its ungraspable nature is experienced.

SGT allows this paradox to be understood through attraction and repulsion. The approaching moment has strong semantic attraction because it comes near the subject; however, its ontological unavailability generates repulsion. Thus semantic attraction and experiential repulsion coexist. The nearer the moment becomes, the stronger its inability to be possessed. This is not semantic contradiction but semantic tension.

ITT would describe the same structure as torsional compression. The semantic field of "moment" is pulled simultaneously toward presence and absence. One force says: "the moment is approaching"; another says: "the moment cannot be possessed." These forces twist the meaning of temporal presence. The moment becomes a **Torsional Object**—something that is simultaneously near and absent, present and vanishing, accessible and inaccessible.

This tension is central to modern consciousness. The modern subject is surrounded by moments yet frequently estranged from the experience of inhabiting them. Jena's poem captures that paradox without resorting to technological imagery or sociological abstraction. Time itself becomes the technology of alienation: every moment arrives, but none remains.

V. FROM TEMPORAL DIFFERENCE TO TEMPORAL HOSTILITY

The poem's movement from incomprehension to hostility marks a decisive semantic escalation. Initially the speaker merely does not understand his condition. Later he realizes that his relationship with time has become antagonistic: "I wonder since when / a feeling of hostility / has arisen between me and this time." The key phrase is "since when." It introduces retrospective temporality into the poem. The speaker not only suffers alienation; he wants to know when alienation began.

The question is ultimately unanswerable. No origin is provided. The poem therefore refuses the comfort of a single traumatic beginning. Alienation has no clearly identifiable birthdate. It may have accumulated gradually through the passing of moments. This is where SGT's concept of semantic accumulation becomes especially useful. Meaning in the poem acquires gravitational mass through repetition and accumulation. Each restless moment adds weight to the semantic field of sorrow. Eventually the field becomes so dense that the future itself bends toward it.

The phrase "restless moments" is especially significant. The original *"adhīra muhūrtamānē"* contains the sense of impatience, restlessness, agitation, or inability to remain still. Time itself becomes restless. This personification shifts the emotional disturbance from the subject into the temporal field. The speaker is not merely restless within time; time appears restless within itself. The resulting structure may be formulated through SGT as:

Temporal Mass → Restlessness → Emotional Concentration → Future Attraction → Anticipatory Sorrow.

The poem's semantic field thus behaves less like a linear narrative and more like a gravitational system. Each temporal unit modifies the force exerted upon the next. The poem does not simply say that the present is sad and the future may be sad. It says that the affective pressure of passing time actively makes future time sadder.

This is where the poem approaches the existential problem of anticipation. Sartrean existence is haunted by possibility, but Jena's speaker experiences possibility under the pressure of emotional exhaustion. The future becomes not an open horizon but an extension of an already burdensome condition. The existential horizon narrows.

VI. BODY HERE, SELF ELSEWHERE: THE PHENOMENOLOGY OF DISLOCATION

The poem's most striking formulation of alienation occurs in the lines: "My body remains somewhere, / and I remain somewhere else." The original is extraordinarily concise: *"Mō dēha ṭhāē ta / mũ ṭhāē."* The grammatical simplicity creates philosophical profundity. The body is located somewhere; the "I" is somewhere else. The poem thereby separates corporeal presence from subjective presence.

This is more than metaphorical sadness. It is a phenomenology of disembodiment. The subject cannot fully coincide with the body that ostensibly constitutes his physical existence. The phrase "my body" already creates a distinction between possessing subject and possessed body, but the following "I remain somewhere else" radicalizes the distinction. The body is here, but consciousness is elsewhere.

Merleau-Ponty's phenomenology of embodiment is particularly relevant because the body is not simply an object possessed by consciousness; it is the primary means through which the subject inhabits the world. Jena's poem represents a breakdown of that unity. The body and self no longer form an integrated experiential centre. The body occupies one place, while the self has become displaced.

The following image intensifies the rupture: "while my mind / swims through miles and miles of emptiness, / finding neither shore / nor boundary." The transliterated original—*"yōjana yōjana śūnyatā bhitarē / kūḷa kinārā na pāi / pahãruthāē mana"*—is even more spatially evocative. The mind moves through *śūnyatā*, emptiness, without finding *kūḷa kinārā*, shore or boundary.

Here, the poem constructs the mind as a traveller without destination. Yet the verb "swims" introduces an important embodied contradiction. Swimming requires a body, but the body has already been separated from the "I." The mind therefore swims metaphorically through an ocean of emptiness, while the body remains elsewhere. The poem consequently creates an impossible embodiment: a disembodied mind performs a bodily action in a non-material space.

This paradox is an exemplary site for ITT. The meaning of "mind" is twisted between physical and metaphysical registers. It is simultaneously consciousness and swimmer, abstraction and body, interiority and movement. The semantic torsion produces an image that cannot be reduced to literal or figurative meaning alone.

SGT, meanwhile, identifies "emptiness" as a low-density but vast semantic field. Its paradoxical power lies in its lack of apparent content. The field has low semantic concentration at any single point but immense spatial extension. Hence the mind travels "miles and miles" without reaching a boundary. The semantic topology is expansive rather than concentrated. The subject is lost not because there are too many meanings but because there is no terminal meaning.

VII. ŚŪNYATĀ: EMPTINESS AS SEMANTIC TOPOLOGY

The word *śūnyatā* is one of the poem's most important conceptual terms. In Buddhist philosophical traditions, *śūnyatā* has complex meanings associated with emptiness, dependent origination, and the absence of intrinsic self-nature. Jena's poem should not be simplistically identified with Buddhist philosophy, but the semantic resonance is nevertheless significant. The poem's emptiness is not merely a blank space. It is a condition in which stable identity becomes difficult to maintain.

The English translation "emptiness" preserves the conceptual openness of the original but inevitably carries a range of Western existential associations: nothingness, void, absence, existential vacuum, and meaninglessness. The transliterated *śūnyatā*, by contrast, retains a wider Indic philosophical horizon. The coexistence of the two linguistic forms is itself interpretively productive. The translation creates a second semantic field around the original.

The line "my mind / swims through miles and miles of emptiness" therefore permits at least two trajectories. In an existential trajectory, emptiness signifies alienation and absence. In a contemplative trajectory, emptiness may potentially become a space in which conventional identity is destabilized and another form of self-understanding becomes possible. The poem initially emphasizes the first trajectory but eventually opens toward the second.

This transformation becomes visible near the end, when the inner voice instructs the speaker to "Immerse yourself there, / and seek within yourself / your own self." The same "there" that previously signified emptiness becomes the location of self-search. The semantic value of emptiness therefore changes. This is one of the poem's deepest structural movements:

Emptiness → Alienation → Immersion → Self-search → Reconfiguration.

SGT explains the movement through semantic gravitational transformation. Initially, emptiness exerts repulsive force: it separates the subject from familiar identity, relationships, and spatial belonging. Later, the same emptiness becomes attractive because it provides the space in which self-recognition may occur. The gravitational polarity changes.

ITT describes this as a torsional reversal. The semantic field of emptiness undergoes a **Torsional Inversion**. What was initially interpreted as absence becomes the condition of inward presence. What was a void becomes a medium. What expelled the self from itself becomes the space in which the self can be sought.

VIII. FORGETTING THE SELF AND FORGETTING THE LOVED ONES

The poem's next major movement is from spatial alienation to relational and mnemonic alienation: "I forget myself; / I forget / the loved ones / around me." The repetition of "I forget" is crucial. Forgetting proceeds in two directions. First, the speaker forgets the self. Second, he forgets those around him. The order matters. The dissolution of selfhood precedes the dissolution of relational memory.

The original *"Mũ bhulijāē nijaku / bhulijāē mō chāripākhare / priya parijana"* contains a remarkable relation between *nijaku* ("oneself") and *priya parijana* ("beloved relations"). Self and other are connected through memory. When the self becomes unstable, intimate relationships also become difficult to sustain.

This is not simply amnesia. It is existential forgetting. The subject asks: "Who makes me forget, / I wonder!" The question transforms forgetting into agency. Someone or something appears to be responsible, but the poem does not identify the agent. The interrogative remains suspended.

In SGT terms, the semantic field of "self" loses gravitational mass, and consequently the relational field around it also becomes unstable. Identity is not an isolated semantic particle. It is connected to memory, intimacy, and recognition. Once the central semantic mass weakens, associated meanings disperse.

ITT makes this even more complex. The phrase "Who makes me forget?" introduces an externalizing force into an otherwise inward crisis. The subject suspects that his forgetting may be caused by something beyond himself. This produces an **Attributional Torsion** between internal agency and external pressure. Is the speaker responsible for his own forgetting, or is he subjected to an unnamed force? The poem refuses to settle the question.

This ambiguity gives the poem considerable modernity. Modern alienation is frequently represented through the experience of becoming a stranger to oneself. But Jena adds a relational dimension: one becomes a stranger not only to oneself but also to those one loves. The crisis is therefore both ontological and ethical.

IX. "KIE BHULĒI DIĒ": THE ANONYMOUS AGENT OF ALIENATION

The question *"Kie bhulēi diē kējāṇi!"*—"Who makes me forget, I wonder!"—is one of the poem's most haunting lines because its grammatical simplicity conceals a philosophical problem. *Kie* means "who," while *kējāṇi* indicates uncertainty: "who knows," "I wonder," "I do not know." The sentence therefore combines agency and uncertainty.

The poem could have said "I forget myself," and indeed it does. But the subsequent question suggests that self-forgetting may not be entirely voluntary. There may be forces acting upon consciousness that remain unnamed. This is precisely where ITT becomes especially productive. The unnamed force can be conceptualized as a **Torsional Pressure Field** generated by multiple forces: time, social existence, emotional fatigue, memory, bodily exhaustion, existential anxiety, and the burden of everyday experience. No single force is sufficient; their interaction produces the torsion.

The poem, therefore, resists simplistic psychological interpretation. It does not diagnose depression, anxiety, trauma, or any other clinical condition. Its vocabulary remains existential and poetic. Its concern is the philosophical experience of estrangement.

This also distinguishes Jena from certain modernist treatments of alienation. In Auden's "The Unknown Citizen," alienation is institutionally produced. The citizen is known through statistics, records, consumption patterns, employment, and social conformity, yet his inward individuality remains inaccessible. Jena's speaker experiences a different but related crisis. His individuality is not erased by a bureaucratic system in the explicit language of the poem; rather, it becomes internally inaccessible. Auden's citizen is reduced by society to measurable data, whereas Jena's speaker is reduced by temporal and existential pressure to an uncertain consciousness.

The comparative distinction is important. Auden asks, implicitly, whether a person can be socially "known" without being existentially known. Jena asks whether the self can know itself when its temporal and relational coordinates have become unstable. The two poems therefore converge around the crisis of identity but approach it from opposite directions.

X. FROM AUDEN'S UNKNOWN CITIZEN TO JENA'S UNKNOWN SELF

Auden's "The Unknown Citizen" provides perhaps the most productive comparative coordinate for Jena's poem because both texts interrogate the relation between individuality and systems of identity. Auden's citizen is catalogued through institutional data, and the poem's concluding question—whether he was free or happy—exposes the inadequacy of external measurement. Jena's speaker, by contrast, experiences a failure of inward recognition. His problem is not that institutions know too much about him; it is that he cannot fully know himself.

The contrast may be expressed as **external identification versus internal identification**. Auden's citizen is identified by society but not understood as a singular consciousness. Jena's speaker remains a singular consciousness but cannot securely identify himself. Auden's tragedy is the triumph of external classification over interiority; Jena's tragedy is the fragmentation of interiority itself.

This comparison becomes especially powerful when Jena's closing imperative is considered: "this time, / to know yourself, / open yourself completely." The poem therefore moves toward precisely the question that Auden's satire leaves unresolved. What would it mean for a person to know himself beyond statistics, social roles, relational labels, bodily presence, and temporal identity?

The answer is not offered as a definition. Instead, it is formulated as an action: open yourself. The self must become transparent to itself.

The contrast can also be articulated through SGT. In Auden, external institutions impose a powerful gravitational field around the citizen, pulling identity toward statistical categories. The individual becomes semantically concentrated around measurable social functions. In Jena, the opposite occurs: semantic identity becomes dispersed. The speaker's body, mind, memory, relationships, and time no longer converge around a stable centre. Auden therefore dramatizes **over-concentration**, while Jena dramatizes **over-dispersion**.

ITT reveals another distinction. Auden's citizen undergoes torsion through institutional forces that transform personhood into bureaucratic legibility. Jena's speaker undergoes torsion through temporal, psychological, and existential forces that transform selfhood into uncertainty. In both, however, the stable identity of the individual is subjected to pressures exceeding the individual's control.

XI. MACNEICE AND THE DISCONTINUOUS PRESENT

Louis MacNeice's poetry offers another useful comparison because his modernist sensibility frequently explores uncertainty, temporal instability, social pressure, and the incomplete nature of human experience. Jena's speaker similarly inhabits a present that does not provide ontological security. The present is neither a stable refuge nor a transparent moment. It is a threshold through which anxiety passes into the future.

The phrase "every moment that comes / within arm's reach / leaves the heart wistful" could be read beside MacNeice's recurrent awareness of contingency and incompleteness. Yet Jena's language is more inwardly concentrated. MacNeice often situates existential uncertainty within social and historical landscapes, whereas Jena turns the landscape inward. His principal geography is the geography of consciousness.

The phrase "miles and miles of emptiness" nevertheless restores a spatial dimension. Inner consciousness becomes landscape. The mind is no longer merely a faculty; it becomes an expanse. This movement from psychology to topography is crucial to SGT because it permits the poem to be conceptualized as a semantic topology. Meanings possess regions, centres, boundaries, thresholds, and trajectories. The mind without shore or boundary becomes a model for a text without fixed semantic closure.

XII. E. E. CUMMINGS AND THE FRAGMENTED SUBJECT

E. E. Cummings provides a contrasting model of the fragmented self. His poetry frequently disrupts syntax, typography, grammatical expectation, and conventional semantic order in order to preserve the singularity of individual experience against social standardization. Jena's poem does not employ comparable typographical experimentation, yet both poets share an interest in the unstable relation between the individual and the structures that define identity.

The difference is revealing. Cummings often fragments language so that individuality can resist conventional linguistic structures. Jena uses relatively simple syntax to represent the fragmentation of consciousness itself. The formal simplicity of "My body remains somewhere, / and I remain somewhere else" intensifies rather than weakens the philosophical rupture.

In SGT terms, Cummings frequently produces semantic dispersion through formal deviation, whereas Jena produces semantic dispersion through conceptual displacement. In ITT terminology, Cummings twists syntax to generate new meaning, while Jena twists the semantic relations among body, self, time, and emptiness.

The two approaches converge in one important principle: the self cannot simply be assumed as a stable linguistic or existential entity. It must be discovered through the pressures that destabilize it.

XIII. OWEN, SASSOON, AND THE BODY UNDER PRESSURE

Wilfred Owen and Siegfried Sassoon are particularly relevant to the poem's representation of the exhausted body. Jena's "helpless body, / worn and weary / with tears and sweat" introduces corporeality into what might otherwise become an abstract meditation on emptiness. The original *"luha svēda jarjara / ēka*

asahāya dēhara / karuṇa biḷāpa" is physically intense: tears and sweat have exhausted the body, and that exhausted body produces a *"karuṇa biḷāpa,"* a plaintive or pitiful lament.

Owen's war poetry famously converts the body into the site where historical violence becomes materially visible. Sassoon similarly exposes the physical and psychological consequences of war and institutional violence. Jena does not construct a battlefield in the literal sense, but the poem's body is nevertheless presented as a battlefield of existence. Tears and sweat become bodily inscriptions of an unnamed struggle.

The comparison is therefore structural rather than thematic. Owen and Sassoon expose the violence of historical systems through bodily suffering. Jena exposes the violence of existential temporality through bodily exhaustion. The body becomes the final register in which abstract alienation becomes tangible.

SGT allows the body to be treated as a semantic gravitational centre. Initially, the poem separates body and self. Later, however, the body returns as the site of tears, sweat, exhaustion, and lament. The semantic trajectory is therefore:

Body → Separation → Exhaustion → Lament → Re-entry into Selfhood.

ITT identifies the same trajectory as a torsional return. The body, initially displaced from the "I," re-enters the interpretive field as evidence of the self's suffering. Alienation from the body ultimately forces recognition of the body.

XIV. FROST, BLAKE, AND THE GEOGRAPHY OF THE INNER WORLD

Robert Frost's poetry frequently transforms physical landscapes into structures of psychological and philosophical reflection. Roads, woods, walls, fields, snow, and darkness become occasions for meditating upon choice, isolation, mortality, and uncertainty. Jena's "shore" and "boundary" similarly convert psychological experience into spatial form. Yet while Frost often provides a visible landscape against which the mind projects its questions, Jena begins with the mind and constructs an invisible landscape from it.

William Blake's poetry, particularly its dialectical treatment of innocence and experience, also provides a useful comparative horizon. Jena's poem does not explicitly dramatize innocence and experience, but it does create a movement from unconscious disturbance toward conscious self-recognition. The initial "incomprehension" is gradually transformed into an imperative to "know yourself."

The poem therefore contains a Blakean structural possibility without reproducing Blake's symbolic system: ignorance is not overcome by receiving external information but by passing through experience into another mode of perception. The final self is not the original self restored unchanged; it is a self transformed by the experience of alienation.

This distinction is essential to ITT. Meaning does not return to its original configuration. It is reconfigured. The self at the end of the poem is therefore not identical to the self at the beginning. The journey through emptiness leaves a residue.

XV. NERUDA AND THE POETICS OF INNER EXILE

Pablo Neruda's poetry provides another comparative coordinate, especially in its representation of solitude, bodily experience, desire, memory, and existential estrangement. Neruda often moves between intimate corporeality and vast spatial or cosmic imagery. Jena's poem similarly oscillates between body and emptiness, intimacy and vastness, personal memory and existential space.

Yet Jena's poem is more explicitly oriented toward self-recognition. The movement toward the final command to "seek within yourself / your own self" gives the poem a teleological direction absent from much of modernist despair. The poem begins in disorientation but ends in an imperative.

This is why "lament" is ultimately an incomplete description of the poem. It is a lament, but it is also a self-addressed summons. The title names the emotional surface; the structure reveals a philosophical trajectory.

XVI. GINSBERG AND THE VASTNESS OF ALIENATED CONSCIOUSNESS

Allen Ginsberg's poetry, especially "Howl," provides a radically different but illuminating comparative field. Ginsberg's long lines and expansive catalogues construct a consciousness overwhelmed by modern civilization, social institutions, drugs, sexuality, madness, technology, and historical trauma. Jena's poem is much quieter, more restrained, and more inward. Yet both poets represent consciousness as an expansive field that cannot easily be contained.

Ginsberg's "Howl" is centrifugal: it explodes outward into social and cultural landscapes. Jena's poem is centripetal: it moves inward toward the self. The distinction can be described through SGT as different trajectories of semantic gravity. Ginsberg's semantic field disperses outward under centrifugal pressure, while Jena's poem gradually reverses dispersion and seeks a gravitational centre within the self.

The final instruction "seek within yourself / your own self" is therefore the poem's centripetal resolution. The self must become its own gravitational centre.

XVII. SGT AND THE GRAVITATIONAL ARCHITECTURE OF THE POEM

Semantic Gravity Theory provides a particularly productive model for understanding the poem because Jena's semantic architecture is fundamentally relational. Words such as "time," "moment," "body," "mind," "emptiness," "self," "forgetting," and "birth" acquire meaning through their attraction to and repulsion from one another. The poem cannot be adequately interpreted through isolated lexical definitions. Its meanings arise from a dynamic field.

At the beginning, **time** has the greatest semantic mass. The phrase "all the time" establishes temporal totality. Time attracts the speaker's incomprehension, anxiety, memory, and anticipation. It is the first gravitational centre. The approaching "moment" is then attracted toward the speaker's consciousness but simultaneously repels fulfilment. The restless "moments passing by" exert pressure upon the "moments yet to arrive." Time therefore becomes a gravitational field rather than a neutral sequence.

The next semantic centre is **body**. The line "My body remains somewhere" establishes bodily presence, but the "I" is elsewhere. The body consequently becomes a displaced gravitational centre. The mind moves away from it into emptiness.

The third centre is **emptiness**. Unlike time and body, emptiness is spatially expansive rather than materially concentrated. It possesses low local density but immense semantic extension. The mind "swims" through it without reaching a shore.

The fourth centre is **self**. Initially, the self is lost: "I forget myself." Later, however, the self becomes the destination of the poem: "seek within yourself / your own self." Thus the semantic gravity of the self increases toward the conclusion. The poem's overall gravitational trajectory may therefore be represented conceptually as:

> **Time → Moment → Body → Mind → Emptiness → Forgetting → Self → Self-Search → Reconfigured Self.**

This is not a linear sequence in the conventional narrative sense. It is a field of attractions and repulsions. Time pulls the subject forward; emptiness disperses him; forgetting weakens identity; the inner voice reverses the movement; self-search creates a new centre.

The poem thus demonstrates one of SGT's fundamental propositions: meaning possesses trajectory. A word or image can move from one semantic region to another as the textual field changes. "Emptiness" begins as a gravitationally repulsive field and ends as an attractive space of self-discovery.

XVIII. SEMANTIC MASS, ATTRACTION, REPULSION, AND CONCENTRATION

The poem's principal semantic masses may be identified as **Time, Self, Body, Mind, Emptiness, Memory, and Birth**. Their relationships create the poem's semantic topology. Time has high gravitational mass because it organizes the opening movement. Emptiness has high spatial extension but low structural concentration. Self has initially diminished mass but progressively acquires gravitational intensity. Birth appears only near the end, yet it becomes a powerful temporal operator because it pluralizes identity across existence: "seek within yourself / your own self, / in every birth."

The phrase "in every birth" is especially important. The original "nijaku pratiṭi janmarē" expands the temporal horizon beyond the present life or immediate biography. Whether interpreted literally, spiritually, metaphorically, or existentially, it transforms self-search into a recurrent process. The self is not found once. It must be sought repeatedly. In SGT, this creates a recursive semantic trajectory:

> **Self-loss → Self-search → Partial self-recognition → New self-loss → Renewed search.**

The poem therefore does not propose a static identity. It proposes a gravitational process of identity formation.

The concept of **semantic attraction** explains why the final self becomes increasingly powerful. Earlier images—body, mind, emptiness, forgetting—appear to move away from stable identity. Yet all of them ultimately converge upon the question of selfhood. The poem's apparent dispersion therefore contains a hidden centripetal movement.

Semantic **repulsion**, meanwhile, explains the hostility between the speaker and time, the separation between body and self, the distance between mind and shore, and the forgetting of loved ones. The poem's emotional force emerges from the oscillation between these two forces.

XIX. ITT AND THE TORSIONAL TRANSFORMATION OF MEANING

If SGT explains the gravitational dynamics of the poem, Interpretive Torsion Theory explains why those dynamics transform meaning. ITT begins from the

proposition that meaning is not merely generated by signification but becomes transformed when textual elements encounter competing historical, cultural, ideological, psychological, intertextual, and readerly forces. In Jena's poem, almost every major concept undergoes such transformation.

Time begins as duration but becomes hostility. **Moment** begins as temporal occurrence but becomes an object of longing. **Future** begins as possibility but becomes anticipated sorrow. **Body** begins as physical location but becomes evidence of existential displacement. **Mind** begins as consciousness but becomes a swimmer in emptiness. **Emptiness** begins as absence but becomes the site of self-search. **Forgetting** begins as loss but becomes the pressure that initiates self-questioning. **Self** begins as something forgotten but becomes the final object of discovery. The poem therefore exemplifies a complete torsional cycle:

> **Initial Signification → Relational Pressure → Semantic Displacement → Torsional Density → Threshold → Reversal → Reconfiguration.**

The poem's strongest **Torsional Node** is the phrase "I forget myself." Around this node, several forces intersect: time, memory, body, mind, relationships, solitude, existential uncertainty, and identity. The node becomes dense because no single interpretation can contain it.

The subsequent question—"Who makes me forget, I wonder!"—increases torsional density by introducing agency. The final inner voice then creates a torsional break: "to know yourself, / open yourself completely." The poem's meaning is not resolved by returning to the original state. Instead, the self must be transformed. Thus the poem's ending is not restoration but **reconfiguration**.

XX. THE TORSIONAL AXIS: TIME, BODY, MIND, SELF

The poem may be understood through four principal torsional axes: **Time–Self, Body–Mind, Emptiness–Presence, and Forgetting–Recognition**. The Time–Self axis is established by the hostility between "me" and "this time." The Body–Mind axis appears when "my body" occupies one place while the "I" remains elsewhere. The Emptiness–Presence axis emerges through the mind's movement across "miles and miles of emptiness." The Forgetting–Recognition axis dominates the final movement.

Each axis produces semantic pressure. Time presses against selfhood; bodily presence presses against mental displacement; emptiness presses against identity; forgetting presses against the need for recognition. The poem becomes a system of intersecting forces.

The ITT concept of **Torsional Density** is particularly useful here. Torsional density increases whenever multiple semantic forces converge upon a single node. The phrase "self" is one such node because it is simultaneously psychological, philosophical, relational, temporal, bodily, and spiritual. By the end, the self has accumulated the pressure of every preceding image.

The imperative "open yourself completely" represents a threshold. The subject is being asked to abandon "every deceptive ornament." The original "jētē kapaṭa ābharaṇa" is particularly evocative because *ābharaṇa* means ornament, adornment, or embellishment, while *kapaṭa* introduces deception, falsity, or pretence. The phrase therefore constructs false identity as ornamentation.

The English translation "cast away / every deceptive ornament" preserves the metaphor effectively. Identity is imagined as something adorned with deceptive surfaces. To know the self, one must remove them.

This is an ontological stripping away. The poem therefore approaches the philosophical tradition of authenticity without merely reproducing it. The authentic self is not presented as a social role or psychological essence. It must be searched for through successive acts of removal.

XXI. ORNAMENT AND AUTHENTICITY: THE POLITICS OF THE FALSE SELF

"Cast away / every deceptive ornament" is arguably the poem's philosophical centre. The ornament metaphor suggests that the self is covered by layers of constructed appearance. These may include social roles, emotional defences, habitual identities, expectations, memories, fears, and self-deceptions. The poem does not enumerate them, and this indeterminacy increases its universality.

The original *"samagra bhābarē khōlidia / jētē kapaṭa ābharaṇa"* is stronger than a simple instruction to "be honest." It asks for complete opening and the removal of deceptive adornments. The self must become exposed.

This is where the poem intersects with existential philosophy. Sartre's notion of bad faith describes the ways in which human beings evade the anxiety of freedom by identifying too completely with roles or fixed identities. Jena's "deceptive ornament" can be read in this context as the constructed surface through which the subject hides from self-recognition. Yet the poem's vocabulary remains more poetic and less

theoretical. It does not define bad faith; it creates an image of it.

ITT interprets this as a **Torsional Shedding**. The self has been twisted by external and internal forces into multiple layers of representation. To recover a more authentic configuration, the subject must shed the layers that conceal rather than reveal.

But the poem does not claim that the final self will be perfectly stable. The phrase "in every birth" implies recurrence. Authenticity is not a finished possession. It is a repeated search.

XXII. THE INNER VOICE AND THE EMERGENCE OF A SECOND SUBJECT

The phrase "And yet, / someone within me / keeps asking, again and again" introduces a remarkable internal doubling. The speaker is no longer singular. There is a "me" and someone "within me" who questions the speaker.

The original *"Tathāpi bi / mō bhitarē kie bārambāra / praśna karuthāē"* creates a dialogic interiority. *Kie*—someone, who—remains deliberately indefinite. The poem thus introduces an internal other.

This internal voice can be interpreted psychologically, philosophically, spiritually, or dialogically. From a Bakhtinian perspective, the self contains voices rather than existing as an absolutely monologic unity. From a psychoanalytic perspective, the inner questioner might be understood as another layer of psychic consciousness. From an existential perspective, it may represent the authentic demand that emerges when habitual identity fails. From an Indic philosophical perspective, it may evoke the possibility of an inner witness, though such an interpretation should remain suggestive rather than definitive.

ITT can conceptualize this inner voice as a **Counter-Torsional Vector**. The earlier forces push the subject toward fragmentation; the inner voice introduces an opposing force that redirects the trajectory toward self-recognition. This is the moment when the poem's torsion becomes productive.

The repeated questioning—"keeps asking, again and again"—also creates recursion. Meaning does not arrive as revelation once. It is produced through repetition. The question itself becomes the mechanism of transformation.

XXIII. "EṭHĀRAKA": THE PRESENT AS THRESHOLD

The word *"eṭhāraka,"* rendered as "this time," is deceptively simple. It signifies the present moment, but after the poem's preceding temporal disturbances, the phrase becomes charged. The speaker has been alienated from time; now an inner voice says, "this time, / to know yourself." The same temporal field that produced alienation becomes the opportunity for transformation.
This is a decisive torsional reversal.

At the beginning, time is the source of incomprehension and hostility. At the end, time becomes the condition for self-recognition. The phrase "this time" is therefore not merely chronological. It is a threshold marker. It means: after all previous cycles of forgetting, *now* begin the act of recognition.

SGT can describe this as a shift in gravitational polarity. Time moves from repulsive force to attractive force. ITT describes it as a **Torsional Break**, after which the semantic configuration is reorganized.

The poem thus refuses a nihilistic conclusion. It passes through emptiness without allowing emptiness to become the final meaning.

XXIV. "IMMERSE YOURSELF THERE": FROM EXILE TO PARTICIPATION

The instruction "Immerse yourself there" is especially important because it reverses the earlier representation of the mind swimming helplessly through emptiness. Earlier, the mind "swims through miles and miles of emptiness, / finding neither shore / nor boundary." At the end, the subject is told to immerse himself in that very space.

The same movement changes from involuntary wandering to deliberate immersion. This is one of the clearest examples of ITT's semantic torsion. The verb associated with alienation becomes associated with self-discovery. The semantic field does not change because the original experience was false; it changes because the subject's relation to it changes. SGT captures the transformation as a change in trajectory. Initially:

Mind → Emptiness → No Shore → No Boundary → Disorientation.

Later:

Self → Emptiness → Immersion → Inward Search → Recognition.

The geographical space remains conceptually similar, but its gravitational orientation changes. The semantic topology is reconfigured. This is one of the poem's most sophisticated achievements. It does not defeat emptiness by filling it. It transforms the relationship with emptiness.

XXV. THE POETICS OF SELF-RECOGNITION

The final imperative—"seek within yourself / your own self"—contains an apparent tautology: if the self is already within oneself, why must it be sought? The answer is precisely that possession and recognition are different. One may possess a self without knowing it.

This distinction is central to the poem. The speaker has a body but is separated from it. He has a mind but loses himself within emptiness. He has loved ones but forgets them. He has a self but forgets that self. Existence is therefore not equivalent to self-knowledge.

The poem distinguishes **being**, **having**, and **knowing**. The subject exists; the body exists; relationships exist; the self exists. But existential possession does not guarantee conscious recognition.

The final search is therefore epistemological and ontological at once. The subject seeks knowledge of what he already is.

The phrase "your own self" in the English translation gives particular emphasis to reflexivity. The Odia "nijaku" is equally important because it points toward selfhood through reflexive grammar. The repeated *nija* establishes inward reference.

This reflexive structure is the final gravitational convergence of the poem. The scattered semantic masses of time, body, mind, emptiness, memory, and relationship converge upon self-recognition.

XXVI. "IN EVERY BIRTH": RECURRENCE, CONTINUITY, AND INFINITE SELF-SEARCH

The final phrase "in every birth" radically expands the poem's temporal horizon. The poem began with an inability to locate the origin of alienation: "I wonder since when." It ends by opening identity into repeated birth.

The movement from "since when" to "in every birth" is structurally significant. The beginning seeks an origin; the ending accepts recurrence. The poem therefore abandons the expectation that a single causal explanation will solve the problem.

The self is not a fixed historical object with a single origin. It is a recurring project. SGT can interpret this through recursive semantic gravity. Each "birth" creates a new semantic configuration around the self. ITT interprets it through repeated torsional cycles. The self enters new fields, encounters new pressures, becomes displaced, and undergoes reconfiguration. The poem, therefore, concludes not with finality but with **afterlife**. Meaning continues beyond the final line.

XXVII. COMPARATIVE MODERNISM AND THE ODIA PARTICULAR

Jena's poem participates in a global modernist vocabulary of alienation while remaining unmistakably rooted in the expressive economy of Odia. Its images are neither artificially cosmopolitan nor narrowly provincial. The poem's vocabulary—*samaya*, *muhūrta*, *śūnyatā*, *dēha*, *mana*, *nijaku*, *ātma samarpaṇa*, *janma*—creates a conceptual network in which temporality, body, mind, self, surrender, and birth are interconnected.

This vocabulary allows the poem to converse with Eliot's fragmented temporality, Auden's crisis of identity, MacNeice's contingency, Cummings's individual consciousness, Owen's exhausted body, Sassoon's wounded subject, Frost's interior geography, Blake's transformation of consciousness, Neruda's solitude, and Ginsberg's expansive alienation. Yet Jena does not simply imitate any of them.

His distinctive contribution lies in the movement from alienation toward inward immersion. Eliot's wasteland remains culturally and spiritually devastated before the possibility of restoration is cautiously invoked. Auden exposes the insufficiency of bureaucratic knowledge. Owen exposes historical violence. Ginsberg exposes social and psychic rupture. Jena's poem begins with comparable estrangement but directs the reader toward an inward imperative.

This does not make the poem simplistic or optimistic. Its proposed self-knowledge is difficult precisely because the self must first pass through emptiness. The poem does not offer an easy therapeutic resolution. It offers a demanding philosophical practice: open yourself, discard false ornaments, immerse yourself, search within yourself.

XXVIII. TRANSLATION AS A SECOND SEMANTIC FIELD

The English translation deserves independent consideration because translation does not merely reproduce the Odia poem; it creates a second interpretive field. The coexistence of transliteration and translation enables the reader to observe semantic continuities and shifts.

For example, *"Khās gōṭē abujhāpaṇa"* becomes "A peculiar incomprehension." The translation preserves the semantic core but chooses "peculiar" to convey the unusual or distinctive quality of the incomprehension. *"Byatibyasta kari pakāuthāē"* becomes "keeps perturbing me," preserving the dynamic force of disturbance.

Similarly, *"hāta pāhāntāku"* becomes "within arm's reach." The translation transforms a culturally and linguistically specific spatial phrase into an idiomatic English metaphor. The semantic effect remains strong because English possesses an equivalent conceptual field of reachability and unattainability.

The translation of *"kūḷa kinārā"* as "shore / nor boundary" is particularly effective because it preserves the double structure of spatial termination. *Kūḷa* evokes bank or shore, while *kinārā* suggests edge, margin, or boundary. The two together create a topology of endlessness. The English "shore / nor boundary" retains that conceptual duality.

The phrase *"ātma samarpaṇa"* becomes "the self-surrender / of my entire being." Here translation expands the phrase syntactically but preserves its philosophical intensity. *Ātma samarpaṇa* carries the semantic resonance of self-surrender, self-offering, or surrender of the self. The translation makes the ontological scope explicit through "my entire being."

Thus the English version should not be treated merely as a transparent window into the Odia. It constitutes a second-order semantic configuration. Through ITT, translation itself can be seen as a **Torsional Field** in which the original meanings undergo controlled displacement while retaining their relational structure.

XXIX. TRANSLATION AND SEMANTIC GRAVITY

Translation also changes semantic gravity. Some Odia words possess culturally dense semantic fields that English equivalents cannot reproduce in exactly the same way. *Śūnyatā*, for instance, becomes "emptiness," but the English word may activate existential, psychological, and metaphysical associations that are not identical to the Indic semantic history of *śūnyatā*. Similarly, *ātma samarpaṇa* becomes "self-surrender," a phrase with its own Christian, mystical, psychological, and existential resonances in English.

Translation therefore relocates semantic mass. A lexical unit that has strong gravitational force in the source language may acquire a different gravitational profile in the target language.

This is precisely where SGT and ITT can be brought into dialogue with translation studies. The translator does not simply transfer meaning from Language A to Language B. The translator relocates a semantic field into another linguistic topology. Attraction and repulsion change; certain meanings become more concentrated, others more dispersed.

The translation of Jena's poem is particularly productive because the poem itself is concerned with displacement. The act of translating a poem about displacement produces a second layer of displacement. The poem's semantic content and the translation process therefore mirror one another.

The English translation becomes a **second-order torsional configuration** of the Odia text. Yet the translation does not erase the original. The transliteration remains essential because it preserves the sound, lexical structure, and cultural density of the source language. Reading the two together therefore produces a richer interpretive field than reading either in isolation.

XXX. THE POEM AS A SEMANTIC TOPOLOGY

The poem can finally be conceived as a semantic topology composed of regions, centres, thresholds, boundaries, and trajectories. At the beginning lies the region of incomprehension. From there the poem moves toward temporal hostility, temporal anticipation, bodily displacement, mental wandering, emptiness, forgetting, solitude, bodily lament, surrender, internal questioning, self-disclosure, immersion, and self-search.

The principal semantic centres are **Time**, **Emptiness**, and **Self**. The body and mind operate as intermediary centres connecting material and psychological domains. The loved ones form a relational field around the self. Memory connects past identity with present consciousness. Birth opens the topology into recurrence. The topology may be conceptualized as:

> **Incomprehension → Time → Hostility → Moment → Future → Body → Mind → Emptiness → Forgetting → Solitude → Body/Lament → Surrender → Inner Voice → Self-Disclosure → Immersion → Self-Search → Birth.**

Yet this sequence should not be misunderstood as a linear progression. It is better represented as a recursive field. Time produces anxiety; anxiety produces alienation; alienation produces emptiness; emptiness produces forgetting; forgetting produces questioning; questioning produces self-search; self-search reconfigures the meaning of emptiness and time. Thus the final meaning retroactively transforms the earlier meanings.

This is the precise point at which SGT and ITT converge. SGT explains the movement of semantic forces; ITT explains the transformation of the meanings produced by those forces. Gravity gives the text its trajectories; torsion gives those trajectories transformative curvature.

XXXI. THE SGT-ITT SYNTHESIS: FROM GRAVITATIONAL DISPERSION TO TORSIONAL RECONFIGURATION

The poem provides an exemplary case for combining SGT and ITT because neither theory alone exhausts its semantic complexity. SGT explains why certain images become central and how meanings attract or repel one another. ITT explains why the meanings themselves change as the poem progresses. The combined analytical model can be expressed as:

> **Semantic Mass → Gravitational Attraction/Repulsion → Trajectory → Relational Pressure → Torsional Node → Torsional Density → Threshold → Break/Reversal → Reconfiguration → Residue.**

At first, **time** possesses the strongest semantic mass. It attracts incomprehension, restlessness, and sorrow. The future is pulled into the gravitational field of the present. Then the subject's body and self separate, generating semantic dispersion. The mind moves through emptiness, increasing the field's spatial extension. Forgetting further weakens the gravitational centre of identity. The body becomes exhausted and produces a lament. At this point the semantic field approaches maximum torsional density because body, mind, time, emptiness, memory, and self converge.

The inner voice then introduces a counter-vector. The command to "know yourself" creates a threshold. The subject is asked to open himself and remove deceptive ornamentation. The former space of emptiness becomes the site of immersion. The final self-search generates a new semantic configuration.

The poem's conclusion is, therefore, not merely the recovery of a lost identity but the emergence of a transformed identity. The self that seeks itself after passing through emptiness is not the same semantic object as the self that was forgotten at the beginning.

XXXII. TOWARD A THEORY OF EXISTENTIAL SEMANTIC GRAVITY

Jena's poem suggests a further development of SGT: the possibility of **Existential Semantic Gravity**, in which concepts such as self, death, time, emptiness, memory, body, and birth possess unusually high semantic mass because they are existentially charged. Such concepts attract multiple interpretive trajectories and generate dense networks of association.

"Self" in Jena's poem is an existential gravitational body. It attracts body, mind, memory, relationships, time, birth, and surrender. "Emptiness" is another high-mass concept because it attracts solitude, wandering, forgetting, boundarylessness, and self-search. "Time" is a third.

The poem's emotional force arises from the instability of these gravitational centres. Time and self repel one another; body and self separate; mind enters emptiness; emptiness later attracts self-search. The semantic field is therefore dynamic.

This suggests that literary meaning need not be conceptualized as a fixed structure or merely as interpretive indeterminacy. It can be understood as dynamic relational force.

XXXIII. TOWARD A THEORY OF EXISTENTIAL TORSION

ITT adds another important dimension: existential concepts become especially torsional when they carry incompatible meanings simultaneously. "Time" is both enemy and medium. "Emptiness" is both absence and possibility. "Body" is both presence and alienation. "Self" is both forgotten object and sought destination. "Birth" is both recurrence and renewal. These contradictions are not defects in the poem. They are the mechanisms through which the poem generates meaning.

The poem therefore demonstrates **Existential Torsion**: the transformation of existential categories under conflicting pressures. The self is not stable because it is being pulled in different directions. Time becomes hostile because the subject expects continuity from it but experiences fragmentation. Emptiness becomes meaningful because the subject eventually learns to inhabit it.
The poem's deepest achievement lies precisely in refusing to resolve these contradictions prematurely.

XXXIV. THE POEM'S ETHICAL DIMENSION: FROM SELF-FORGETFULNESS TO SELF-OPENING

Although the poem is primarily existential, it also contains an ethical dimension. The phrase "I forget / the loved ones / around me" introduces the possibility that self-alienation has consequences for others. The crisis of selfhood is not entirely private. When the subject loses connection with himself, he also loses connection with those around him.

The final command to "open yourself completely" therefore has relational implications. Openness to oneself may also be the precondition for openness to others. The poem does not explicitly articulate this ethical consequence, but its structure makes it visible. The movement may therefore be described as:

> **Self-forgetting → Relational forgetting → Isolation → Inner questioning → Self-recognition → Possibility of renewed relation.**

The ethical meaning remains potential rather than explicit, but that potential enlarges the poem beyond private lament.

XXXV. THE POEM'S ONTOLOGICAL AMBIGUITY

One of the reasons the poem remains interpretively fertile is its refusal to specify whether its experience is psychological, spiritual, philosophical, social, or metaphysical. It can be read through all these frameworks without being exhausted by any of them.

The "someone within me" may be interpreted as conscience, higher self, unconscious consciousness, spiritual witness, existential authenticity, or poetic intuition. The "emptiness" may signify depression, alienation, metaphysical nothingness, Buddhist emptiness, or the open field of self-discovery. The "birth" may signify literal rebirth, symbolic renewal, recurring identity, or the repeated emergence of selfhood through experience.

Such ambiguity is not semantic weakness. It is what SGT would call high **interpretive gravitational potential**: the poem contains semantic nodes capable of attracting multiple interpretive trajectories. ITT explains why those trajectories transform one another rather than merely coexist.

XXXVI. THE POEM AND THE CRISIS OF MODERN SUBJECTIVITY

At a broader level, "A Lament for the Detached Time" may be read as a contemporary articulation of the crisis of modern subjectivity. Modernity frequently produces a paradoxical condition in which individuals possess unprecedented capacities for movement, communication, information, productivity, and social participation while simultaneously experiencing inward fragmentation. Jena does not catalogue the institutional causes of this condition; instead, he renders its experiential residue.

The poem's speaker cannot remain fully present to his own life. He is physically present but mentally elsewhere. He is surrounded by loved ones but forgets them. He moves through time but experiences time as hostile. His mind has limitless space but no shore. His body continues but becomes a site of exhaustion.

This is the existential paradox of modern temporality: the individual is continuously moving through time while becoming increasingly estranged from the experience of living it. Jena's poem captures this paradox with unusual economy.

XXXVII. THE POEM AS LAMENT AND INVOCATION

The title calls the poem a *śōkagīta*, a lament or song of grief. Yet the poem's final movement transforms lament into invocation. The speaker begins by lamenting his relationship with time but ends by being called toward self-knowledge.

The shift is subtle but decisive. Lament is retrospective and affective; invocation is prospective and transformative. The poem therefore contains two genres within itself: the lament of alienation and the invocation of self-recognition. The final lines are not passive:

> "Immerse yourself there,
> and seek within yourself
> your own self,
> in every birth."

The imperative mood changes the poem's grammar. Earlier, the speaker reports what happens to him. At the end, the inner voice tells him what he must do. The movement from **suffering** to **action** constitutes the poem's final torsional transformation.

XXXVIII. CONCLUSION: FROM DETACHED TIME TO RECONFIGURED SELF

Goutam Jena's *"Nirāsakta Samaya Pāin Eka Śōkagīta"* is far more than a lyrical expression of sadness. It is a sophisticated meditation on the phenomenology of temporal alienation and the instability of selfhood. Its central drama begins when the speaker experiences an inexplicable *"abujhāpaṇa,"* a peculiar incomprehension that persists *"sārā samaya."* From this initial disturbance emerges a growing hostility between the self and time. Passing moments burden future moments; accessible time becomes unpossessable; the body separates from the self; the mind wanders through limitless emptiness; memory fails; loved ones disappear from consciousness; the body becomes exhausted by tears and sweat; and the entire being moves toward surrender.

Yet the poem does not terminate in despair. Its deepest structural achievement is the transformation of the semantic value of emptiness. What initially functions as an existential void eventually becomes the very space in which the self must immerse itself. The inner voice that repeatedly questions the speaker introduces a counter-vector into the poem's field of alienation. "This time," the speaker is commanded, "to know yourself, / open yourself completely." Deceptive ornaments must be discarded, and the self must be sought within itself "in every birth." The poem therefore moves from temporal estrangement toward ontological inquiry.

Comparatively, Jena's poem belongs to a broad modern and existential tradition represented by Eliot's fractured temporality, Auden's critique of bureaucratic identity, MacNeice's uncertainty, Cummings's defence and fragmentation of individuality, Owen's and Sassoon's bodily suffering, Frost's psychological landscapes, Blake's transformation of consciousness, Neruda's solitude, and Ginsberg's expansive alienation. Yet Jena's poem remains distinct because its ultimate movement is inward and recursive. Where Auden exposes the failure of external systems to know the individual, Jena exposes the individual's failure to know the self. Where Eliot constructs a cultural wasteland, Jena constructs a psychological and existential emptiness. Where Ginsberg explodes outward into social catastrophe, Jena moves inward toward self-recognition.

Semantic Gravity Theory reveals that the poem is organized by shifting centres of semantic attraction and repulsion. Time, body, mind, emptiness, memory, and self function as gravitational masses whose trajectories determine the poem's emotional and philosophical movement. The semantic field first disperses and later reconcentrates around the self. Interpretive Torsion Theory complements this gravitational model by demonstrating how the meanings of these central concepts are transformed under competing pressures. Time becomes hostile and then becomes a threshold; emptiness becomes alienation and then becomes a site of self-search; the body becomes separated from the self and later becomes the material testimony of suffering; forgetting becomes the condition that generates questioning; the self becomes the forgotten object that must become the sought object.

The final achievement of the poem, therefore, is not the discovery of a pre-existing and immutable self. It is the recognition that selfhood itself is a process of continual reconfiguration. The poem's final "birth" is not simply biological or metaphysical; it is interpretive. Every encounter with time, emptiness, memory, body, relationship, and suffering can produce another configuration of the self. The self must be sought again because it is never merely possessed.

In this sense, "A Lament for the Detached Time" is ultimately a poem about the possibility hidden within alienation. Its lament does not disappear; rather, it is transformed. Its emptiness does not vanish; it changes semantic polarity. Its time does not become innocent; it becomes inhabitable. Its self does not return unchanged; it is reconfigured through the very forces that once fragmented it. The poem thus moves from **detachment to immersion, from incomprehension to questioning, from dispersion to concentration, from forgetting to recognition, and from semantic rupture to transformative reconfiguration**. Through this movement, Goutam Jena's poem demonstrates that poetry can convert the experience of being estranged from time into an inquiry into what it means to inhabit the self.

The deepest proposition of the poem may consequently be expressed in a form that brings SGT and ITT into a single interpretive equation: **when the gravitational field of existence disperses the self, torsional pressure may redirect that dispersion toward a new centre of recognition**. Jena's poem begins with a self that cannot understand why it suffers and ends with a self instructed to enter its own depths. The lament for detached time thus becomes, paradoxically, a summons to inhabit time differently. The poem's final movement is not escape from existence but deeper participation in it. The self is not rescued from emptiness; it learns to enter emptiness and search there. And that is precisely where the poem's semantic gravity becomes its interpretive torsion: what first appears to be the place where the self disappears becomes the place where the self begins to discover itself.

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