

A.K. Ramanujan: "A poet of striking imagery and perfect language"

Sunita Kumari

Research Scholar , JJT University, Jhunjhunu, Rajasthan (India)

ARTICLE DETAILS

Article History

Published Online: 15 April 2019

Keywords

striking imagery, perfect language,
native culture, heritage vision, tradition
and modernity.

ABSTRACT

Indian English literature suggests writings by writers of Indian origin, who publish in English and also whose co-native or native language is 1 of several languages spoken in India. Additionally, it comes with the writings of Indian Diaspora, who initially belong to India. A.N. Dwivedi rightly calls Ramanujan as "A poet of striking best language and imagery with "an eye for the particular physiognomy of an item or even situation". The study of A.K. Ramanujan's poetry shows him as a distinguished Indian English poet. In the poetry of his; there's a fusion of rich principles of the native tradition of his and also the detached perspective of the Western thoughts. To see any of Ramanujan's poem is always to be charmed by the wit of his along with a language that owes its excellent power to an' enacting eye'. He's neither a nostalgic traditionalist neither a champion of modernism. Ramanujan, Nissim Ezekiel and also Jayant Mahapatra set the contour of Modern English poetry. The Hindu heritage has coloured his poetic output profoundly. Ramanujan's poetry "reflects a touch of humanity, Indian ethos and also pertinence of life." Despite A.K. Ramanujan remained in America, he never forgot his motherland and mom and also resided in the reminiscences of Indian culture. His poems show he was yanked by his motherland and tradition over and over. His poetry demonstrates that his heart was deeply rooted in Indian. His poetic person provides a unique amalgam of the standard and the modern. In case his sensibility is grounded within the Indian heritage, his vision is certainly that of a modernist's. His credit is in his amazing ability to keep a significant balance between modernity and tradition. The current papers are an honest effort to draw in the interest of individuals and also audience of Indian English literature of the earth towards the ease of language & imagery utilized by A.K. Ramanujan in the poems of his.

1. Introduction

The study of A.K. Ramanujan's poetry shows him as a distinguished Indian English poet in whom there's a fusion of the wealthy principles of the native tradition of his and also the detached perspective of the Western thoughts. S. S. Dulai states about Ramanujan who launched a multicultural commitment and transcended the limitation of an expatriate poet, in the following words:

His poetry is created from the dialectical interplay between his American and indian experience on one hand, which between the sense of his of his person along with most experience on the other person. Its material is both Western and indian. Beginning from the centre of the sense of his of self and his Indian experience, his poetry executes circles comprehending ever wider realities, but maintaining a beautifully taut link between the constant of its, and constantly changing central vision and the growing arena before it.... (Dulai 151)

His perceptive eye roves wider and the cap of his perception is surrounding a broader area (qtd. in Pandey 146). The realization of the 3 chapters entitled Introduction, Deities and Infinite and Nature in the form of Finite includes the poet's temperament and attitude towards the religious, cultural and many additional areas regarding Man and the daily life of his. The religious element of the lifetime of man being gets elaborate expression in nearly all of the creations of A.K. Ramanujan. In the poems of his; the healing of gods and goddesses was completed based on the values plus traditions

which are connected with them within the Indian culture and together with it the poet's own belief and attitude towards them will also get expression. D. Ramakrishna claims that: Ramanujan argues that these conditions require adjustment, then asserts:

Written and hallowed texts aren't the sole kinds of texts in a lifestyle as India's. Oral traditions of each type produce texts. Cultural Performances of any type, whether they're plays, contain texts, or games, rituals, written and oral. In a feeling, each cultural efficiency is a copy in itself. (qtd. in Pandey5)

A.K. Ramanujan recalls the varied experiences and also anecdotes of the youth of his with a renewed sense of analysis. One other attribute of Ramanujan's poetry is his anti sentimental approach to life in personal and general experiences in particular. His poems scarcely reveal some sentiment bordering on tenderness. He is able to connect in a calm and detached manner one of the dismal realities of living. There's an enormous difference between the techniques of both A.K. P.B plus ramanujan. Shelly who with his sensibility rooted in sentiment, feels: Our sweetest songs are the ones that tell of saddest thoughts (qtd. in Bloom forty eight). King presents the thought of his about Ramanujan: Ramanujan is commonly read in India, along with Western plus Western influenced contemporary poetry in Indian languages. This unpredictable fusion of mixed roots in Ramanujan's poetry is true of the attitudes it expresses (King, Modern Indian 211). In the text on the poet himself:

Mind, in a group of memories, appears to not have any place at all for unforgettable things. (Collected Poems 21)

Every terrific poet displays consummate technical skill and also Ramanujan is not an different. He does credit to the muse of his by offering form to his poetic art in probably the most estimable manner. He appears to search for the actual word and phrase to convey his ideas and feelings. Furthermore, he uses many poetic devices as simile, metaphor, alliteration, assonance, symbols and images so on, thus reflecting the mastery of his over the art of creative writing. William Walsh rightly remarks that The poems of his each present a serious precision therefore the contour of every expression, the feeling of each picture, the tiniest rise & fall of rhythm, is identified with an unqualified accuracy (qtd. in Naikar twenty two). Ramanujan's poetic technique is critically analyzed by M.K. Naik:

In his poetic method, of all the contemporaries of his, Ramanujan seems to keep best touch, for he never lapses into romantic cliché. The unflinching sense of his of rhythm provides a fitting solution to all those that hold that full inwardness with words is likely just to become poet writing in the mother tongue of his. Though he writes in open forms, his verse is incredibly, tightly constructed.(qtd. in Rajeshwar 176)

2. Objectives:

The goal of this paper is attracting the interest of the individuals around the globe towards the ease of language and imagery utilized by A.K. Ramanujan in the poems of his. The language utilized by him is remarkable and admirable very. The research scholar further informs that the ease of language is the primary attraction of any book created by any writer. Although distinct from one another, these goals works in tandem with the others to produce a general comprehension of, and appreciation for, literature and the people that created the masterworks.

3. Full of Indian ethos:

Ramanujan's poetry is filled with Indian ethos, while being a lot a part of the realm of contemporary ideas, international travel, and also fast cultural changes. Ramanujan not just managed Indianness in a revivalist fashion, but as a past from which he produced, a past that stayed a part of himself. He seems Buddhist when he urges:

"No, no, give me back my archaic despair:
It is not out but to exist In this numerous lived lair
Of worries, this particular flesh"
The Indian way of living to view all things as a person
and also the exact same is provided in the poem'
Christmas':
"For a second, I don't understand
Leaf from parrot
Or perhaps part from root
Nor, for that matter, That tree From you or perhaps
me."
Even when being in Chicago, the poet poetically
remembers India, as he says:
"But exactly where I come from Everything is timed
Differently."

Ramanujan is extremely frequently extolled for "his distinctive tone of voice, a feature which accounts for the distinctive design of his poetry" (Parthasarthy 194). S.C. Harrex observed with regard to the caliber of Ramanujan's creative medium:

A.K. Ramanujan pre-owned words with a surgeon like precision, acknowledging that the key of living is much more apt to be discovered inside the littlest instead of the many comic particles of existence.... We ought to note under language that Ramanujan has developed a private pliant. English that retains its regular energy of analysis yet is really so internalized to attain a resonance of Indian Hindu as well as feeling impulse. (qtd. in Sahu 32)

4. Indian past and mythology:

In Ramanujan's poetry we discover ample references to Indian mythology and past. By evoking admiration for the myths & legends on the Hindu gods and also the way of daily life, he's glorified the cultural heritage of India.

Perhaps Ramanujan's poetry is a solution on the charge laid down by McCutcheon, "There is little that's particularly Indian in the experience and imagery; the mountains and the rivers are generalized.....the themes and also attitudes also are modern European."

5. A true picture of his native land:

Ramanujan presents a true picture of his native land. He is not biased or partial in doing so. Thus it is not hard to go along with Shirish Chindhade, who notes that: "...images of dirtiness, dilapidation, ugliness, appears to outnumber the nice people when Ramanujan remembers India."

R. Parthasarthy asserts the value of the pictures of A.K. Says: and ramanujan

The pictures are mostly visual. Words have a tendency to collocate collectively into an imagewhich then simply triggers off the poem. The complete poem is, actually, one picture or maybe a complex of several picture. It's this in this particular context that the usage of the picture is seminal. (qtd. in Bhatnagar 43)

The poet in the praise on the Lord Vishnu talks about different incarnation of the lord. The Lord of lion is Narsimha, that sent the planet from the clutches of Hiranyakashyap, the tyrannical father of the fantastic devotee Prahlad. "Boar snout" describes his assuming the form of a Varaha, who lifted the stolen planet from the waters of the strong and hence freed it in the demon thief. Lord Vishnu also came out as Matasya fish eyes, to conserve Manu, the progenitor of the human race, from a fantastic torrent. Based on an Indian myth, the lord rushed to the rescue of Gajendra from the teeth of an important crocodile. He's in addition represented in the mythology of ours as kurma, the tortoise, flooring whose back he recovered some useful things sacrificed in the deluge. The Kurma back additionally served as the pivot of the mountain "Mandara" during the churning of the beach in a tug-of-war between demons and gods. The Lord is depicted as Kalki, the White Horse, who purged the creation. Therefore, the

association of goddesses and gods with nature can't be alienated. And below the goal of the chapter is attained by illustrating many poems of the poet that do have such an excellent kinship.

To cite A. K. Ramanujan's words: "Thus a text including the Mahabharata isn't a text but a tradition. It was once every poet's drive to produce the Mahabharata" or maybe a Ramayana (qtd. in

Kurup further writes: Ramanujan is basically a poet, a vulnerable antenna answering the circumambient universe as well as the poet will keep the male living and kicking.... it's this particular sensitivity which will keep the self of his from becoming excessive associated with art because an excessive amount of involvement with art corrupts the perception of the artistic self. (qtd. in Ghosh 6)

A.K. Ramanujan's poetry tends to be classified with the very best post independence English poetry in India. He is owned by the same category of poets like Nissim Ezekiel, K.N. Daruwalla, Jayanta Mahapatra, R. Parthasarthy along with Shiv K. Kumar.

To quote P.K.J. Kurup:

Such a poetic process not only helps him achieve a remarkable precision and subtlety in describing the indescribable but it also helps his poetic self, preoccupied with the desire to discover his roots, to catch the subtle nuances of the vibrations of his Hindu sensibility. (qtd. in Ghosh 105)

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6. Summing Up:

In summary, the research scholar arrives at the stage that A.K. Ramanujan stands apart as an eminent poet that has created an essential place for himself in the world of Indian English poetry. Despite the death of his in 1993, he'll constantly be remembered as a poet gifted with a mixed poetic sensibility, endowed with a treasure trove of memories that the passage of time refused to corrode, a skillful technical artist and also as one who maintained a great sense of balance between the standard and additionally the modern. Simplicity of language is among the most significant features of the poetry of his. The language utilized by him is extremely appreciable. The design and style of his writing is incredibly apparent. He's credited for having kept intact his originality despite being put through the onslaught of different influences equally Western and indian. He's undoubtedly a poet of good art and mind. The art of his writing is really easy. Terms used by him can also be selected. In the existing paper; re-search scholar tries to explain R.K.Ramanujan is really a poet of striking perfect language and imagery of the time of his.

Acknowledgements

I consider it is my moral duty to pay honour, regards and thanks to the authors, Learned Researchers, Research Scholars, librarians and publishers of all the books, Research papers and all other sources which I have consulted during the preparation of the present paper.

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