



STUDY A.K. RAMANUJAN'S THE SHAPING INFLUENCES

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ABSTRACT

The fact that A.K. Ramanujan was brought up in a household where multiple languages were spoken enabled him to acquire fluency in a number of languages, including English, Sanskrit, Telugu, Kannada, and Tamil. During the entirety of the twentieth century, he was a well-known poet who resided in a foreign country. As well as being an expert in folklore, poetry, translation, and research, he was also well-known for publishing works by authors from both the past and the present. His publications included works by both contemporary and historical authors. His contributions to the field of South Asian studies have garnered praise from a number of educational institutions in the United States of America. Over the course of the 1970s and 1980s, he achieved a number of notable successes, including being awarded the Padmasri Award by the government of India and the Mac Arthur Fellowship in 1983. These two honours were given to him and he received them both. In the year 1990, he was granted membership in the American Academy of Arts and Sciences by virtue of the election process that was carried out. He was able to accomplish his goal of integrating the culture of the region with the English language, and he was successful in doing so. It was impossible for him to dissociate himself from the cultural norms and practices that are connected with Hinduism, despite the fact that he was inspired by the western way of life. It was on March 16th, 1929 that he was born, and the city of Mysore was the location of his birth. He belonged to the Iyengar caste, which is more commonly known as the Brahmin caste. He was a member of Brahmin caste. Not only did the father, Attipat Asuri Krishnaswami, hold a position as a professor of mathematics at Mysore institution, but he also held a position at the institution in the same capacity. Three distinct languages were used in the writing of the literature that he analysed: Sanskrit, Kannada, and English. In his study, there was a real library you could check out. At home, there was a wide range of creative concepts that were being discussed among the family members. The house was fully occupied by all of them. During the course of the summer, the children would congregate on the terrace that was located on the third floor in order to observe and listen to their father point out and discuss the numerous stars that were visible in the sky.

Keywords:- critical study, religious view.

INTRODUCTION

It was on March 16th, 1929 that he was born, and the city of Mysore was the location of his birth. He belonged to the Iyengar caste, which is more commonly known as the Brahmin caste. He was a member of Brahmin caste. Not only did the father, Attipat Asuri Krishnaswami, hold a position as a professor of mathematics at

Mysore institution, but he also held a position at the institution in the same capacity. Three distinct languages were used in the writing of the literature that he analysed: Sanskrit, Kannada, and English. In his study, there was a real library you could check out. At home, there was a wide range of creative concepts that were being discussed among the family members. The house was fully occupied by all of them. During the course of the summer, the children would congregate on the terrace that was located on the third floor in order to observe and listen to their father point out and talk about the numerous stars that were visible in the sky. When the children's mother was eating dinner, their father would occasionally translate Western classics like Shakespeare's plays into Tamil. This would take place over the course of the evening. During the time that the children were eating, this would take place. These children would sit there fully enthralled by their father's actions as he was performing these actions.

When Ramanujan was growing up, his mother made a comparison between the life of a typical Brahmin woman during that era and the life of a typical Waya housewife. Exactly similar analogy was made by Ramanujan's mother. She was subject to a certain degree of restraint in terms of her movement and her powers as a result of the ancient customs that were in place. In spite of the fact that she was not an intellectual practitioner in the conventional sense, she was neither typical nor restricted in her capacity to increase her knowledge and her creative abilities. Despite the fact that she did not adhere to the principles of intellectualism, she was able to do this. Not only did she have a comprehensive reading list in both Kannada and Tamil, but she was also very knowledgeable in the field of philosophies. An broad variety of reading material was available to her.

OBJECTIVES

1. To study a.k. Ramanujan's the shaping influences.
2. To study a.k. Ramanujan's Treatment of Family and Relations.

The Shaping influences

The presence of A. K. Ramanujan, an author and scholar, may be felt on the literary scene in both India and the United States at the same time. This is despite the fact that Ramanujan is an Indian American. In contrast to expats such as V.S. Naipaul and Salman Rushdie, who had no roots in India but saw it as an intriguing place, he was born and raised in India. Ramanujan's ability to articulate both Indian and Western concepts with ease is a result of his deep roots in Indian culture and his participation with American culture. This has allowed him to make a seamless transition between the two cultures. Since he is a poet, linguist, folklorist, translator, and literary theorist, he is considered to be one of the most prominent thinkers in the world. He is exceptional in that he is able to bring together two exceptional cultures, having been at ease in both of them.

It was Ramanujan's multiple interests in Anglo-American New Criticism in the 1950s, French Structuralism, Russian formalism, and German critical theory in the 1960s and 1970s, as well as some aspects of French Deconstruction and American and Indian Feminism in the 1980s, that played a significant role in determining his intellectual position (CE: 9). It is clear that Ramanujan's critical approach is multidimensional because, in his explanation of poetry, he employs the formalist literary critical method in addition to the contextual concerns of ethnography, history, and folklore studies. This demonstrates that Ramanujan's methodology emphasizes multiple dimensions. Social theory, linguistics, poetics, and cross-cultural studies are some of

the disciplines that he draws upon when providing explanations of social codes. In the realm of Indian writings, Ramanujan holds a singular position due to his ability to combine his many concerns as a scholar in Dravidian languages, linguistics, and cultures, as well as his role as a translator of classical Tamil and mediaeval Kannada poetry, with his exceptional poetic sensibility in the English language.

The Expatriate Experience

It is as if one were to begin diving into a gold mine when one begins to read A.K. Ramanujan because he fills every rift with ore. Through his work, he possesses the vision of a folklorist, the insight of a poet, and the talent of a translator all rolled into one. Despite the fact that he is both an expatriate and a post-colonial poet, he is able to successfully convert the expatriate position and the postcolonial scenario to his advantage. In his poems, he brings the image of "India" to life. The objective of this chapter is to introduce his experiences as an expatriate and to demonstrate how those experiences have influenced his poetic works. Indian English Poet, despite the fact that he was living abroad and having a status of resident.

It is because of the circumstances of his life that A.K. Ramanujan is considered to be both an expatriate and a post-colonial poet. In 1929, he was born into a family that was prosperous and lived in Mysore. The mathematician and scholar who was his father was a well-known figure. There were three languages that were spoken in the home: English, Tamil, and Kannada. In the beginning of his schooling, he attended D. Bhanu maiah's High School. After that, he received his Bachelor of Arts degree from Maharaja's College in Mysore, where he received honors in English Literature. Subsequently, he completed his Master of Arts degree at the same institution. For eight years, he was a teacher of English literature at Qulin, Belgaum, and Baroda school districts. During the years 1958-1959, he was a fellow at Deccan College in Poona, and during the years 1960-1962, he was a Fulbright scholar at Indiana University. In 1963, he graduated from Indian University with a doctoral degree in Linguistics. In Aden, where she had been living with her family for a number of years, he came across a Karalee Syrian Christian woman who was also a novelist. The two of them eventually tied the knot after he fell in love with her. In a strange twist of fate, the love marriage did not continue for very long. It took the form of a divorce. In the same way that T.S. Eliot did, Ramanujan entertained the notion of converting to Buddhism. Keeping this objective in mind, he travelled to Sri Lanka in the year 1963. In addition, Ramanujan is experiencing an unhealing rift within himself as a result of the effect of Buddhism. It is not possible to turn the United States of America into a home, despite the fact that it has a conducive working environment and a sense of accomplishment that comes from being a fantastic success in a foreign place. However, he has a feeling that it will continue to be a very rewarding place of employment. On the other hand, the persistent awareness of this split has provided him with the inspirational desires to compose poetry of great significance. The image of the striders that serves as the title of his very first collection of poetry is a representation of his own fragile posture. He is able to make sense of this position and the conscious decision to live in it with the assistance of poetry, which allows him to bridge the gap between civilizations. Because of this, his status as an exile has become a blessing for the world of literature.

Treatment of Family and Relations

A.K. Ramanujan, who was born in 1929, is without a doubt one of the most notable names among all of the Indian-English poets who have prospered throughout the transitional era following independence. Ramanujan brings a great deal of vigour and life to this genre by virtue of his amazing command of the

English language and his wide-ranging poetic sensibility. While some poets may merely have historical value in the development and spread of this genre, Ramanujan brings with him a great deal of verve and vitality. Within the contemporary literary landscape, which is undergoing rapid transformation and appears to be somewhat muddled due to the increasing number of substandard poets on a daily basis, there are not a lot of poets who come close to him. As a result, only a select few poets, such as Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, and Keki N. Daruwalla, can be singled out as being capable of meeting international standards. Among these poets, Ramanujan has been particularly capable of "forging..... an oblique, elliptical style all his own," thereby demonstrating "his scrupulous concern with language¹." According to the esteemed British historian William Walsh, who made the valuable proclamation that the future of Indian poetry in English is secure in the hands of Ezekiel, Ramanujan, and R. Parthasarathy², the proclamation is not inaccurate.

Notwithstanding the fact that Parthasarathy has not produced any poetical work since the publication of *Rough Passage* (1976), which is without a doubt a work of exceptional quality, Ezekiel and Ramanujan have unquestionably endured the test of time. With regard to Ramanujan, he has released three volumes of English poetry over the course of around twenty years: *The Striders* (1966), *Relations* (1971), and *Second Sight* (1986). Additionally, the fourth volume, "The Black Hen," was published after his death, and it is worthy of our careful study. The Oxford University Press (OUP) is the publisher of all of his poetical works, and *Selected Poems*, which was published in Delhi by the OUP in 1976, has some of his most outstanding poems from the first two volumes. All of his books of poetry, when seen as a whole, demonstrate his unwavering interest in and excitement for his familial connections and relations. As is the case with all of us, the memories of his childhood and adolescence never leave him alone, and he typically writes about them with a sense of nostalgia, memory, and relation. This is because he is a person who is constantly reminded of them. This not only helps him to continue his unrelenting search for "roots," but it also enables him to establish his contact with the area and people of his birth and education.

Sociological & Anthropological Pre-occupations

The expression "being the hyphen in Indian-American" is one that A.K. Ramanujan coined to self-mockingly define his situation. This statement unknowingly discloses the underlying principle that governs his creative cosmos. In his seminal essay "Parables and commonplaces," a critique of cultural encounter (a piece incidentally dropped in *The Collected Essay of A. K. Ramanujan*, 1999), Ramanujan identifies E.M. Forster's obsession in *A Passage to India* as 'the complexity of noncommunication' which makes the novelist cry, "connect, only connect!" but praises him because he "makes his greatest work out of disconnections" (Ramanujan, 1982 : 147). In an article published in *Second Sight* and appropriately named "Connect!", the poet almost echoes Forster's mania:

Get in touch! Get in touch! the cries of my disconnection

Insanity, the ability to recall sentences.....

Connect

Connect, monks with beasts, slave economies,

and the golden bough are all things that are connected. - (Citation needed: 178)

The concept of multiplicity, whether it be linguistic, cultural, or social, appears to have been a natural part of Ramanujan's vocabulary from the time he was a child. Within the context of his Daedalus article titled "Telling Tales," he has elaborated in a manner that is rather explicit on this part of his childhood:

Sanskrit and English were our father tongues as we were growing up, while Tamil and Kannada were our mother tongues through our childhood. There was a significant distance between us and our mothers, as well as between us and our communities and a significant number of our neighbours in the cowherd colony next door. And it was the mother tongues that brought us together with them....While Sanskrit represented the history of India, English represented colonial India and the Western world....It became the task of a lifetime for some of us to keep the conversations and arguments that took place between these three individuals alive and to find a way to create anything out of them (CE: 449: 50). Each of them seemed to be the opposite of the others.

Ms. dedication to construct linkages across dichotomies is demonstrated by the disarming frankness with which the poet confesses that he has written down his life's aim, which is "to keep die dialogues and quarrels alive among these three and to make something of these three." In the process of reaching a synthesis between cultural coordinates that are at odds with one another, diis traveller once precisely defined his situation:

Having two (or more) languages, two countries, and two fields of study has made it seem as though I am constantly juggling between different things. My translations are a means by which they are able to maintain their cohesiveness (Ramanujan, 1995: 10).

A. K ramanujan's creative vision

A. K. Ramanujan stands out as the most influential of the three Indian poets who have had the most profound impact on the English language. Nissim Ezekiel and Kamla Das are considered to be the other two top authors in the field of Indian novels written in English. Mulkraj Anand, R. K. Narayan, and Raja Rao are considered to be the three most important authors of Indian novels published in English. You will notice that his skill and expertise have increased over the course of his career if you examine his poems in great detail. This is something that you will notice. Not only is he able to think of insightful things to say, but he is also able to articulate them in his mother tongue in addition to the English language. Throughout his life, he has demonstrated the ability to speak three languages. Since this is the case, it is impossible to argue against the sincerity of tone and approach that he employs in his poems.

It is difficult to read him because he possesses a singular blend of folklorist vision, poet insight, and translation expertise. This makes reading him a demanding endeavour. Without a shadow of a doubt, he had made the most of his post-colonial and expatriate circumstances by bringing the concept of "India" to life through the poetry that he had produced. Given that A. K. Ramanujan is a postcolonial English poet, the objective of this chapter is to present an analysis of his work, as well as his evolution and evaluation of his work.

After being born into a wealthy family in Mysore in 1929, he went on to become a member of the postcolonial poetry movement and an exile. He was born in 1929. All of these factors added to his ability to portray a poetic picture of India. He was bilingual in three languages, he attended D. Bhanumaih's high school, and he obtained his Ph.D. in linguistics from Indiana University in 1963. All of these factors contributed to his

ability to paint a picture of India that was poetry. In later years, he married a Christian Keralite woman in Syria, but the marriage ended in divorce because he fell in love with her. His marriage was followed by a divorce that was comedic in nature. In accordance with this line of thinking, A. K. Ramanujan travelled to Sri Lanka in 1963 with the intention of converting to Buddhism, just as T. S. Eliot did at the same time. Buddhism, which remained with him throughout his entire life, was a significant effect on him through his entire life. In the final years of his life, he was given the opportunity to contribute to the University of Chicago by being assigned to the position of professor. The year 1993 was the year he passed away.

A.k. ramanujan's critical idiom

The poet's words need to have a dynamic awareness of all the attributes that it possesses in order for them to be able to express such experiences. The act of appreciating something is a complex process that requires the mind to utilise all of its faculties in order to accomplish a common objective. In order for a learner to be able to convey the experiences that the poet has experienced, it is necessary for him to have a comprehensive comprehension of the meaning of the words. Increasing one's capacity for poetic appreciation is one way in which this objective can be fulfilled. It is impossible to find a more effective method of contacting for its development than to engage in daily exercises that include sympathetic contact with excellent poetry. This particular plan is the only one that can be provided. As a consequence of this, one is able to gain the competencies of appreciating through appreciation and enjoying through enjoyment; yet, in this particular scenario, the goals and the techniques are comparable.

When writing an appreciation of a poem, it is vital that the reader detach himself from his own expectations and make an effort to perceive something of the poet's vision. Removing himself from his own preconceptions is the first step in writing an appreciation. Due to the fact that the poet speaks directly to the poet that is present in each of us, our actual appreciation of the poetry is consequently dependent upon our own enhanced capacity for creative anticipation and emotional reaction. This is the reason why this is the case. In the event that one possesses a certain level of comprehension of the poet's point of view, then it is advisable to inquire of him what it is that one enjoys. The next question that needs to be questioned is whether or not the poet is able to depict his experience in a captivating manner. This will enable the reader to appreciate the overall meaning of the poem and argue the key topics and how they developed at the same time. This analysis of technique (themes) ought to be done simultaneously with the evaluation of technique, and it ought to be done in conjunction with evaluation of technique.

To what extent does the general grammatical structure of the poem give expression to the message that the poetry is trying to convey? Which of the following ways does the arrangement of the lines have an effect on the overall effect? Is the poet able to skillfully put rhyme and rhythm together in their writing? Is it a traditional form of writing, such as the sonnet or blank verse, that is being worked with here? How does it relate to the history of poetry usage in each of those modes, if it is even possible to say that it is? Specifically, what kinds of photographs are being utilised, and how are they organised into a variety of different designs? How much of the ideas come from the original source?

Does the poet have a certain tone or voice that is distinctive? After reading the poem for the first time, what type of impression do we get from the term built-up, which is sometimes described as being difficult to understand? What has finally been accomplished after such a long time? In the here and now, is there a vulnerable state of affairs? Is there a reduction of pleasure as a consequence of any errors in technique that

may have occurred? With regard to other poems of a comparable nature, what level of perfection does this specific poem accomplish in comparison to those other poems? It is important to note that each of these questions is really a suggestion, and the responses to them are heavily reliant on the actual reading and comprehension of the reader.

CONCLUSION

As a result, we may assert that the autochthonousness of Ramanujan's poetry is one of the characteristics that sets it apart from other poetry. The majority of his poetry is centred on Indian mythology and history, as well as her people and traditions, as well as her extensive cultural and spiritual heritage. The reader is persuaded by even a quick examination of it that Ramanujan has not severed his ties to India, despite the fact that he has lived in the United States of America for a considerable amount of time. The use of indigenous themes and customs is something that he does rather regularly. "The Hindoo, he does not Hurt a Fly or Spider either," "The Hindoo, he reads his GITA and is calm at all events," and "The Hindoo, the Only Risk" are his three Hindoo poems. These poems are essentially Indian in their backdrop and approach of the subject matter. They lead us to the Gita, which is considered to be the philosophical foundation of Hinduism. The poem "A River" draws our attention to the function that the river Vaikai, which flows through Madurai, plays, particularly the devastating one that it plays. One further poem, titled "A Hindu to "His Body," demonstrates that the body is just as significant to a Hindu as the soul. This is supported by phrases and expressions such as "Dear pursuing presence, dear body" and "do not leave me behind." The song "Poona Train Window" is a reflection of the thoughts and feelings of a passenger on a train who is looking out the window. "Some Indian Uses of History on a Rainy Day," which keeps on shifting scene from Madras to Egypt and to Berlin nearly in a cinematic form, satirises the visiting Professor of Sanskrit in a dramatic and compelling manner. Other poems, such as "Small Town, South India," "Old Indian Belief," and "Prayers to Lord Murugan," also have a direct influence on the ways in which Indians live their lives, as well as on the beliefs and prayers that they practise. Since Lord Murugan was the ancient Dravidian god of fertility, joy, youth, beauty, war, and love, the poem with the last name is dedicated to him. Lord Murugan is described as having six faces and twelve hands.

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17. Anthologies are also helpful to a comparative inquiry, such as Andrew Schelling (2011) and Sandya Mulchandani (2019).
18. Hoskote also points out similarities and differences between Lal Ded's poetry and bhakti poetry; he locates her poems as "premised far more substantially on jnana-mārga than on bhakti-mārga" (Hoskote 2011, p. xxviii).
19. See also (Venkatesan 2010, p. 9), where she says: "Whereas we are reasonably certain that the poet Kōtai [An.t.al] composed the Tiruppāvai and Nacciyaṅgar Tirumoli, the same cannot be said of Mīra."'