



The impact of language and approaches of traditional East and the modern West on Indian culture in the poetry of A.K. Ramanujan

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Abstract

The presentations of dissemination taken an important place and position in Indian Literature. It gives a clear constructed framework and hypothesis where a natural new affinity, recognition is established that produces different metaphor of time and surrounding to read a different living and thought. The writings of the dissemination have a true and permanent attachment to their country and always consider India as their permanent true home to live till they have their survival here. It is, therefore, India its culture and the true born patriot sons are always present at every page of Indian writings by the Indian poets. Indian writings in English have always presented India, its culture, its people and their unity in diversity. These works of Indian writers always have a sense of longing for their mother and motherland. India has been presented by the Indian poets with all its shades, bright and dull according to their place, living and their thoughts. The poetry of A. K. Ramanujan belongs to this same and similar true tradition. Attipat Krishnaswami Ramanujan is the true lover of this tradition aforementioned. He was a peculiar poet, true translator, lover of linguistic and famous folklorist. The credit of A.K. Ramanujan lies in his remarkable ability to maintain a considerable balance between tradition and modernity. This research paper is attempt to study, how the poet presented the impact of languages and approaches on Indian Culture in his poetry. The analytical, descriptive, and qualitative approaches have been adopted and implemented for the survey of impact of languages and approaches on Indian Culture presented by A.K. Ramanujan in most of his poetry. research article is based on specially analysis of the poetry of A.K. Ramanujan. His sparking poems exhibit an Indian and Western modern mind, where he stressed the need to incorporate the practical and meaningful aspects of tradition into modernity by using his sense of perfect languages those he knows very well. His sensibilities are rooted in his Indian inheritance, but he evidently has a modernist vision, which he has decorated in his poetry through use of suitable languages and his knowledge. The poems of Ramanujan reflected upon the transcendental essence of traditional Hindu meditations, his memories, the sentimental nostalgia, the appeal of mystical and archetypal symbols, and his sense of belongings to his native homeland. This research paper attempts to analyse how he has synthesized the diverse cross-cultural confrontation between the traditional East and the modern west in his poetry by dint of his command over various languages he has occupied in course of leading his proper life.

Keywords: A.K. Ramanujan, Indian culture, Indian literature, tradition and modernity, East and West

Introduction

India is such a peculiar known all over country and world as a land and languages of cultural diversity, having vivid variations in behaviour, customs, living, languages, and traditions through out its different states races and religions. It is the religion that plays an important and right role as the primary protagonist in the culture of India, specifically with Buddhism, Islam, Sikhism, Hinduism and so many variations of faiths which are co-existing and influencing different aspects of life and living. Community and family and ideal base to Indian Culture. The respect for elders, love for children, the family unity, importance of ladies like goddess, and long extended family structures. The Indian architecture and art are famous for intricate designs, variant colours, and diverse styles reflecting the country's rich cultural heritage. India boasts a rich tradition of classical and folk music and dance forms each with its unique expression and style. India is such a country where cuisines is renowned for its diverse flavours, spices, and regional variations, with dishes, ranging from vegetarian curries to meat-based specialities. Traditional Indian attire varies across different regions, with sarees, kurtas, and salwar kameez being popular choices for women, while men often wear kurtas, sherwanis, and dhotis. It is the Indian culture which emphasizes values like respect for elders, honesty,

hard work and education, with strong emphasis on community and social harmony. India has a multitude of languages, with Hindi and English being the official languages, while regional languages like Tami. Marathi, Bengali, kannad, Telugu and Sanskrit as the classical language.

Attipat Krishnaswami Ramanujan is variously known as a Linguist, a translator of two languages – from and to Kannada, Tamil and English, He has an essence of nationality, nativity, with universal appeal. The patriot poet and philosopher, A. K. Ramanujan, being an imaginalist successfully highlights the typical Indian imagery not only in language but also in its core of the soul. He is the poet, who considers himself as the hyphen between Indo-American representing the lingering nostalgia of a diaspora. A.K. Ramanujan is such type of poet as is considered an expert and competent Linguist, who had not any problem to study and understand some of the Indian languages to know fully regarding Indian Culture to express and explore it in his poetry of English language. He is such a peculiar personality as a poet who is known globally, inter-alia, for his depiction of Indian sensibilities drawn from environment of Indian life, culture and living. In his poetry his interest in Indian tradition is rooted so deeply and traced so tranquillity that he has to come back to his childhood, the stage of

innocence like lamb and shepherd. His personal experiences through psychological, philosophical and intellectual prisms reflect the true Indian Culture in his poetry. The poetry by Ramanujan reflects his imagination in the traditions of Indian English poetry with ironical, clarity, and clear-cut writings.

The national poet and harbinger of life in Indian Culture and in its environment, A. K. Ramanujan was an anthropologist, who sincerely and scientifically studies in a humane and customs, beliefs and relationship which are the backbone of Indian culture and traditions which have been well dealt by the nationalist poet and poetaster in his poetry.

Research Problems

The poetry of A. K. Ramanujan generally grapples with the concept of a fluid self, shaped by memory, family, and the act of translation, questioning the notion of a fixed identity. The Research can explore how his fluidity manifests in specific poems and its implications for understanding identity in a diasporic context.

His work showcases complexities of existing between cultures, exploring themes of displacement and belongings. Research could analyse how Ramanujan navigated these cultural boundaries and what insights his poetry offers into the experience of hybrid identities.

Ramanujan's poetry reflects both his Indian heritage and a modernist vision incorporating traditional Hindu meditations and symbols while also engaging with western sensibilities. It is the research which could examine the synthesis of the diverse influences and how it shaped his poetic voice.

Ramanujan employs an ornament of Literature, the Irony to subvert expectations, challenge cultural norms, and highlight contradictions in human experience. It is the Research which could analyse the types of irony he uses an effect it has on his poems meaning and tone.

Almost his poetry is known for its psychological realism, exploring the complexities of human emotions and he portrays psychological states, particularly in poems like, "Looking for a Cousin on a showing," and analyse the themes of childhood and adulthood.

While analysing the poems of Ramanujan many fold problems appear in context of various aspects of human life, living and waste at the end. The very poet 's poems present peculiar glimpse of amalgamation of problems, which we can find on dive deep in thought being free from anxieties and cares. Ramanujan 's poems which stem from the "crisis of Identity " arising from his dual exposure to Indian tradition and Western modernity, leading to themes of alienation especially within family life social structure. His works also critiques the superficiality of poetic traditions, the harsh realities of poetry and suffering in India, and the destructive aspects of both cultural practices and ecological imbalance often presenting a poignant, realistic, and at times, cynical view of human experiences.

There is the East – West identity crisis which the research scholar can study in to co-related factors. The first problem regarding to it may be dual exposure, which Ramanujan's poetry reflects a fundamental tension between his deep deem fit for Indian roots and his exposure to rationalistic Western thought.

The second related problem we can see in the Poetry of A. K. Ramanujan is 'Self-Probing. This problem leads to a

deeply personal, Self -probing and at times, anxious exploration of his own identity and cultural belongings.

The next problem which we find in the poetry of A.K. Ramanujan is the family and the society. The poetry of the poet often depicts deep and dazing the confining nature of family life along with the social obligations, whereby and whereunder the personal freedom is often curtailed.

The poetry of the poet also deals with the alienation, about which the poet portrays a sense of alienation, particularly in poems like, "Father returning Home," whereby and whereunder, we find the emotional and distance grows between father and family.

The poetry written by Ramanujan often depicts the heavy emotional and financial responsibilities associated with family and seen in his poem, "Obituary " whereby and whereunder the poet reflects on debts and ongoing duties left by his deceased father.

In other poems like, "Looking for a Cousin on a Sewing," highlights the complexities of Indian traditions, such as, arranged marriages, and the conflicts that arise when modern aspirations clash with traditional practices.

In the poems like, "One Reads," he critiques the hypocrisy and moral failings of society, using metaphors like the "leprosy of light and Shade " to expose shamelessly presented virtues, according to the criterion.

Ramanujan demonstrates a deep commitment to the environment, expressing an "eco sensitive " view through his concern for all life forms.

Review of Language and Culture Literature

The language and culture literature of A.K. Ramanujan's poetry deals with and heights his masterful ability to fuse traditional and Indian Culture with Western modernist techniques, producing a peculiar vibrating voice that explores the themes of Identity, family, and the tension between past and present. His poetic work is characterized by precise language, subtle irony, and sharp important imagery on using memories of childhood and every life to bridge temporal and cultural gaps. The literature of A.K. Ramanujan's poetry discusses his diasporic sensibility, his dive deep connection to Indian literary traditions, and his skills in balancing the local with that of universal to resonate across cultures.

The Language has a complicated homologous dating. On this context, A. Crober (1923) said, "tradition, then, started while speech became presented, and from then on, the enrichment of both ways the similarly development of the alternative."

This Research Article emphasizes the aspects of Ramanujan language and culture. His poetry exemplifies a peculiar and unique blend of cultures and languages, born from his experience as an expatriate living between India and America.

If lifestyle is a fabricated human interaction, cultural manifestations are acts of verbal exchange which can be assumed by way of particular speed communities. Consistent with Rossi Landi (1973), "the totality of the messages we exchange with each other even as speak me a given language constitutes a speech community, that is, the whole society understood from the point of view of talking."

He similarly explains that all kinds study their language from their societies, and in the course of the process of the studying a language also analyse their subculture and

expand their cognitive abilities. Language communicates through language. Michael Silverstein proposed that the communicative force of subculture works no longer most effectively in representing components of truth, but additionally in connecting one context with another. That is conversation is not simplest the uses of symbols that stands for ideals, emotions, identities, or activities, it is also a manner of bringing beliefs, feelings, and identities into the existing context. In keeping with the linguistic relativity principle, the way in which we consider the area is without delay inspired by language we use to talk approximately it. Edward Sabir (2029) remarks, "the real global is to massive quality, unconsciously constructed up on the language behaviour of the Institution. No two languages are to comparable that they present the identical social truth. The world in which exclusive societies stay are distinct, now not simply the identical with a distinct level connected."

This Paper portrays peculiar picture of his effectively using free verse a deliberate lack of punctuation, and striking, unexpected juxtaposition to achieve a sense of immediacy and to confront the readers with new perspectives.

Cultural merchandise are representation and interpretations of the world that should be communicated so that it should be lived. The trouble lies in what takes place when -go cultural interactions take location, I.E., when message manufacturers and message receiver are from distinct culture.

This article addresses the themes of identity laid down in the poetry of the modern Indian poet A. K. Ramanujan. The poet being infused with nostalgic memories of India and his family, he often tempers these with an irony stance, providing suitable subtle connected commentary on the changes and challenges within Indian society.

In reality, language coaching way, inevitably, language and cultural coaching. According to Buttjst, "subculture getting to know is absolutely a key issue in being able to use and master an overseas linguistic system." The Bellagio assertion of the eco cultural basis and the international council for educational development states, "for effective international co-operation, information of different countries and their cultures is as essential as skill ability of their languages and such -know how is depending on foreign language coaching."

In this research paper it has been depicted the cultural and linguistic landscape dealt with in the poetry of A. K. Ramanujan. His poetic works provide the base to bridge the Western and the Indian literary traditions, demonstrating a profound understanding between the two.

Studying a language is consequently getting to know the behaviour of a given society and its cultural customs. Language is a fabricate from idea and behaviour of a society. The study of A. K. Ramanujan's poetry shows him a distinguished Indian English poet. In his poetry there is a fusion of rich tenets of his native culture and the detached outlook of the Western thoughts. To read any of the Ramanujan's poem is to be charmed by his wit and a language which owes its superb energy to an enacting eye. He is neither a nostalgic traditionalist nor a champion of modernism.

This research paper presents the Indian sensibility in the light of modern vision. There are some critics who note that his aesthetic sensibility is deeply rooted in Indian heritage, while his overall vision is distinctly modernist.

It was his father, who was the source enough for Ramanujan to receive his legacy of traditional and modern thinking. On the other hand, it was his mother, who was the peculiar source of a good cultural identity and of local community. The place where the house of the poet was situated in Mysore produces the personal landscape. This is such a place as is full of countless streams of perspectives and languages. His father going up stairs from his living second floor, would talk to the poet in English. Similarly, the poet also talked to mother in Tamil in the kitchen and in Kannada outside in the streets. Therefore, he learnt English and considered it as the upstairs language. The poet himself has expressed regarding the aforesaid activities in the following words in his poetry:

"English and my discipline (Linguistics and Anthropology) provide me my outer forms -linguistics, metrical, logical, and other such ways of shaping experience and in this way my first thirty years in India, my frequent visits and field trips, my personal and professional preoccupations with Kannada, Tamil, the Classics, and folklores give me my substance, my inner forms, images and symbols. They are continuous with each other and I no longer can tell what comes from where. (Parthsarthy, 95)."

This research article also deals with the Indianness rooted in the poetry of A. K. Ramanujan. His use of Indian cultural references, such as those found in Classical Tamil, and Kannada poetry, provides an authentic Indian outlook to his work. This paper also depicts very particular peculiar characteristic of literary significance presented in organized order in the poetry of AK Ramanujan. He himself is very significant for his ability to articulate the complexities of Indian society, capturing its diverse aspects of culture, history, and tradition.

Complex is one time period that one could use to describe human conversation due to the facts that paralanguage is used to transmit messages. Paralanguage is specific to a subculture, consequently the conversation with different ethnic groups can result in misunderstandings. As one grows up in a specific society, it is far inevitable to examine the glances, gestures, and little changes in voice or tone and different communication equipment to emphasize or regulate what one needs to do or say. These particular verbal exchange strategies of a subculture are learned normally with the aid of imitating and looking at humans, initially from dad mom and instant household and later from buddies and people outdoor the near family circle. Frame language, which is likewise known as kinesics, is the maximum obvious form of paralanguage. Those are the postures, expressions and gestures used as non-verbal language. But it is likewise possible to alter the meaning of diverse phrases through changing the character or tone of the voice.

There is a fusion of native culturalism and detached outlook of the Western thought in his poetry. S. K. Desai says that Ramanujan "is not just that of the Hindu or merely an Indian in the sense that he sees only house. His perspective eyes rove wider and the limit of his perception is encompassing a wider area." He is extremely inspired by Indian text and Scriptures. There can be the reference of his words: "Thus a text like the Mahabharata is not a text but a tradition."

This paper explores the impact of different cultures and languages in the poetic writings of the poet. He has a full command over Indian culture, scriptures, and rituals. Tamil, Kannada, Sanskrit and English languages are well known to the poet. Language is a very important tool in the

formulation of a culture and its aesthetics, as it is a medium of expression. Without language no human culture can be imagined. Culture is a manifestation of the ideas, customs, and social behaviour of a particular group of human society. It is a code of conduct which guides and control a certain human society. Ramanujan was deeply rooted in Indian culture and tradition, which is evident in his work.

However, his exposure to western education particular his studies in the United states, also influenced his literary and themes. As a result, his work reflects a unique blend of different cultures and languages, and he is known for bridging the gap between Indian and Western literary traditions. Oxford Advanced Learner Dictionary defines culture as the customs and beliefs., ways of life and social organizations of a particular country or group.’’ The cultural and linguistics influences are evident in the literature of any nation; therefore, it always becomes a perfect source of information. Literature of any nation keeps the record of its history, Geography, culture, and tradition. For instance, we have to study Leo Tolstoy to know the history and Geography of nineteenth century Prussian Literature. Similarly, if we want to know something about the English culture, we have to study English literature as literature is a part of culture. In the same way, there are several languages and cultures that are observed in India and each of them is clearly connected with the theme of Indianness and this is how it paves the way of unity in diversity.

The Indian experience with all its memoirs of family, beliefs, images, and social place are the main factors, which support the growth of poetry in Ramanujan. He took the sources from going back to his roots, which strengthen him as one of the greatest Indian poets. The fairly tales heard in his childhood made him a poet like Ramanujan to deal with the surroundings of Indian atmosphere. The poet has pictured the very inspiration acquired from the fairly- tale in his poem, “why I cannot finish this book:

“Letting go of fairly-tales
Is letting go
Of what will not
Let go.,
Mother, Grandmother
The fat cooks
In the windows while
Who fed me
Rice and ogres.”

The most of the Indo-English poets have to face the difficulty of vulnerability of language alienation from English as an innovative expressive medium. According to Raja Rao, who says, “One has to convey in a language that is not is one's own. One has to convey the various shades and mission of certain thought movement that looks maltreated in an alien language. On the other hand, K. R. S. Iyengar puts,

“what makes Indo- Anglian literature an Indian literature and not just a ramshackle outhouse of English Literature, is the quality of its “Indianness ‘ – in the choice of subject, in the texture of thought and play of sentiment, in the organization of materials and in the creative use of language (Mohan Xvii).

Ramanujan’s poetry has Indian ethos enough, which reflects very much a part of the world of modern ideas, international gravel and rapid cultural changes. The poet, Ramanujan

deals with not only indianness revivalist manner, but also as a poet from which he grew up, a past which remained a part of himself. In his poem he sounds Buddhist when he urges:

“No one give me back my archaic despair,
its not obsolete yet to live
in his many live in his many lived lair
of fears, this flesh.”

It is Ramanujan, who incorporates cultural characteristics, literary and linguistics in his poetry from Tamil and kanada into English literature gives his remarks as follows:

“Indian expatriate poets do not write from the position of distinct Foreign community such as the exiled black or West Indian novelists but their writing reflects the perspective of some one between two Centuries. They may look back on India with nostalgia satirically Celebrate their liberation or asserting their biculturalism, but they also look sceptically and wrongly on their new home land as outsiders with a feeling of something having been lost in the process of growth (Modern 231).”

The poet is inspired enough with Scriptures and Indian text, which he expresses in his word himself as: “Thus a text like the Mahabharata is not a text but a tradition ‘. His inclination towards exploration of Indian sensibilities mainly originate from the native customs and the religious thoughts and rituals and rites. The poems whereof title are actually mythologies are I, II, III echo the holy book specially for Hindus,’ Shrimadbhagvadgita’, as Lord Krishna preaches Arjun these words:

Paritranya sadhunam
Vinasaya cha duskritam
Dharma- Shamathspanarthara
Sambhavami yuge yuge
(pg. 8 Shrimadbhagvadgita.)

The poetry by Ramanujan is exploring sensibilities to give it a fresh dimension. Indian experience and perspective regarding to human problem is a prominent place pertinent in his poetry. The image which has been depicted for the human situations, complexities, and contradiction experienced by the people. Relating to human suffering, the poet has portrayed that there are few poets who has no sympathy to deal with in their poetry. The poet has well depicted in his poem, “A River ‘ the loss and destruction caused by the flood. These are the huts which are ruined and those people who have been living on the bank of the river have to undergo a lot of disturbances.

On one hand it is the Modern Madurai, which is now unromantic and subjected to destruction, because of the advancement of modern civilization. The poet has presented a peculiar picture and destructive activity, whenever the rain comes and causes flood in the river and hypothecates such imagery as creating the Sangam Literature. River is not a River but is merely a trickle now, are clogged by women’s hair and straws. The patches of repair on the bridge show the intricacies of images showing the present state of city that used to be main object of ale and praise. He censures those who are not willing to share the suffering of others. There is a sharp contrast between the old and the new where the human conscience was absent in the glorious songs of

the past. The pregnant woman, who in the twins in her womb was surely not the concern of old poets. Thus, he is an unbiased lover of Indian culture and scenario in terms of realistic portrayal is concerned. Though he is deprived of Indianness in America, he is away from his motherland but this does not restraint him from representing an equally critical picture of present Madurai. According to the poet, when he says:

“The new poets still quoted
The old poets, but no one spoke
In Verse
Of pregnant women
Drowned, with perhaps twins in her
Kicking at blank wall
even before birth.” (Pg. 39, A River, Selected poems)

Along with turn to his roots, the poet was also inspired by Modern English poetry movements such as imagism, symbolism, and surrealism. Most modern poets recognise the importance of irony and paradox in poetry, as emphasized by the new critics and the makes extensive use of these devices. Simultaneously, the influence of various Indians traditions in his poetry cannot be overlooked. In Addition, many of modern stylistics techniques, such as word economy and image exactness can be found in Ramanujan’s traditions of mediaeval and bhakti poetry of Tamil and kanada regional poets. Bruce King comments:

“The word play, puns, inner rhymes,
rhetorical devices, ironies, distanced
Neutrality of tone, understatement,
Compression and elliptical progression of the
Poems have similarities to his translations.
This does not mean Ramanujan is unaffected
By his reading of Yeats, Eliot, and other
modern (who have influenced him), but he is highly aware
of the conversations,
techniques and structures of Indian verse and
these have been used and transformed in his
English poetry” (“Modern English” 116).

His poem “Small Scale reflection on a Great House “ reduces grandeur of cultural heritage in an ironic tone. What leaves always returns but now from the wrong redress which signifies that past is less a source of value and pride, than simply a collection of chaotic times.

“wedding anniversary of some God” signifies diversities of festivals and plurality of religion, “Jackfruit” a vegetable in Indian origin got a mention in his poetry clearly denotes that his tropes are completely Indian in every sense. S.S. Dulai states about Ramanujan who made a multicultural commitment and transcended the limitation of an expatriate poet in the following words: His poetry is born out of the dialectical interplay between his Indian and American experience on the one hand, and that between his sense of own self and all experience on the other. Its substance is both Indian and Western. Starting from the centre of his sense self and his Indian experience, his poetry executes circle comprehending ever-wider realities, yet maintaining a perfect taut connection between its constant and continuously evolving central vision and the expanding scene before it.

The use of English language by Ramanujan is typical of a modern poet. However, since he is not a native English speaker, his choice of English as the medium for his poems poses the same inquiry that all Indo-Anglican poets confront: It is possible to express and authentic Indian spirit in a language that is not Indian? Is it possible for an Indian poet to articulate emotional and cultural complexities in English? Ramanujan appropriately and skilfully makes use of English language when he writes of Indian folklore and mythology. In regard to this he joins the esteemed league of Indian authors such as R.K. Narayan, Toru Datt and Sri Aurobindo, Raja Rao, who have written in English about Indian legends, myths and folklore, and have rendered them as part of English literature as naturally as any Indian regional languages.

There are some critics and objective observers, who criticises some of the societal traditions and conventions and supervisions in his poem like, “The Opposable Thumb “, in which they present the ill treatment of husbands to their women, which is quoted as follows:

“Just one finger left to five, a real thumb
No longer usual, casual, or Opposable after
Her husband’ s knifing temper one Sunday
Morning half a century ago.” (Collected Poems 4)

Although countless changes emerge in a confluence between tradition and modernity, yet the essentials of mind remain unchanged. The Hindu mind is the product of the hundred of years of conditioning. Ramanujan understands his thoughts will always affect his individuality and temperament. The following are the lines of his poem of “Conventions of Despair, wherein the poet has expressed the Hindu consciousness:

“The Hindu consciousness is pervasive,
I must seek and will find
My particular hell in my Hindu mind ‘’. (Collected poems 34)

Ramanujan is a poet who uses Indian Culture, history, mythology to deal with themes similar to Western poets. His poetry is “rooted in and stems from the Indian environment and reflects it’s mores, often ironically.” His vision towards Indian sensibilities is singular in every sense, as it has ena Hindoo bled him to go India’s past. The past comes to life in his poetry, and this ‘presence of past ‘might have lost if he lived entirely in India.It is his peculiarity that his views on Indian life and culture are output of complex configurations. He is the eastern in the western climate with unchanged approach for his country and culture. His speciality takes us to the fact that he wishes to regain the ‘First Sight ‘:

‘As we enter the dark,
Some one says from behind,
You are, aren’t you?
You must have second sight.’ (Pg. 191, Second Sight,
Collected poems

Ramanujan’s poetry is a remarkable blend of emotion and reason, head and heart. He is a victim of cultural ambivalence and personal dilemma but he is an invaluable asset of Indian English poetry. Being a distinguished poet, his poetry comes largely on his family and relations, on his

Indian association, mesmerizing lineage and sensibilities. Despite his death in 1993, he will always be recognised as a technical artist with perfect balance of tradition and modern. His observation for Indian life and culture are unparalleled. His poetry has modern themes interwoven by the language used by the poet acquired from the East and the West and rooted in Indian cultural traditions. His continuity is that of T.S. Eliot's Traditional and Individual talent which says that every new text added to a tradition will both alter and confirm that tradition. One should have a wonderful year to enjoy the international rhythm of his poetic construction which is termed as Architectonic by Mathew Arnold. Others sang few spoke but Ramanujan has an ability to both speak and sing the inner thought with rhythmic beauty and social relevance.

Objective of the Research Study

The aims and objectives of A.K. Ramanujan's poetry in English is the strong ground to blend Indian and literary traditions exploring themes of cultural identity, memory, family, and the complexities of modern life, often through a lens of personal and cultural displacement. He uses vivid imagery and reflective tone to examine the human condition, drawing on his Hindu heritage and experiences in both India and the United States.

Ramanujan's poetry is a hive between the Western and Eastern cultures, particularly between his Indian heritage and his experiences living in the United States. He explores the cultural dissonance and the challenges of navigating multiple cultural context.

This research paper explores the personal and cultural identity, often through a lens of memory and childhood experiences. This article examines how Individuals construct their identities within specific and social landscapes. In this research paper the writer reflects on the complexities of modern life, including the impact of social and economic changes on individuals and family depicted in the poems of A.K. Ramanujan. He explores themes of alienation, displacement, and the research for meaning in a rapidly changing world when he finds in most of his poetry. This paper presents the mythology and symbolism which the poet has depicted particularly from Hindu traditions, to add layers of meaning and connect his poetry to a broader cultural and historical context.

The objective of this research article also aims to offer to the learners a nuanced and insightful exploration of the human condition, drawing on his rich cultural background and experiences to create a body of work that both personal and universal resonant of the poet.

This paper attempts to assess the achievement of the poet to delve deep into the mine of gold. He is a poet with a life cultural past behind him, and having at the same time and awareness of his roots, the poet shows immense potentiality. His poems possess a vision "to look before and after. " His poems take up in the past; infuse the past with the present and look forward to the future. This article is perfect to bring Ramanujan as near as native tradition alive in his poetry. He does neither aim at a comparative study of the cultures of the East and the West, nor he takes in praise of modernism, nor gives a Clarion call to return to his soul. In this research article it is depicted that though the conscious of the contemporary situation, his poetry is not feeling any

urge to reform the society. He has a keen sensibility, which helps him to see the entire universe in his private world. He contrasts traditional Indian values and folklore with the realities of modern evolving life. This creates an intellectual tension that provides depth and irony to his work. With an example, he questions the romanticized view of India from a detached, Western trained.

Methodology and Research Article

The present research article is qualitative, analytical, and interpretative in nature. It seeks to explore how A. K. Ramanujan's use of multiple languages and intellectual approaches, literary, folklore, and anthropological, shapes his representation of Indian culture. The study does not rely on statistical or experimental data, but on close reading, thematic interpretation, and contextual analysis of selected poems.

This is the research paper which is based upon the collection of data and information from various sources such as books, journals, internet positions etc. This research article has been written step by step continuously of collecting the data and the information, analysing them and presenting the result and consequently making the result summary at last.

This article focuses primarily on Ramanujan's English poems, though references to his translations and essays are included to understand his bilingual and cross – cultural sensitivity. The study situates Ramanujan within a larger framework of post colonial Indian English poetry, considering both his creative and intellectual contributions.

Critical studies, journals, article, and scholarly commentaries form the secondary base. Works by notable critics such as, Bruce King's Modern Indian poetry in English, G.N. Devy, After Amnesia; K. Sachidanand, M.K. Naik, and R. Partha Sarathi have been consulted to understand Ramanujan' s position within Indian English literary discourse.

The analysis draws the theoretical perspectives, such as, post colonial theory, linguistic, and cultural translation to examine Indian and Western identities. Modernist poetic techniques to study the impact of Western literary forms on Indian themes and comparative literary approach to compare his treatment of cultural identity with contemporaries like Ezekiel and R. ParthaSarathi.

Research Questions

The research questions, which will be very beneficial for the new comer research scholar, who can explore in relation to the poems of Ramanujan, who is the most influential bilingual poet. These questions can guide the academic research at different levels – from undergraduate essays to Ph. D dissertations.

Research Questions relating to cultural and Thematic Dimensions

1. In what ways do Ramanujan's poems explore the tensions between the self and society within an Indian cultural framework?
2. How does Ramanujan reinterpret mythology and folklore to comment on contemporary realities?
3. How does Ramanujan reconcile Indian traditions and Western modernity in his poetry?
4. How does Ramanujan use the theme of memory and displacement to articulate the experience of a diasporic identity?

5. What role does family and generational conflict play in shipping the poet's vision of Indian identity?
6. How are rituals and daily domestic life transformed into metaphors for cultural continuity and change?

Research Questions relating to Language, Form, And Style

1. How does Ramanujan's use of metaphor and symbolism reflect the complexities of cross-cultural consciousness?
2. How does the poet employ irony and understatement to negotiate cultural differences?
3. What is the relationship between oral traditions and written form in Ramanujan's poetic style?
4. How does Ramanujan's bilingual sensibility (English and Kannada/ Tamil) influence his diction, tone, and imagery?
5. In what ways does Ramanujan adapt modernist poetic techniques to express traditional Indian experiences?

Research Questions Relating to Personal and Psychological Perspectives

1. How does Ramanujan treat nostalgia – as an emotion of longing or as a critique of cultural stagnation?
2. How does Ramanujan's poetry articulate the inner life of ordinary individuals in the context of Indian family systems?
3. How does Ramanujan's poetry reflect the Psychological conflict of an individual caught between two worlds?
4. In what ways does Ramanujan's portrayal of the father figure symbolise both authority and loss?

Research Questions relating to Post colonial and Comparative Questions

1. In what ways does Ramanujan challenge or affirm colonial linguistic hierarchies through his English poetry?
2. How can Ramanujan's poetry be read through a post colonial lens, especially in terms of cultural hybridity and identities formation?
3. How does Ramanujan's approach to tradition compare with that of other post colonial poets such as Nsdim Ezekiel or ParthaSarathi?
4. How does the poet's academic background as a folklorist and Linguist inform his creative work?
5. Research Questions Relating to Body and Gender Politics
6. In what ways do his poems critique patriarchal authority and reveal the suppressed voices within domestic spaces?
7. How does Ramanujan represent women's roles within traditional family and cultural structure?
8. How does the female Body function as a site of cultural memory, continuity, or rebellion in his poetry ?

Research Methodology

The present research article is qualitative, analytical, and interpretative in nature. It seems to explore how A.K. Ramanuj's use of multiple languages and intellectual approaches, literary, folklore and anthropological, shapes his representation of Indian culture. The study does not rely on statistical or experimental data, but on close reading, thematic interpretation, and contextual analysis of selected poems.

This research article focuses primarily on transaction and essays are included to understand his bilingual and cross-cultural sensitivity. The study situates Ramanujan English poems, though references to his translations and essays are included to understand his bilingual and cross-cultural sensitivity. The study situates Ramanujan within a larger framework of post colonial Indian English poetry considering both his creative and intellectual contributions. Critical studies, journals article, and scholarly commentaries form the secondary base. Works by notable critics such as: Bruce King (Modern Indian poetry in English. G.N. Devy After Amnesia); K. Sachidanand, M.K. Naik, and R. Parthsarathi are consulted to understand Ramanujan's position within Indian English literary discourse. The analysis draws the theoretical perspectives, such as, post colonial theory, linguistic and cultural translation to examine Indian and Western identities. Modernist poetic techniques to study the impact of Western literary forms on Indian themes and comparative literary approach to compare treatment of cultural identity with contemporaries like Ezekiel and R. ParthaSarathi.

Discussion of the Findings

A.K. Ramanujan's dual comma Eliot nd over English and his native South Indian languages, specifically Kannada and Tamil, profoundly influenced his poetic expression. His bilingualism does not merely reflect linguistic skill but embodies a dual consciousness, an Indian rooted in tradition who expresses that experience through the rational and modernity idiom of English like T.S. Eliot's "Tradition and Individual Talent."

Ramanujan's scholarly background as a folklorist and Linguist directly shapes his poetic techniques to Indian culture. Rather than Romantizing it, he analyses with affectionate irony, both as an insider and as an observer.

Ramanujan's use of English introduces a critical distance that unable him to view Indian Culture with both intimacy and objectivity. There is also cultural duality and identities formation in the poems of Ramanujan. His poetry embodies the cultural duality experienced by post colonial Indians educated in English, yet emotionally attached to their mother tongues.

The poet presents the reinterpretations, not rejection of tradition. His approach is neither revivalist nor iconoclastic; it is reinterpretative. In doing so, Ramanujan becomes a cultural mediator, demonstrating how language can sustain and transform the meaning of Indian Culture in post colonial context.

The combined impact of Ramanujan's language and approaches is the creation of the new idiom for Indian modernity. His poetry proves that the language does not dilute cultural identity; instead, it can deepen and expand it through translation, reinterpretations and dialogue. This Ramanujan's bilingualism and anthropological vision reshape Indian Culture in literature, from a fixed heritage into a living, evolving consciousness.

Through his dual linguistic identity and scholarly approach, Ramanujan redefines Indian Culture not as a static inheritance but as a dynamic conversation between languages, times, and selves. His poetry, therefore, stands as a model of how linguistic hybridity and critical inquiry can together preserve, reinterpret, and enrich cultural identity in the modern world.

Recommendations and Suggestions

It is recommended that future students on Indian English poetry should move beyond the binary of “native “ and “foreign “ languages. Ramanujan’s poetry demonstrates that the English can serve as medium of cultural authenticity, and not alienation. Researchers and educators should, therefore,

1. Recognize bilingual creativity as a legitimate and enriching mode of expression in Indian literature.
2. Including Ramanujan’s works in comparative courses that study linguistic hybridity and identities in post colonial writing.
3. Literary scholars integrate folklore studies, oral traditions, and cultural anthropology into analyses of Indian poetry.
4. Comparative readings between his English and Kannada/ Tamil texts, to explore how meaning shifts across languages.
5. Encouragement of translation studies that examine how Indian writers negotiate linguistic boundaries while retaining cultural resonance.
6. Preservation and academic study of regional literatures as they inform the Indian English canon.
7. Present Ramanujan not only as a poet but also as a cultural thinker, bridging literary art with intellectual inquiry.
8. Encourage bilingual writing workshops that reflect Ramanujan’s method of blending vernacular imagery with modern English idiom.
9. Cultural organisations and literary academies promote bilingual publications to encourage incurability of languages.
10. Scholars continue to document and analyse how Indian poets use English to reimagine indigenous traditions for new generations.

The overall suggestions are that the study of Ramanujan should not be confined to post colonial or linguistic frameworks alone. His works deserve recognition as a cultural philosophy in verse, representing India’s dynamic conversation between the local and the global, the traditional and the modern, the vernacular and the cosmopolitan.

Conclusion

The present study set out to examine Ramanujan’s use of languages and interpretative approaches shapes his representation of Indian culture in poetry. Through a detailed textual and Thematic analysis of his selected works, IT has been established that Ramanujan’s bilingual consciousness interdisciplinary sensibilities together produce a unique literary space where Indian traditions and modern expressions co-exist harmoniously.

The poetry of Ramanujan demonstrates that language is not a mere tool of communication but a vehicle of cultural identity. His command of both English and his native South Indian languages (Kannada and Tamil) enables him to translate the essence of Indian experience into a modern poetic idiom without diluting its authenticity. English, for Ramanujan, becomes a bridge between cultures and a language of introspection and reinterpretations rather than imitation. His works reveal that Indian Culture, when filtered through a bilingual lens, gains new dimensions of universality and self-awareness.

The research paper also concludes that Ramanujan’s legacy lies in his ability to modernize tradition without rejecting it. His nuanced use of irony, understanding, and narrative detachment reflect a modernist aesthetic, yet his imagery and sensibility remain deeply rooted in the soil of India. This balance between rootedness and cosmopolitanism positions him as a mediator between words, a poet who teaches that identity is best understood through dialogue rather than division.

In light of the findings the study recommends a broader inclusion of Ramanujan’s poetry and essays in post colonial, linguistic, and cultural studies curricula. His works offer valuable insights for future interdisciplinary research linking language folklore and identity in Indian writings.

Ultimately, the impact of languages and approaches in Ramanujan’s poetry reveals a profound truth: that Indian culture, when expressed through multiple voices and perspectives, becomes not fragmented, but enriched. His poetic vision celebrates multiplicity, showing that through the interplay of languages and the blending of intellectual traditions, Indian Culture continues to renew itself across generations.

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