PREFACE

A.K. Ramanujan (1929) is indisputably one of the most dynamic contemporary Indian poets in English. Among Indian English poets, A.K. Ramanujan is unambiguously different and has caught the imagination of the readers in a fascination way. To date, he has contributed the literary treasure of Indian English Poetry by a good literary output. He has so far composed a number of poems. The Striders (1996), Hokkulalli Huvilla (1969), Relations (1971), Selected Poems (1976), Samskara (1976), Mattu Itara (1977), Second Sight (1986), Mothers, Love Poem for a Wife 'I', Man and Woman in camera, Time and Time Again and a lot of translations- Speaking of Siva (1973) Hymns of Drowing (1981) and Folktales from India (1991).

He has been honoured by several literary awards, notably the prestigious "Padma Sri" in 1976 and the"Mac Arthur" Prize fellowship in 1983.

With his intellectual credentials and stylistic devices, he is a class by himself. He is superb in probing into the inner consciousness of his use of indigenous backdrop. He attempts to discover the labyrinths of his poetry in the context of the psychological formulations. This thesis is a deep analysis of the poetry of A.K Ramanujan and presents its critique on the basis of Indian Poetics.

The entire corpus of this thesis has been divided into seven successive chapters. The first chapter INTRODUCTION presents a general survey of poetry and the contribution of A.K.Ramanujan for the development of his poetic art in order to enrich the store of this genre with the themes of his poems.
The second chapter TRADITION AND EXPERIMENTS depicts the cultural heritage and his experiences of cultural ambivalence. He maintains the ideals of tradition through the myth and symbols from the past.

The third chapter POETIC IMAGINATION depicts the core of the hidden points of the imaginative range of the poet and the application of the suggestion (dhvani) of Indian poetics to his poetry. It also analyses Anandvardhana's idea of Kavya pratibha or Poetic imagination. The word imagination suggests the making of images in the mind's eyes. These inner images of human mind resemble the image of seen objects of life. Ramanujan uses scenes of the external phenomenology to express his imaginative height.

The fourth chapter TEXTURE OF MEANING reveals the theory of time and space which becomes a tool with him for internationalizing the process of culture and certain other anthropological issues. The concept of fate is indirectly related with the conception of time and space. The textural pattern in the composition of A.K Ramanujan can be understood only when one understands his method of composition.

The fifth chapter THE APPLICATION TO VAKROKTI THEORY reveals the linguistic competence and the oblique expression in the poetry of A.K Ramanujan. The art of poetry has taken the form of the poetic contents of the expression and the expressed. The theorist of Vakrokti, Kuntaka, brings some improvement in this theory.

The sixth chapter IMAGERY has analysed the poetic excellences of A.K. Ramanujan. The image is nothing but a mental representation of the poet and connoisseur. This chapter also analyses the role of Imagery in the embellishment of language and for the artistic beauty as a whole. A.K. Ramanujan has seen the objects of beauty in various natural scenes and deals them with the use of appropriate images.
The seventh, last chapter CONCLUSION, deals with various technical devices that he has used in his poetry. The technical devices take stock of his imagistic and symbolic expression psychological language and findings of entire structure.

I can not close these prefatory remarks without expressing my gratitude to all those who helped and inspired me in the preparation of the present work.

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Aniruddh Kumar Rawat

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