CHAPTER – 1

INTRODUCTION
INTRODUCTION

Born in 1929 in Mysore, A.K Ramanujan is a poet who writes in three languages: Tamil Kannada and English. Deep rooted Indian sensibility and the global panorama make a human International poet: a poet who sincerely devotes his entire energy as a poet for humanity enmasse. He has shown his excellences in the art of translation and in the creative writing of poetry. Receiving his primary and secondary education from Mysore, he joined first Maharaja College and then Deccan college of Puna for his higher education. He joined Indian university during 1960-62 and he was awarded the prestigious full bright scholarship. After receiving his higher education, Ramanujan worked as a lecturer in English Literature first at Quilon, Belgium and Baroda for eight years. Finally he joined the professorship of linguistics at Chicago in U.S.A.

A remarkable facet of Ramanujan's poetry lies in the expression of Indianess in spite of the foreign influences he underwent at America. Amidst some indefinite atmosphere he recalls back the memories of his childhood and these memories became the driving force in the poetry of A.K. Ramanujan. The poetry based on the objective expression and the poetry revealing the facts becomes the linguistic innovation in literature:

It is the recollection emotionalized in un-tranquil moments that appears to be the driving force behind much of Ramanujan's poetry. ¹

A sharp memory gives him a capacity to analyse the human relatives objectively in the entire bulk of his poetry. Many of his poems are personal in nature. They are centred around his immediate family, friends relatives and his native surroundings. However, he works on the principles of Indian Poetics where in he sees to de- personalize the human emotions to the best
of his ability. Despite the fact that home and home sickness become some permanent metaphors in his poetry, he excels his personal emotions while composing the lines of his poetry:

.........the image of home becomes a unifying force among individual and tradition, emotion and intellect and past and present. And again the same image-home-provides the poetic self of Ramanujan with a sense of cleansing and a sense of affirmation in facing the actualities of living. ²

He is equally at home while describing mute animals, human relationships, and abstract feelings. Glimpses of both the rural and the urban are sighted in his works. If he can give a picturesque description of flowering trees in a poem like 'Ecology', he is also capable of writing on as mundane a subject as 'Epitaph on a Street Dog. Then, while he is intensely personal in 'Love Poem for a Wife -1' he appears to be a thought provoking philosopher in "The Hindoo". He reads his Gita and is calm at all events.

The poetry of A.K Ramanujan presents a synchronised blend of tradition and modernity. He is in essence, a modernist with his sensibility rooted in tradition. Staunch supporter of all that is old. Analysing the core of his sensibility with a modernist's temperament, Ramanujan has been able to paint an objective portrayal of things.

There is an immense variety of themes in his poetry. His gift of portraying picturesque descriptions is widely reflected in his poems whether in the simple narration of common place occurrences or in the realistic portrayal of chronic social ailments. His poems are replete with irony, imagery, paradox, assonance and repetition. Though he does not follow a regular pattern in writing, there is a balance between sound and sense. Admiring the comprehensive and nature poetic style of Ramanujan, Taqi Ali Mirza writes:
The terseness of his diction, the consummate skill with which he introduces rhyme and assonance into his verse, the sharply etched crystallized images and the disciplined handling of language make Ramanujan one of the most significant poets in India today. ³

Like Arun Kolatkar and Kamala Das, Ramanujan is also a poet who not only has a good grip over the English Language but can write with graceful ease in some regional languages as well. His command over English is not opposed to his knowledge of other languages. His poetry is thus an out come of want he calls his 'inner' and 'outer' forms:

   English and my disciplines(Linguistics, anthropology) give me my 'outer' forms linguistic, metrical, logical and other such ways of shaping experience, and my first thirty years in India, my frequent visits and field trips, my personal and professional preoccupations with Kannada, Tamil, the classics and folk lone give me my substance my 'inner' forms, images and symbols. They are continuous with each other and I can no longer tell what comes from where. ⁴

Writing in "Art, Literature and the People" K.A. Abbas lamented that "Realism in literature was dismissed as journalism." ⁵

The danger of being a writer overtly committed to social criticism is greater in fiction writing but it is no less important in the case of a poet too. The poet faces a dilemma here. If he ignores the social issues he is charged with topicality and a too obvious progressiveness. Though Mulk Raj Anand and A.K Ramanujan have little in common, both of them value human dignity and their anger is born out of it. Here it is pertinent to quote Ravi Nandan Sinha from his discussion of the role of anger in a writer's artistic make up. Discussing Anand he writes:
Anger, as expressed in his novels is only a veneer that conceals his love for freedom, justice and peace. It is a natural corollary of his fervent pre-occupation with social justice. He is a writer who values human dignity and is against all that militates against it. Seen in this light, it becomes obvious how or why such stock phrases like 'an angry writer; 'a committed writer', 'a leftist'; 'a propagandist', etc, are inadequate in summing up or even adumbrating his artistic priorities.\(^6\)

Ramanujan is a poet who has the best of both the worlds, the traditional and the modern. He is subtle enough to appear as a poet not concerned with social questions, but he is sensitive enough to respond to social contradictions around him. He does not have the defect of romantic escapism, making it impossible for him to ignore what is happening around him. A number of his poems can be cited in support of this contention. In the following pages Ramanujan's social concerns will be discussed.

The intense social consciousness of Ramanujan marks his criticism with an unbiased candour. In this context, Lakshmi Raghunandan's remark seems to be quite appropriate:

In his search for self, Ramanujan like Ezekiel closely examines his defects, but Ramanujan does not totally reject Hinduism for it is a most comprehensive philosophy, like the house in 'Small-Scale Reflections on a Great House'. He does however condemn its practice in rigid conventionality as is evident in the four 'Hindoos poems'.\(^7\)

In the poem titled "The Hindoo": he does not hurt a fly or a spider either; the poet persona not only mocks at the Hindu theology embracing the concept of birth and re-birth but he ridicules his own beliefs and attitudes as well. Nevertheless, he is unable to break free of the shackles of age. Old
ideas, which seem to have a firm grip over his analytical mind. Thus he bursts into a confession:

It's time I told you why I am so gentle, do not hurt a fly why, I can not hurt a spider either, not even a black widow, for who can tell who's who? Can you? It is once again my great swinging grandmother, and that other (playing at patience centered in his web) my one true ancestor.  

Ramanujan's 'Hindoo Poems' not only mirror his self-mockery but they also reveal his deep rooted contempt at the apparent notion of detachment. In 'The Hindoo: the only risk', he out rightly rejects the practice of denouncing spontaneous physical urges through a suppression of emotions. This, he feels, is not the way for attaining 'moksha', or the liberation of the soul. Struggling to maintain a cool facade at the sight of a woman's humiliation, or not being affected by a friend's suicide or resisting the temptation to pick up the kitchen knife to hurt oneself or 'Carve up wife a child' can not be regarded as an attempt towards true freedom of the soul.

Just to keep the heart's simple
given beat
through a neighbour's strip .
tease or a
friends suicide
to keep one's hand away
from the
kitchen knife
through that returning
weekly need to
maim oneself or carve
up wife and
child.  

5
A detailed analysis of Ramanujan's 'Hindoo' poems will show the poet's obvious dissatisfaction with the loopholes of the Hindu religion. Beneath the surface satire and the irreverent tone of these poems, we can hear the poet's cry of despair at the decline of his religion. Not suffering from the insecurities of rootlessness Ramanujan does not look upon himself as being alienated from his religio-cultural background. Thus, he is deeply pained at the derogatory state of Hinduism. He can not help expressing concern at the misinterpretation of the Hindu philosophy. On the one hand, he finds it impossible to sever his ties from his religion, while on the other, he just cannot overlook its discrepancies. The Hindoo: 'he reads his Gita and is calm at all events'. The poet finds it impossible to adopt a non-chalant attitude towards both virtue and vice and be immune to joys and sorrows alike. In this connection M.K Naik says:

Is the poet trying to suggest here that in spite of all his traditional training as a 'Sthitaprajna' (the man of tranquil wisdom) he is profoundly disturbed when he finds that in life sometimes elemental innocence become a sacrificial victim and realises that this strange law of life is more ancient than the most ancient of religious systems? ¹⁰

A.K Ramanujan is the author of fifteen books which include verses in English and Kannada. His translations are as follows:

'The Striders' was a poetry society recommendation and 'Speaking of Siva' a nominee for the National Book Award. Ramanujan was awarded 'Padma Sri' in 1976 and a 'Mac Arthur Prize' fellowship in 1983. He was also awarded the 'Gold Medal' of the 'Tamil Writers Association' for 'The Interior Landscape' in 1969. The coveted 'Sahitya Academy Award' was bestowed upon him posthumously. He has contributed widely to many well known journals and magazines both in India and abroad such as 'The Illustrated Weekly of India', 'Quest', Indian Literature 'Poetry' (Chicago): 'The Atlantic Monthly', 'Poetry North-West', 'The Carleton Miscellany', 'The American Scholar' and the 'London Magazine'; His poems also found a place in the widely acclaimed "The Penguin Book of Love Poems" (1974).

As this discussion has analysed the life parentage, the mode of Ramanujan's writing it appears appropriate now to bring into being the aspects which make the inner paradigm of his poetry. As a translator and as a poet who reveals the linguistic innovation, Ramanujan works sincerely and deeply on his memories. Even at America, he remembers his childhood, his roots of India. At the instance of T.S Eliot's Christian Pessimism, he works on the principles of Hinduism (Saivite) and that he has "an acute sense of sin" and of human fallibility. Atheistic Existentialism without Sarte's ethical passion is, I think, the right description of Ramanujan's worldview and to describe it in any other way involves strange and unconvincing explanations.  

However, as a linguist he relies upon the principles of Indian poetic at least on the theory of poetic imagination .It therefore, becomes a compulsion to discuss the principles of Indian poetics in brief.

One steps into a world altogether different from the world to stark reality, and yet appealing to our hearts as more real than reality. The heart accepts the world of art which our reason might reject. The Indian mind, with its love of the mystic, has always given to poetic or imaginative truth a
place higher than scientific truth. Both the mystic philosopher and the epic poet are 'seers' (r.s.i); they see deeper into the life of things, and in this they are alike. The difference lies only in the methods adopted by them to embody their vision. While the philosopher chooses the method of logical analysis and of abstract speculation, the poet prefers the synthetic method of concretising the abstract. It is only in this ideal sense that we can fully appreciate the traditional equation of the poet and the seer (nanrsih Kavirityuktam). The court-poets who revelled in wordy conceits to please their kings do not merit any comparison with the maha-kavi-s who were r.s.i-s. they were only practitioners of the poetic trade, and not at all, in the true sense of the word poets.

The Indian explanation of the vital principle of unity underlying, 'great' poems and plays is the much misunderstood theory of 'rasa'. It has something to do with mental states and emotions, but is not, as often made out, identical with them. The theory is not merely psychological; it embodies the Indian philosophy of aesthetics. Harmony or propriety (aucitya) is of its very essence, and it should be interpreted as a principle of harmony between various factors involved in a literary work. It is not a readymade scheme which can be indiscriminately applied to every work claiming to be poetry. The popular practice of regarding every Love song as an instance of s.r.n.g.a.r.a.r.a.s.a., and every Limerick as an instance of hasya-rasa. is jejune.

It is only after making sure that, in a given work, there is aesthetic appeal of rasa that one can think of particularizing it as this or that. Anyway, it must be realized that the principle of rasa has different applications in the different literary forms. In the drama, where its demand is uppermost, it becomes the sole criterion for the depiction of characters and for the development of plot.
The Indian rasa theorists speak of this as sadharanikarana, and it is of the very essence of rasa. The poet's raw emotion, qua emotion, has no importance in poetry. It is only when it is impersonalised and universalised by the impact of the poet's genius that we have rasa. It is the Unique Pratibha (intuition) of the poet which accomplishes the miracle of giving to the particular the weight and force of the universal. We might conclude that rasa, as understood by the Indians, stands not only for the aesthetic value of emotions, but also for their universal significance which is the sine qua non of literature. So interpreted, highly sensuous descriptions of amours will cease to be instances of Srngara-rasa in literature; spectacular and sensational melodrama will not provide instances of dramatic vira-rasa, they will be only caricatures of the true rasa, though medieval Indian theorists like Rudrabhatta and Bhanudatta laboured under this misunderstanding. Among writers of Sanskrit poetics too, we have to distinguish, then, between pedants and connoisseurs, sastrins and sahrdayas, the best representative of the latter being Anandavardhana with his sound principle of 'rasa dhvan'.

Abhinavagupta, to give rasa a strong metaphysical foundation. But for him, aesthetic experience (rasa) could not have claimed an independent and equal status with the other accepted values of truth and goodness. After him, artists could say that the contemplation of the beautiful (rasa) was as much a stepping stone to the summum bonum (moksa) as that of the good (dharma) and the true (tattva-Jnana).

We have mutually opposed ones, like Srngara (the erotic) and Santa (the tranquil), Hasya (the comic) and Karuna (the pathetic), Vira (the heroic), and Bhayanaka (the Fright-full), Adbhuta (the wonderful) and Bibhatsa (the revolting).

The beauty even of ugliness is a rasa–santa. In such a comprehensive theory of beauty, we catch glimpses of the unique power of poetry which
can, when handed by genius, transform anything and everything to beauty. Artistic beauty, according to Indian theory, is something different, not only in degree but in kind, from natural beauty and from the human beauty of form. Poetry can distil aesthetic joy from the most unexpected things in the natural world and in the world of human relations. Nay, more, it can create an altogether new world of beauty undreamt of by ordinary men. This is the world of myths and metaphors, fancies and symbols. Though by ordinary standards they are untrue, they possess an aesthetic value or truth.

Trances of a similar idea can be detected in the Sanskrit works on rhetoric. Words described by grammar and meanings noted in the dictionary are not aesthetic as such; the poet shows his aesthetic sensibility, first, in his selection of words and meanings, and next, in the re-arrangement of these with an eye to their aesthetic value. He is guided by the principles of euphony and assonance in his devices of rhyme and alliteration. To invest his idea with a striking quality and a fresh charm, he will utilize the various figures based on the principles of metaphor, comparison, contrast, analogy, irony, hyperbole, symmetrical, orders etc. His sense of rhythm is evidenced in his selection of metrical patterns. If we remember that the act of poetic creation is more intuitional than intellectual, we cannot fall into the error of regarding the figures and measures as external embellishments. They can be rightly looked upon as aspects of organic form. The Indian theorists declare that the unifying principle underlying all this technique is the principle of atisaya or 'idealization'. The poet deliberately departs from the normal and the natural; he unmakes and remakes the given reality, he fancies and idealises-all to achieve the goal of creating beauty out of human experience.

Finally, a word about the precise relation between poetic vision and rasa. The poetic world, as we have seen, is not a copy of the world of reality, but a parallel world of beauty answering only to the laws of imagination. To succeed, it must present us with a complex and yet a whole experience. Bits
of experience, however skillfully presented cannot be aesthetically satisfying. The secret of the whole literary process lies in the unfathomed depth of the human personality; and Sanskrit critics try to unravel the secret in their own way. Just as the Vedanta philosophers indicate the Absolute in a negative way, indicating successively what is not (neti, neti), so do rasa theorists indicate the nature of *rasa* by excluding many things from the realm of poetry. In our daily parlance, we are familiar with words and their meanings. We are aware of referential or denotative meanings, figurative meanings connotative meanings with emotional overtones, contextual meanings and even structural meanings of whole sentences. All these meanings are more or less definite or precise, the words and sentences serving as precise signs or symbols to communicate the intended meanings. Poetry has room for all this, but is essentially something plus, and that is *rasa*.

The concept of Sahitya between word and meaning has under-gone considerable modification in the hands of Kuntaka. It is complete harmony and commensurateness between the expression and the expressed. So, it is a quality pertaining to word and idea Vying with each other in the matter of enchanting beauty of the composition. If an elevated thought is couched in an expression not befitting the sub limity or agreeableness of the content, it is unattractive and seems to be dead. On the other hand, a beautiful expression devoid of a suitable idea or expressing something other than the intended idea, is repulsive like a disease. The concept of 'Sahitya' emphasizes that the expression will be neither less nor more charming than the expressed; they are equal in this respect and beautify each other. Similarly, one word will vie with another and one idea will throw an open challenge to another in the matter of generating charm in the heart of a connoisseur of poetic art. It is also like mutual co-operation existing between two friends of equal merits. Then, again, he asserts that the
alliance, to be poetic, must have the speciality of being endowed with the
good of 'Vakrata' and must be beautiful by the employment of 'Marga' or
Riti, Guna, Alamkara, Vrtti etc. all of which are comprehended under the
same concept of Vakrkti, and which also in their turn completer with each
other in making the poem beautiful.\textsuperscript{13}

Kuntaka propounded the theory of Vakrkti which forms the
nucleus of Indian poetics, in general and the theory of linguistic experiment
in poetry, in particular. Here it seems necessary to analyse the principles of
Vakrkti theory.

The theory of Vakrkti was one that sprang up as a reaction to the
views of the Dhvani school, and was an attempt to reinstate the teachings of
the ancient alamkara school. The concept of Vakrkti was dealt with from
different points of view by writers old and new and with greater emphasis
by the alamkaravadins. In fact, the realization that Vakrkti was an inherent
feature of poetry was as old as Bhamaha, the earliest known exponent of the
Alamkara school. However, it was Kuntaka (circa early 11\textsuperscript{th} C.A.D.) who
attempted to develop the thesis that Vakrkti was the 'Life of Poetry', in his
treatise entitled Vakrktijivita.

For the earlier theorists 'Vakrkti' had a wide connotation. To
Bhamaha, Vakrkti was the basic feature of alamkaras. Without Vakrata- the
if the quality of deviation-no expression would amount to a poetic figure,
and Bhamaha rejects certain figures on the ground that they do not possess
Vakrkti. In Bhamaha's theory, it is the poetic figure that determines poetic
expression. Further, Vakrkti being a departure from the ordinary mode of
expression, enters the province of atisayokti (hyperbolic expression) which
should be, as much as possible, a feature of the poetic figure.\textsuperscript{14}

Hence, it follows that to Bhamaha, Vakrkti determines the nature of
poetry.
For Dandin too, the term Vakrokti has a similar wide connotation. He divided all poetic speech into two categories – namely, (1) Svabhavokti (2) Vakrokti. Under the latter are included all poetic figures except Svabhavokti (nature description). Hence in Dandin, Vakrokti is a collective name for all alamkaras other than Svabhavokti. All such figures are marked by a deviation from the ordinary mode of expression, and this gives them the common name Vakrokti. Svabhavokti is excluded from the group, being a description of nature, as it is.

The basic principle underlying Kuntaka's theory of Vakrokti is "that a certain striking deviation from the ordinary mode of expression of ideas constitute the essence of poetry." 15 His definition of poetry in a general way sums up his theory. According to Kuntaka:

"Poetry is blend of sound and sense which is established in a composition embodying the poetic activity of a deviational character, and which delights those who know the true nature of Poetry." 16

Vakrata separates poetry from other forms of expression and is co-existant with the delightful nature of poetry. Vakrokti consists of the peculiar turn given to any expression due to the skill of the poet, and consequently rests on the poet's activity (kavyiyapara), which is explained as an act of imagination on the part of the poet. 17 Thus Vakrata is totally related to and is the result of poet's genius.

Mere Vakrata (a circuitous turn of expression) alone does not make poetry. It must delight the mind of the reader who is responsive to the true beauty of poetry. The test of Vakrokti is its contribution to camatkara the aesthetic enjoyment experienced from a composition. Only such expression beautiful by Vakrokti being considered as poetry, Vakrata becomes the alamkara par excellence.
Kuntaka lays down that Vakrata is to be perceived in Poetic composition in six different aspects. They are:-

(i) Varnavinyasa Vakrata- Vakrata in the composition of letters. (This covers the field of all Sabdalamkaras),
(ii) Padapurrvardha -Vakrata- in the use of nominal stems.
(iii) Pada aparardha Vakrata-in the uses of suffixes,
(iv) Vakya-Vakrata-in the composition of sentences (This covers the sphere of all arthalamkaras),
(v) Prakarana Vakrata-in the changes made of the incidents selected in a story in the construction of the plot, and
(vi) Prabandha Vakrata-in the composition of the entire work as a whole.

If the alamkara theorists were thinking of Vakrokti only in the sphere of sabdalamkaras and arthalamkaras, Kuntaka's concept of Vakrata is not restricted to those instances alone. Another important issue in Kuntaka's theory is his insistence that mere Vakrokti does not become poetry. Vakrata should produce Vicchitti-Poetic delectation. Any embellishment, in order to be acceptable must add to the enjoyable nature of the work.

With the recognition given to the rasa-concept by the dhvanivadins, Kuntaka could not deny its importance in poetry. His treatment of rasa is met with in his discussions on the poetic figure named rasavad, on the two margas (styles), and on Prakarana-Vakrata and prabandhavakrata. Due to his preoccupation with the concept of Vakrokti, Kunataka could not consider rasa as the prime source of poetic appeal. Nevertheless, "Kuntaka admits the necessity of rasa but regards its delineation apparently as a special kind of realizing Vakratva in the composition".  

Kuntakas concept of marga (riti) too involves rasa. In Vicitra-marga-the ornate diction-the purpose of resorting to such elaborate expression is the conveyance of a particular
rasa. (This compares with the view in Dhvanyaloka that the verbal collocation Samghatana-involving long and frequent compounds is more capable of expressing rasas like raudra). "In the former (i.e in Sukumaramarga-the simple diction) rasa becomes an anga (subordinate element) of the delineation of svabhava, while in the latter (i.e. vicitra marga) the ornamentation is to be done in accordance with the underlying motives of rasa ....."\textsuperscript{19}.

Those aspects of Vakrokti known as Prakarana-Vakrata and prabandh - Vakrata deal with the changes effected by the poet in the original story to suit his requirements when plot is selected from existing tradition. The poet intent on writing a \textit{Kavya} does not merely narrate a story as it occurs in ancient lore. He is at liberty to change, suppress or introduce incidents in the construction of his plot. He may lay emphasis on those situations in the story which he thinks best suited to depict the theme he has in mind. Apart from making changes in the constituent parts within the story, he may also change the entire story. Kuntaka illustrated these changes with reference to such dramas as \textit{Abhijnana-Sakuntala}, \textit{Vikramorvasiya} and \textit{Venisamhara}.

The purpose of resorting to such changes would be the manifestation of rasa (as Anandavardhana had pointed out already). In a poem or a drama, one dominant rasa must prevail throughout; and the other subsidiary rasas should help its intensification. The poet constructs his plot in accordance with the rasa to be presented. He leaves out incidents of the original story, introduces new situations or shifts emphasis so that the rasa he intends conveying is best realized. The original rasa too, may completely discarded in favour of a new one. The motive behind prakarana and prabandha-vakrata is the proper manifestation of rasa.

His foremost contribution could be named as his recognition of the importance of the poet's activity (Kavivyapara) in the birth of Creative
Literature. Union of sound and sense in poetry should be marked by the poet's creative activity. It seems appropriate to quote G. Vijaya Vardhana about the concept of Vakrokti:

"Vakrata is the result of the creative imagination possessed by the poet. Poetry becomes appealing only when it is the product of this imaginative activity. Without it there would be no perceivable difference between the languages of poetry and other prosaic compositions. Thus, Kavivyapara is indispensable and is the fundamental source of aesthetic delight."\(^{21}\)

In Kuntaka's theory, Vakrokti being all-pervasive in poetry, Kavivyapara too (being at the root of Vakrokti) plays an importance part in all aspects of poetry. In the *niti* (marga) concept of Kuntaka, Kavivyapara is directly related with the differentiation of the three dictons. Sukumara margas, springs from the unsophisticated creative genius of the poet, while vicitra margas is the result of the dexterity acquired through learnings and practice. The madhyama margas is a blend of his natural genius and his learning.

Thus the basis of differentiation of the margas is the Kavivyapara. Similarly, in his concept of the alamkaras is due to the imaginative activity of the poet, without which no figure would be an embellishment. In short, all six types of Vakrata are the result of Kavivyapara.\(^{22}\)

The tendency among most Sanskrit theorists was to examine poetry objectively and to determine its special attributes by analyzing its mode of expression in a scholarly way. The content that determined the mode expression was seldom taken into consideration. The dhvani theorists made a theoretical advance by accepting the reaction upon the responsive critic (Sahrdaya) as the criterion of the worth of poetry. Kuntaka understand poetry as the result of a peculiar mental process in the poet seeking
expression. Thus his view is subjective with emphasis upon the creative activity of the poet as the source of appeal.

Another contribution of Kuntaka was important in respect of the poetic figure. In the teaching a Anandavardhana and Abhinavagupta, the touchstone of all good poetry was the rasadhvani factor. They did not consider any figure to be justifiable in poetry unless there was an element of suggestion involved, or unless it was conducive to rasa and dhvani. A poetic figure could be beautiful by itself and contribute to Camatkara. It could justify its own existence. Alamkaras being an aspect of Vakrokti, Kuntaka could agree to the view of the old alamkarikas that poetry could be determined by the alamkaras employed.

Kuntaka's arguments for the poetic figure would run thus. Poetic speech is only embellished speech, for embellishment imparts Vakratva. It is the creative imaginations of the poet intent on a particular purpose that finds expression in embellished speech.

Consequently, alamkaras are not mere external decorations. They become part of the expression itself. Hence, Kuntaka disagrees with the view of the dhvani theorists who considered all poetic figures not involving suggestion as mere turns of expression (Vagvikalpa), and embellishment as external. According to Kuntaka:

Suggestion is not essential for an expression of it possesses viccitti born of Kavivyapara. His opinion would amount to the idea that external form is not detachable from the beauty it conveys.²³

The concept of niti by Kuntaka to show that he had a better grasp of the aesthetics of poetry than most Sanskrit theorists. He vehemently opposed the naming of different nitis on the basis of geographical localities, saying that nitis were not peculiarities of any region like marriage between cousins. He was also opposed to considering certain ritis as inherently superiors and
certain as inferior. If any riti were inferior, why deal with it at all in a criticism of poetry? Riti too is born of Kavyayapara and a particular riti could be more appropriate to a given situation than another. However, they can never be superior or inferior by themselves.

Such considerations show that Kuntaka's approach to the evaluation of poetry was aesthetically more satisfactory than those of many earlier theorists. Some of his views—particularly those on the poetic figure were considered authoritative by later writers of repute.

(Vide, for example, Visvanatha's idea of a poetic figure). Although his central theory of poetry was far-fetched and unrealistic, Kuntaka's worth as a theorist in Sanskrit poetics lies in these other ideas that he brought to light.

Thus, the discussion about the milieu, influences and the mode of Ramanujan's writings on the one hand and the principles of Indian poetics such as Rasa-dhvani and Vakrokti theory, on the other have a remarked nearness. The Indian poetics to analyse the role of poetic imagination, because the concept of poetic imagination stands near to concept of poetic self in the poetry of A.K. Ramanujan. The remaining core chapters will be a specific study for analyzing the objectivisation and symbolization in the poetry of A.K. Ramanujan.

The theories of rasadhvani, Rasa-dhvani and Vakrokti arouses a sensibility for the transpersonalization or objectivization or symbolization of human emotions and that indeed can be analysed on the principles of Indian poetics in the entire body corpus of A.K. Ramanujan's poetry.
REFERENCES


15. **A. Sankaran**, *'Theories of Rasa and Dhvani',* P. 118.


20. **Kuntaka**, op. cit. Chap. IV

