CHAPTER - IV

CONCLUSION
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In both Parthasarathy and Ramanujan we find a crisis of self which is the cause of productive tension in their poems. Private obsessions and predigaments are projected onto universal enigmas and the specificity of their descriptions subtly points out to broader fields of experience. Tone, form and diction reveal contemporaneity. Both undergo the crisis of self which in different ways is characteristic of the disposition of an exile. The trials result in a search for roots and their quest represents their desire to grapple with the problem of trials of self. In both the poets we see an authentic concern for the necessary health and actual sickness of the contemporary situation.

Parthasarathy's linguistic dilemma is endowed with the appearance of quest, the human desire to be elsewhere or to be something else. Like all journeys which end with the question 'Why are we here?' the trial of the poet too can only acquire in a meaningful compromise. And the compromise takes the form of an uneasy covenant with silence. G.N. Devy observes:

In Parthasarathy's case the poet who creates can hardly be separated from the man who suffers. And the suffering is genuine, and its rendering in the poems is quite authentic.
However, lacking the intellectual strength, Parthasarathy's evocative images do not gather themselves into an expression of the truly tragic.\(^1\)

Parthasarathy's poetic is spare and tenuous and shows an inherent dread of the grandiloquent gesture. Within this framework, it may be said that Parthasarathy's achievement is of no mean order.

Ramanujan also has evolved a distinctive idiom in keeping with his poetic needs. S. Nagarajan, however, remarks that his poems 'suffer to some extent from intellectual thinness.'\(^2\) Sathyanarayan Singh too thinks that the poems 'suffer from thinness of thought and content and exclude a large area of human experience'.\(^3\) In fairness, it may be said that Ramanujan to some extent has enlarged the field of subject matter available for poetic treatment. It is also true that his poetry is not weighed down with pseudo-philosophic twaddle and that in his best poems he shows a true concern for human problems. By depicting what is weak and fallible in men, he asserts obliquely the inherent capacity for

1"Sri Aurobindo's 'Sources of poetry' and Indian Poetry in English,". The Literary Criterion, XIX, No.2 (1984), 31.


3"Ramanujan and Emekiel", Osmania Journal of English Studies, 7, No 1, 70.
strength and greatness of human character.

Despite its origin – as the Indian Muse in English Garb – Indian poetry in English has, at any rate in the present century, shaken off its derivative nature and has brought out quite a few authentic and original voices. Though the problem of poetic largely remains puzzling and unsolved, the genuineness of feeling has never been a matter for doubt with recent poets. Problems of attitude, mode, content and audience to some extent still place hurdles to a practitioner. Yet, Indian poetry in English might after all come of age in this direction – in the trial successfully gone through by R. Parthasarathy and A.K. Ramanujan.