

## 1: Guide to the A.K. Ramanujan Papers

*Abstract. No culture we know is innocent of 'encounter' with another. In India, even remote hill-tribes like the matriarchal, pastoral Todas have had visitors and visitations – their poetry has, for long, borrowed Sanskrit images.*

Herodotus One theory claims that myths are distorted accounts of historical events. Apollo represents the sun, Poseidon represents water, and so on. Athena represents wise judgment, Aphrodite desire, and so on. He believed myths began as allegorical descriptions of nature and gradually came to be interpreted literally. For example, a poetic description of the sea as "raging" was eventually taken literally and the sea was then thought of as a raging god. Mythopoeic thought Some thinkers claimed that myths result from the personification of objects and forces. According to these thinkers, the ancients worshiped natural phenomena, such as fire and air, gradually deifying them. Myth and ritual According to the myth-ritual theory, myth is tied to ritual. Forgetting the original reason for a ritual, they account for it by inventing a myth and claiming the ritual commemorates the events described in that myth. He interpreted myths as accounts of actual historical events – distorted over many retellings. Sallustius [83] divided myths into five categories – theological, physical or concerning natural laws, animistic or concerning soul, material, and mixed. Mixed concerns myths that show the interaction between two or more of the previous categories and are particularly used in initiations. Plato famously condemned poetic myth when discussing education in the Republic. His critique was primarily on the grounds that the uneducated might take the stories of gods and heroes literally. Nevertheless, he constantly referred to myths throughout his writings. As Platonism developed in the phases commonly called Middle Platonism and neoplatonism, writers such as Plutarch, Porphyry, Proclus, Olympiodorus, and Damascius wrote explicitly about the symbolic interpretation of traditional and Orphic myths. The resulting work may expressly refer to a mythological background without itself becoming part of a body of myths Cupid and Psyche. Medieval romance in particular plays with this process of turning myth into literature. Euhemerism, as stated earlier, refers to the rationalization of myths, putting themes formerly imbued with mythological qualities into pragmatic contexts. An example of this would be following a cultural or religious paradigm shift notably the re-interpretation of pagan mythology following Christianization. European Renaissance[ edit ] This panel by Bartolomeo di Giovanni relates the second half of the Metamorphoses. In the upper left, Jupiter emerges from clouds to order Mercury to rescue Io. Nineteenth century[ edit ] The first modern, Western scholarly theories of myth appeared during the second half of the nineteenth century [82] – at the same time as the word myth was adopted as a scholarly term in European languages. These encounters included both extremely old texts such as the Sanskrit Rigveda and the Sumerian Epic of Gilgamesh, and current oral narratives such as mythologies of the indigenous peoples of the Americas or stories told in traditional African religions. These ideas included the recognition that many Eurasian languages – and therefore, conceivably, stories – were all descended from a lost common ancestor the Indo-European language which could rationally be reconstructed through the comparison of its descendant languages. They also included the idea that cultures might evolve in ways comparable to species. This theory posited that "primitive man" was primarily concerned with the natural world. It tended to interpret myths that seemed distasteful European Victorians – for example tales about sex, incest, or cannibalism – as being metaphors for natural phenomena like agricultural fertility. According to Tylor, human thought evolved through stages, starting with mythological ideas and gradually progressing to scientific ideas. He speculated that myths arose due to the lack of abstract nouns and neuter gender in ancient languages. Anthropomorphic figures of speech, necessary in such languages, were eventually taken literally, leading to the idea that natural phenomena were in actuality conscious beings or gods. When they realize applications of these laws do not work, they give up their belief in natural law in favor of a belief in personal gods controlling nature, thus giving rise to religious myths. Meanwhile, humans continue practicing formerly magical rituals through force of habit, reinterpreting them as reenactments of mythical events. Finally humans come to realize nature follows natural laws, and they discover their true nature through science. Here again, science makes myth obsolete as humans progress "from magic through religion to science. In the mythos of Hesiodus and possibly Aeschylus the Greek trilogy

Prometheus Bound , Prometheus Unbound and Prometheus Pyrphoros , Prometheus is bound and tortured for giving fire to humanity The earlier twentieth century saw major work developing psychoanalytical approaches to interpreting myth, led by Sigmund Freud , who, drawing inspiration from Classical myth, began developing the concept of the Oedipus complex in his *The Interpretation of Dreams*. Jung likewise tried to understand the psychology behind world myths. Jung asserted that all humans share certain innate unconscious psychological forces, which he called archetypes. He believed similarities between the myths of different cultures reveals the existence of these universal archetypes. He is associated with the idea that myths such as origin stories might provide a "mythic charter"â€”a legitimisationâ€”for cultural norms and social institutions. In other words, myth is a form of understanding and telling stories that is connected to power, political structures, and political and economic interests. These approaches contrast with approaches such as those of Campbell and Eliade that hold that myth has some type of essential connection to ultimate sacred meanings that transcend cultural specifics. In particular, myth was studied in relation to history from diverse social sciences. Most of these studies share the assumption that history and myth are not distinct in the sense that history is factual, real, accurate, and truth, while myth is the opposite. This made Western scholars more willing to analyse narratives in the Abrahamic religions as myths; theologians such as Rudolf Bultmann argued that a modern Christianity needed to demythologize ; [] and other religious scholars embraced the idea that the mythical status of Abrahamic narratives was a legitimate feature of their importance. In a religious context, however, myths are storied vehicles of supreme truth, the most basic and important truths of all. By them people regulate and interpret their lives and find worth and purpose in their existence. Myths put one in touch with sacred realities, the fundamental sources of being, power, and truth. They are seen not only as being the opposite of error but also as being clearly distinguishable from stories told for entertainment and from the workaday, domestic, practical language of a people. They provide answers to the mysteries of being and becoming, mysteries which, as mysteries, are hidden, yet mysteries which are revealed through story and ritual. Myths deal not only with truth but with ultimate truth. From the late twentieth century, however, researchers influenced by postmodernism tended instead to argue that each account of a given myth has its own cultural significance and meaning, and argued that rather than representing degradation from a once more perfect form, myths are inherently plastic and variable. One prominent example of this movement was A. Scholars in the field of cultural studies research how myth has worked itself into modern discourses. Mythological discourse can reach greater audiences than ever before via digital media. Various mythic elements appear in television , cinema and video games. Many contemporary films rely on ancient myths to construct narratives. Disney Corporation is well-known among cultural study scholars for "reinventing" traditional childhood myths. Mythological archetypes, such as the cautionary tale regarding the abuse of technology, battles between gods and creation stories, are often the subject of major film productions. These films are often created under the guise of cyberpunk action films , fantasy , dramas and apocalyptic tales. Authors use mythology as a basis for their books, such as Rick Riordan , whose *Percy Jackson and the Olympians* series is situated in a modern-day world where the Greek deities are manifest.

### 2: A Parable - II by James Russell Lowell - Famous poems, famous poets. - All Poetry

*A Review Study on Varied Themes in the Poetry of A.K Ramanujan In the essay Parables and Commonplaces, he dilates A.K. Ramanujan, Parables and Commonplaces.*

Chicago, Illinois U. Attipat Krishnaswami Ramanujan was a poet, folklorist, linguist, and translator based at the University of Chicago. Ramanujan translated the classical and modern literature of South Asia, as well as folk tales and songs. As a poet, Ramanujan wrote primarily in English, often on transcultural themes. Ramanujan Papers span and contain correspondence, teaching materials, manuscripts, publications, diaries, photographs, audio and video recordings, and digital media. Researchers will need to consult with staff before requesting material from this series. Restricted, contains student assignments, grade sheets, and letters of recommendation, all restricted for 80 years from the date of creation. The remainder of the collection is open for research. Citation When quoting material from this collection, the preferred citation is: Papers, [Box , Folder ], Special Collections Research Center, University of Chicago Library Biographical Note Attipat Krishnaswami Ramanujan was an interdisciplinary scholar and transnational figure who worked as a poet, translator, linguist, and folklorist. He arrived in the United States in , and received a Ph. In , Ramanujan became an assistant professor at the University of Chicago. At the university, he was instrumental in developing the South Asian Studies program and worked with the South Asian Languages and Civilization department, the Linguistics department, and the Committee on Social Thought. Although he remained affiliated with the University of Chicago for the rest of his life, Ramanujan also taught at other universities in the United States, including the University of Wisconsin, Harvard, the University of Michigan, University of California at Berkeley, and Carleton College. Oral Tales from ;The Interior Landscape: Ramanujan died in Chicago on July 13, Scope Note The A. Ramanujan Papers span While most of the collection is in English, a substantial amount of material is in South Asian languages such as Tamil, Kannada and Malayalam. The collection is organized into eight series: Biographical, contains curriculum vitae, a Ph. Also included are obituaries, articles and tributes in memory of Ramanujan. Files are arranged chronologically from , with undated material at the end of the series. Oversize newspaper clippings have been transferred to Series VII. Correspondence, is arranged alphabetically by last name and includes professional correspondence dating from Some of the correspondence is in South Asian languages. Personal correspondence is in Series V. Teaching, contains lecture notes, syllabi, assignments, outlines, readings, and related correspondence. Some files are from classes Ramanujan taught as a visitor at other institutions. Files date from and are organized alphabetically by course name or subject. Files of material from unidentified courses or from multiple courses are at the end of the series. Writings by other authors are also found in this series. Materials date from and include manuscripts, drafts, publications, notes, and related correspondence. An oversize musical score and accompanying lyrics have been transferred to Series VII. Personal, contains correspondence, diaries, notecards, and artifacts. Oversize broadsides promoting poetry readings and other cultural events have been transferred to Series VII. Audio-Visual, contains photographs, film and video, audio recordings and digital media. Photographs include an image of Ramanujan teaching in the classroom, as well as collections of images of Asian artwork and ethnographic scenes. Many of the film and audio recordings are unidentified; however, there are cassette tape recordings of literary readings, music performances and lectures. Digital media consists of twenty floppy disks. Many items are undated, with material spanning circa ss. Restricted, contains graded student assignments, grade sheets, and letters of recommendation transferred from Series III. Related Resources The following related resources are located in the Department of Special Collections: Nef Committee on Social Thought.

### 3: Myth - Wikipedia

*g Parables and Commonplaces A. K. Ran1anujan No culture we know is innocent of 'encounter' with another. In India, even remote hill-tribes like the matriarchal, pastoral Todas.*

May 15, A senior literacy activist once told me about how the great Shivaram Karanth wrote a set of stories in the s to help illiterate adults learn to read. Whether for children or adults, stories must be interesting if learners are to be engaged. Hearing this, Karanth stayed up one night to write a set of new stories specifically meant for adult learners. The next morning, a pile of discarded drafts on the floor showed how carefully he had worked on these stories. Decades later, these stories by Karanth, illustrated with beautiful line drawings by the artist K. Hebbar, became part of the Dakshina Kannada literacy campaign. Karanth told the literacy activists that the books should be small in size and easy to hold, with large print for adult learners who would use them to learn to read. A woman came weeping to the Buddha one day because her son had died. She pleaded with the Buddha to give her some medicine to revive the child. The Buddha asked her to bring him a few mustard seeds from a house where there had been no death. Going from house to house in search of one where no one had died, the woman heard story after story of grief and loss “ until she realised that death came inevitably to every home. Thus her grief was calmed. I thought again of the story of Kisa Gotami and the mustard seeds on the day my mother died in a cancer hospital in Mumbai eight years ago. We had known for days, weeks even, that the end was near. My mother had slipped into a coma and the oncologist told us gently that her organs were shutting down one by one. There are standard phrases for these situations: We had not taken enough reading material to the hospital. The next morning I brought more books. The death rituals gave us things to do and matters to arrange while our minds were elsewhere. Earthen pots were procured. A bowl of rice grains. That evening, we poured the still-warm pot of ashes into the sea at Breach Candy. No food was cooked in the house. A neighbour sent idlis, someone sent paranthas. A small mud lamp flickered in a corner all night and all day. On the tenth day, a young priest “ he worked night shifts as a BPO staffer “ texted on his phone while chanting shlokas. Would I ever see my mother again? Her tired smile, her quizzical look? Would she ever discuss Bertie Wooster stories with my husband again? Would I ever be her daughter, and she my mother, again? We all need our parables of the mustard seed. The image that accompanies the memoir in Granta is one of marigolds “ a broken garland, some petals “ floating on water. I felt my stomach lurch when I saw this image. Your mother is no longer on this earth. There is a long tradition of writing about mortality. Faced with the end, the writer reflects upon the life that preceded it. The writers are at their most thoughtful, but also unguarded and honest as they come up against the final mystery of death. In his essay, Kumar reflects on another short story, A. A young Indian graduate student at the University of Chicago, sitting in a library engrossed in a book by an American anthropologist, sees a picture of a funeral ritual. He realises that his father is dead. Death is an individual grief; for others it may have only academic interest. But there is sadness in his words.

### 4: Full text of "Speaking Of Siva Ramanujan A. K. Penguin"

*The man-eater of Malgudi / R.K. Narayan The meeting of language and literature and the Indian example / William Walsh Parables and commonplaces / A.K. Ramanujan.*

The Virashaiva was an 11th c. In the words of V. Raghavan from Theodore M. From the Tamil country this movement of saint-singers of philosophical and religious songs in regional languages spread to the Kannada-speaking area, whence the spark was ignited in Maharashtra; then the Hindi-speaking areas took it up and the whole of North india was aflame with this resurgent and fervent faith. They worship Basaveswara basavaNNA as their god. Other dichotomies also inform this division: The several pairs capture different aspects of a familiar dichotomy, though none of them is satisfactory or definitive. It should not be forgotten that many of the regional languages and cultures themselves, e. But traditions are not impermeable; they interflow into one another It is often difficult to isolate elements as belonging exclusively to the one or the other. Considerable intermingling takes place with folk traditions seeking to legitimize themselves through sanskritization e. A Sanskrit epic like the Mahabharata contains in its encyclopedic range much folk material, like tales, beliefs, proverbs, picked obviously from folk sources, refurbished, Sanskritized, fixed forever in the Sanskritic artifice of eternity. Such interaction and exchange is well expressed in the following parable of the transposed heads: At the moment of execution she embraced an outcaste woman, Ellamma, for her sympathy. In the fray both the outcaste woman and the brahmin lost their heads. Later, the husband relented, granted them pardon and restored their heads by his spiritual powers. But the heads were transposed by mistake. To Mariamma with a brahmin head and an outcaste body goats and cocks but not buffaloes were sacrificed; to Ellamma outcaste head and brahmin body buffaloes instead of goats and cocks. It is the head that determines the identity; the seat of the soul in the head was recognized even in ancient times. A Hindu deity may be just a rock in a cave, a tree growing in an orchard, a river flowing down the plains, a cow wandering in the street, or perhaps an elaborately decorated idol of stone, clay or metal enshrined in a temple. Anything can be God. To drive home his point, Pattanaik notes that: In many shrines, deities are given human form merely by placing a pair of eyes and a pair of hands on a rock. Eyes represent sense organs and hands represent action organs. This indicates the deity is conscious, sensitive and responsive. The painted eyes represent sight, and the hands action. Thus the "deity is conscious, sensitive and responsive. One of the hallmarks was the ritual purity of food, that defined what could be served, by whom, and what could be eaten. A complex concept related to this is that of "shakri". Shakri-logy All of us born into "Hindu" households are exposed to any number of diverse strands of religious practice. My grandfather was a liberated individual, the first "B. He lived life on "scientific" principles, but such principles can transcend custom only so far. As children in a Bengali brahmin household, we had to be careful about what we touched and where. Bathroom rules were carefully followed - left hand for the bathroom, right hand for meals - and you would see the adults carefully entwining the paite the sacred thread , about their ear when going inside. But mostly, we had to be careful about the rules of food. At mealtimes, your eating hand as well as any food on your plate was enTho contaminated , and any contact between it and the serving dish would be complete disaster, contaminating the entire pot, and spoiling the food for everyone. A second form of contamination, shakri, was caused by cooked rice - in some stricter traditions, also wet muRi puffed rice , or milk and chiRe rice flakes. Anything contacting enTho or shakri items became contaminated themselves, and strict rules for ritual purification were prescribed. The earth did not presumably it acted as a vast sink, a sort of electrical grounding - by extension, stone vessels also did not. For this reason, widows bidhabAs - who were more particular than others - would eat from stone plates which minimized the chance of contamination. Failure to follow these rules might result in a special purification bath, preferably in the nearby Ganges. These practices vary considerably across religious groups. Among several caste hindus of UP and Bihar, there is a concept of kacchA khAnA which applies to un-fried food such as roti or dAl - these require separate treatment somewhat similar to the bengali shakri practice applied to rice. These differences may have resulted in a dim perception that these traditions were not the result of any vedic law, but were local variants that evolved over the years. While these have equivalents in other regions of India, some of these

norms can be quite different elsewhere. I am not sure I ever knew that what it was that was meant by "Hinduism" or that other neologism, sanatan dharma, I sort of thought these practices were Hinduism. It is closely related to the Vaishnava and bAul tradition - we used to have bAuls who regularly stopped by at the rural homestead announcing their presence with "Mother, alms please" mA bhikShA den. Indeed, the process of giving alms was institutionalized - there was a special cup with which a measure of rice would be taken from the large tin drum and emptied into their bags, and then they would depart with a mangal hok may the future be propitious. As a "modern" English-educated Indian seeking to understand his roots, Ramanujan came as a breath of fresh air, one that I could relate to. Unlike the seriousness of Radhakrishnan or Coomaraswamy or Zimmer, Ramanujan dispenses his erudition lightly, and it is indeed a pleasure to read his introduction and the biographies of each saint in this group of four. Anti-Structure Ramanujan goes on to distinguish between these classical, sanctioned structures, and what he calls the "anti-structures", to which the poets in this group belong. Vacanas often go further and reject the idea of doing good so that one may go to heaven. Righteousness, virtue, being correct, doing the right things, carry no guarantee to god. Thus, the poets represented here, are not from either the little or great traditions, but constitute an "anti-structure", one that ridicules the classical methods, and calls for a direct personal experience as a means to salvation. The term "anti-structure" is from his U. Chicago colleague, Victor Turner, Structure and Anti-structure Interestingly, the path of direct transcendent experience as a realization of the supreme, is mystic traditions across other "great" religions such as in Sufi Islam or in Tibetan tantrism, or Christian mysticism. Consider for example this description from woman saint Teresa of Avila []: Teresa describes her experience of the love of God through a visit by an angel, a boy who was: In his hands I saw a golden spear and at the end of the iron tip I seemed to see a point of fire. With this he seemed to pierce my heart several times so that it penetrated my entrails Alain de Botton, calls it a "sublimated orgasm" in his on love, which perhaps is closer to the sexual aspects of some of the anti-structure approaches, such as tantra. The poetry In any event, the elegance of these poems, even when you look at them from the vantage of four hundred generations of intervening humanity, is truly striking. A masterly job of translation. Consider the world of meaning within this one poem, one of the vacanas of basavaNNA: The rich will make temples for Siva. What shall I, a poor man, do? My legs are pillars, the body the shrine, the head a cupola of gold. Listen, O lord of the meeting rivers, things standing shall fall, but the moving ever shall stay. The different parts of a temple are named after body parts. The two sides are called the hands or wings, the hasta; a pillar is called a foot, pAda. The top of the temple is the head, shikhara. The shrine, the innermost and the darkest sanctum of the temple, is a garbhagriha, the womb-house. The temple thus carries out in brick and stone the primordial blueprint of the human body. By noting that the temple will fall, but the moving will stay, the poet, who has torn up his thread and abjured caste, considers the lower-caste man who is not admitted entrance into the temple, and argues that his "moving" temple is actually the better one. The last lines reveal an opposition between moving and standing, jangama and sthAvara, a key notion in virashaivism. The jangama man is constantly moving - he has renounced hearth and home, and now wanders across villages, he is a god incarnate. These debates reflect a period of reformation within Hinduism, associated with names such as Ramanuja and Chaitanya, one of the offshoots of which is the bhakti movement. Not bound by birth The Virasaiva saints - like other bhakti movements - do not believe that religion is something one is born with or into. An orthodox Hindu believes a Hindu is born, not made. With such a belief, there is no place for conversion in Hinduism; a man born to his caste or faith cannot choose and change, nor can others change him. But if he believes in acquiring merit only by living and believing certain things, then there is room for choosing and changing his beliefs. He can then convert and be converted. If, as these saints believed, he also believes that his god is the true god, the only true god, it becomes imperative to convert the misguided and bring light to the benighted. Bhakti religions proselytize, unlike classical Hinduism. Some of the incandescence of Virasaiva poetry is the white heat of truth-seeing and truthsaying in a dark deluded world; their monotheism lashes out in an atmosphere of animism and polytheism. The founder Basavaraja, an apostate Jaina, had a certain cynical strain which lent sharpness to the point he wished to make. The lamb brought to the slaughter-house eats the leaf garland with which it is decorated So is our life. The man condemned to die eats milk and ghee. When they see a serpent caged in stone they pour milk on it: To the

servant of God who could eat if served they say, Go away, Go away; but to the image of God which cannot eat they offer dishes of food. According to Ramanuja it was merely one of the means and was not nearly as effective or reliable as pure devotion, giving oneself up entirely to God. The emphasis on the individual in this relationship carried almost a protestant flavour. He pleaded for the throwing open of temples to shudras, but without much success. Although the temples were not opened to the shudras, the deities and rituals of a vast number of subsidiary cults crept into the temple. This is how religions change. For Christians it happened with the reformation, for Buddhism it was the Mahayana schism. For the religions of india call it hinduism it was first the heterodox challenge, and then the bhakti movement.

### 5: The inheritance of loss - The Hindu

*The A.K. Ramanujan Papers span The collections represents Ramanujan's work as an interdisciplinary scholar of linguistics, literature, and folk culture, as well as his poetry writing. While most of the collection is in English, a substantial amount of material is in South Asian languages such as Tamil, Kannada and Malayalam.*

His experiences in Indian environment have led him to create several works about Indian themes and tradition. Since Kipling has lived a great deal of life in Indian regions, he was much familiar with the Indian languages. He also has Indian themes in his work, Just So Stories, in which he has given many characters recognizable names related to Indian languages. Helen Bannerman has also penned an Indian themed folktale, Little Black Sambo, during the same period. Patrick Henry Patrick Henry was a politician, attorney and planter, who gained popularity as an orator when Americans were struggling for independence. He is well known for his speech in the House of Burgesses in in the church of Saint Joseph. The House was undecided about whether they need to mobilize and take military action against encroaching military forces of England. Ramanujan has written a lot about context sensitivity as a theme in many cultural essays, classical poetry, and Indian folklore. For example, in his works Three Hundred Ramayanas, and Where Mirrors are Windows, he talks about intertextual quality of written and oral Indian literature. His popular essay , Where Mirrors Are Windows: Love Poems from a Classical Tamil Anthology, present perfect examples of Indian folk literature studies. Alan Garner Alan Garner is a renowned English novelist popular for writing fantasy tales and retellings of traditional English folk tales. His works are mainly rooted in history, landscape, and folklore of his native country Cheshire. A Tale of Alderley, which took a local legend from The Wizard of the Edge, and described landscapes and folklore of neighboring Alderley Edge, where Alan had grown up. The novel is set in Alderley Edge in Cheshire and Macclesfield. This is a very good example of the use of folktales in literature. Function of Folklore The main purpose of folklore is to convey a moral lesson and present useful information and everyday life lessons in an easy way for the common people to understand. Folk tales sugarcoat the lessons of hard life in order to give the audience pointers about how they should behave. It is one of the best mediums to pass on living culture or traditions to future generations. Currently, many forms of folk literature have been transformed into books and manuscripts, which we see in the forms of novels, histories, dramas, stories, lyric poems, and sermons. Folk literature is, however, not merely a carrier of cultural values; rather, it is also an expression of self-reflection. It serves as a platform to hold high moral ground without any relevance to present day reality. Instead, writers use it as a commentary or satire on current political and social reality. In the modern academic world, folklores and folktales are studied to understand ancient literature and civilizations.

### 6: Books by A.K. Ramanujan (Author of Folktales from India)

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

My heart leaps up when I behold A Rainbow in the sky: So was it when my life began; So is it now I am a man; So be it when I shall grow old, Or let me die! The symbol of the Rainbow is emblematic of his ideology. The rainbow is a natural phenomenon. It exists visually, however, is not present as a tangible object, or rather materially. I came across the following in an internet article: A cube has six sides. We live in a universe of three dimensions. Each dimension has two directions: The seventh is then the middle point, a thing of zero dimensions, and untouchable. It therefore represents the holiness that is inherent in the universe. The rainbow embodies the seven colours that are the most basic elements of what white light is made of. As this light, at once symbolic of life, enters the prismatic atmosphere, it disperses into its basic seven-coloured elements. Wordsworth always had a very colourful vision of life. Furthermore, in the Book of Revelation, the number 7 is used throughout: Seven symbolizes Spiritual Perfection. The rainbow has the property of binding the seven colours. It also has, to Wordsworth, the property of bridging the gap between the past, present and future. He asserts that his heart has been overwhelmed at the sight of a rainbow. It had been so when he was a child, when he is an adult and will also be the same as an aged person in the future. It has in the process, also united the visualization of the child, the insight of the adult and the vision of the aged person. The poem acquires pantheistic overtones here. As he recalls his childhood, sorrows are recalled and the heart of the boy is recaptured. Here, Wordsworth insists that there is something in nature that brings out the basic innocence in man with response to Nature and fills in him a sense of awe. If this not be the truth, he would rather prefer to die. The childhood stage is the most innocent and purest form of the human soul. The response of the child is spontaneous and uncontaminated by external considerations. It is not polished or sophisticated as the adult intellect is. He has an unadulterated soul and is in communion with nature. Therefore, the child is above the man himself: The Child is the father of man. Any line reproduced from the article has to be appropriately documented by the reader.

7: Poetry Analysis: Wordsworth's "The Rainbow" | Rukhaya M.K

*The Meeting of Language and Literature and the Indian Example.* Walsh, William. Pages

Or take this Bengali love poem addressed to Krsna: Let the earth of my body be mixed with the earth my beloved walks on. Let the fire of my body be the brightness in the mirror that reflects his face. Let the water of my body join the waters of the lotus pool he bathes in. Let the breath of my body be air lapping his tired limbs. Let me be sky, and moving through me that cloud-dark Shyama, my beloved. Govinda-dasa says, O golden one, Could he of the emerald body let you go? The relevant Vedic verses are: Go to the sky or to earth, as is your nature; or go to the waters, if that is your fate. Take root in the plants with your limbs. I above , p. Dimock and Denise Levertov, trans. Penguin, , p. Siva and Visnu are male, Devi is female. She can do what the male gods cannot. Though they may have come into Indian religion and literature at different periods, like other components, once they have come into being, they become coeval and interact in the same space and time. Siva and Visnu too are complementary: Visnu sleeps on the ocean of milk, Siva meditates on the mountain; Visnu has incarnations, Siva has only Iilas, or tiruvilaiyayal, "divine games. And Siva and in some myths, Brahma seems to embody that law. When he, following automatically that law of coercive magic, gives a demon a disastrous, world-destroying boon, as he does to Ravana, Hiranyakaiipu, and others, it is Visnu who incarnates himself to save the world-he is the loophole, as Siva is the law. Siva is the contract, but Visnu reads the small print. When Hiranyakaiipu receives a boon that he cannot be killed during the day or the night, inside or outside a dwelling, by man, god, or beast, by any weapon human or divine, Visnu, in a moment of liminal fiat, finds a path "betwixt and between" all these opposites. He incarnates himself as a half-man half-lion figure, grabs the demon at twilight, sits on the threshold, puts him on his lap between heaven and earth , and disembowels him with his claws. He takes on the avat8ra of Mohini, an enchantress, and flirts with the demon until he is madly infatuated with her. And, in the course of teaching him various dance postures by example, she puts her hand on her own head, and he does too-and he goes up in flames. Like the short poems, whole epics tend to be repeated, remembered, reworked, and renewed, not just translated but transmuted utterly, in the many languages of India. More than three hundred R2m2yanas have been composed since the first Sanskrit one by Valmiki; readers, reciters, and authors in the mother tongues are usually aware of more than one Ramayanas, so that there are always comparisons, the play of reflections setting off one against the other. Later Ramayanas become meta-Ramayanas. In the Adhyatma Riimayana eleventh century? He tries to dissuade his gentle wife Sita from going with him into the dangerous forest, but Sit2 insists on sharing the exile and the hardships with him. When Rgma continues to argue, Sits is exasperated and wins the argument by acclaiming: Do you know of one where Sita does not go into the forest with Rama? When we add Jaina R2mayanas and folk RSmayanas, the Rama story becomes a language with which each text says many different things in different periods and regions-but they require each other because they refer to each other. In referring to others of the family, they inevitably refer to themselves as Furthermore, the Indian epics come with frame stories: He decides to 2s A. Princeton University Press, , 2. And, replicating the grief of the bird, the separation of loved ones, of parents and sons, brother and brother, husband and wife, becomes the central leitmotif. In the seventh canto, called the Uttarakmda or Uttararamriyana, "post-Ramayana," probably a later addition, Valmiki shelters and takes care of the exiled pregnant Sita, and when she gives birth to twins, teaches them among other things the entire RBmayana he has composed. The hero hears his own story, sees himself become a story. Even the style of the epic, which is generally simple but occasionally peppered with a big word, is explained by a legend, a story about the story: Vyasa, when he began the epic, needed a scribe. GaneSa offered himself, except that he was impatient and needed the dictation to be uninterrupted. In folk versions, they say that Vyasa, unlike his indefatigable scribe, was only mortal and had to go answer calls of nature, which interrupted his flow of words. So he had to throw in a hard word for GaneSa to puzzle out while he ran out to relieve himself. Folk versions embody, domesticate, and humanize the gods, heroes, and poets of the classics. Thus the folk version rings one more change on a well-known written version-of a story that is itself about the way an oral text was converted into the written. May one go further and suggest that the two

major epics of India, well known in Sanskrit and in many regional forms, each version a work in its own right, are "aware" of each other? University of Chicago Press, , 1. He even tells the whole Riimiiyana to Bhima, taking us out of one kind of epic to another. The heroes of the latter are polygamous, five brothers married to one woman-two of the brothers have other wives as well. The hero of the RiimCyana is steadfastly monogamous. The former are complex, ambiguous: Arjuna, the greatest of warriors, has a failure of nerve at the first moment of battle occasioning thereby the entire Bhagavadgiti, which brings him back to the world of action. Yudhisthira, wedded to truthfulness, is made to tell a lie that passes for truth only because Yudhisthira has never been known to tell a lie. Bhima, the strongest of men, can win at single combat only by hitting his enemy below the belt. Krsna, the god on the side of the Pandavas, plays dirty all the time. The Pandavas, the good guys, can win only by his subterfuges. The values are ambiguous; no character is unmixed; every act is questionable, and therefore questioned. Not dharma, the good life of right conduct, but dharmasiiksmatd or the subtle nature of dharma that mixes good and evil in every act, the impossible labyrinth of the moral life, is the central theme of the Mahdbhiirata. So, the character of every person and the propriety of every major act is the subject of endless legal debate and moral scrutiny. But in the Riimiiyana, personal integrity dhrti, not dharma , fidelity, is supreme. Like an existential hero, RBma picks his way toward his ideal, through accident, obstacle, and temptation. He is, in fact, untemptable, cruel in his vow of chastity, admirable but unlovely in his literal insistence on what is just, even against faithful wife and obedient brother. As character is all, the Rdmidyana is full of suspi- cions and doubts-every character and virtue, even the chastity of Sita and the fidelity of Laksmana, are tested in the crucible of doubt. The Mahabharata is replete with legal debates because dharma itself is subtle siiksmat ;the RCmdyana is replete with doubts, tests, and acts of truths because everything in dharma depends on character. The story of Nala, told to Yudhisthira when he is despondent, exiled in the forest, gives 31 Bimal K. Matilal, lecture at the University of Chicago, April 13, him a perspective on himself, completes in imagination the curve of his life: The substory contains the main story, as the main story contains the substory. The Ramayana has important subplots with animals and demons as characters unlike the Mahdbharata. In this epic, where the main characters are single-minded, all superego and no id, animals and demons provide the underworld-they steal wives, cheat brothers, break promises, though some of them Japyu the bird, Hanumiin the monkey, Vibhisana the demon serve Rams faithfully. They provide the netherworld, the underbelly of the virtues. The Hindu tradition is well aware of the copresence and comple- mentarity of these two texts, especially of the complementarity of RZima and Kanna as gods. A clever and somewhat silly long poem was once composed in which the same words could be read two ways, to yield either the RrTmGyana or the MahabhGrata. While Rama is monogamous, as we noted earlier, Krsna is the eternal tireless lover of sixteen thousand cowherd women, the very incarna- tion of the "polymorphous perverse. They love him and want to be one with him; they would turn themselves into women for his sake. But Rama asks them to wait; he has taken a vow of monogamy and cannot oblige them in his present incarnation. But, in the next age, he would be reincarnated as Krsna and they as cowherd women; then he would take them on. In a Sanskrit poem that itself has several incarnations in different anthologies see discussion below , Krsna the child is depicted as remembering in half-sleep his previous incarnation as RBma, fighting a battle with his bow and arrow. One incarnation dreams of another and relives it. In the story of the sixteen thousand sages, Rgma anticipates his opposite, Krsna; in this poem Krsna remembers his other self. Kcvnakarnimrta of Liliika Bil- vamangala Philadelphia: University of Pennsylvania Press, , p. The greatest, named Rama, wed the daughter of Janaka. Give me my bow! Mimesis is never only mimesis, for it evokes the earlier image in order to play with it and make it mean other things. When the "same" Indian poem appears in differ- ent ages and bodies of poetry, we cannot dismiss them as interlopers and anachronisms, for they become signifiers in a new system: I have suggested above, and elsewhere, that in traditions like the Indian, different genres and generic texts like these epics specialize in different "provinces of reality. The realities of the civilization are expressed in a spectrum of forms, 33 See Daniel F. Harvard University Press, , pp. University of California Press, , pp. New Essays in South Asian Folklore, ed. Stuart Blackburn and A. Ramanujan Berkeley and Los Angeles: Each has to be read in the light of others, as each is defined by the presence of others in the memory of both poet and audience-like the Mahadevi poem in the light of texts that speak of mGyG, the three gunas,

vGsanas, and so on or the Bengali love-death poem in the context of the Vedic hymn about death. Contradictions, inversions, multiple views, multiforms affecting and animating one another, expressing conflict and dissent through the same repertoire of forms-all these are ways the traditions relate to each other. Reflexivity binds them together and gives them a common yet creative language for dissent. Without the other, there is no language for the self. Such thought is not impelled towards a well-rounded, finalized, systematically monologic whole. Buddhism and Jainism take part in these interactions, but I shall not consider them here.

### 8: Folklore - Examples and Definition of Folklore

Das, Bijay Kumar. "The Importance of Being [www.enganchecubano.com/jan](http://www.enganchecubano.com/jan), The Poet". *Aspects of Commonwealth* [www.enganchecubano.com](http://www.enganchecubano.com) Delhi: Creative Books,

### 9: A. K. Ramanujan - MacArthur Foundation

Attipate Krishnaswami Ramanujan (16 March - 13 July ) also known as A. K. Ramanujan was an Indian poet and scholar of Indian literature who wrote in both English and Kannada.

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