
Analysis of poetic personality- “SAROJINI NAIDU”, “Nightingale of India, a poet and politician”

DR. SHIVA DURGA¹, DR. VIVEK MEHROTRA²

¹Assistant professor, Department of English, GLA University, India.

²Assistant professor, Department of English, GLA University, India.

Abstract: Sarojini Naidu is well acknowledged as the Title of “Nightingale of India” was a high-achieving student, prominent independence struggle activist of India and also a sonnetist. She was the first lady Indian President of our country, she was a lady prominent figure and she was the first Governor of the state Uttar Pradesh, was a dynamic personality as a patriot and politician too, a person who writes polemics and was an effective inspiration for all of well known women’s in the country India and as a whole in the entire world, Mrs. Sarojini Naidu’s eponym is at the peak level. Amongst the other famous personalities, even though she was genuinely one of the extraordinary personalities of the entire earth. She was among the most famous personalities of the century numbered as 20th, her arrival to the earth as a strong personality is acknowledged by a special day known as “Women’s Day”. Paper is focused on the remarkable benchmark the area of poetry. Her poetic sense is focused with a remarkable bank of words which are so ethnic to sing with real feelings. “Bul Bul-e-Hind” was published in the year 1905 and this was an initialization of her poetic aspect. This paper focuses on the aspects of The Pardah Nashin, The Village Song, Lotus and The bird of time.

Keywords: Early Life, Education, Politics, Recognized contributions, Poems, The Golden Threshold, The Village Song, Lotus, To India, The bird of time.

INTRODUCTION

Sarojini Devi Naidu was born in the year 1879 and was continuously contributing to society and nation till 1949. She had started her career as a poet moreover she soon comes out to be a dynamic leader with politician aspects in the era of Gandhian. In England she was acknowledged too earlier as compared to Indian one [1]. In year 1905 ‘The Golden Threshold’ got succeeded by consecutive releases of the poem “The Bird of Times” in the year 1912 & “The Broken Wing” was published in the year 1917. ‘The Sceptred Flute’ in year 1946 includes poems of Sarojini Naidu as a publication. In year 1961 “Father of The Down” was published whereas the lyric of the poem was accumulated far before in year 1927. In poetic essence of Sarojini, it was highly influenced and persuaded by the British poetic aspects and also by the Urdu language poetry background. In each of the volumes, figured as four Sarojini Naidu delivers her flawless linkage for beauty & melody as a whole phenomenon. A jollification carouse feeling and refreshing ness of emotions is a major source to her followers and readers. Her veiled thoughts and voice was perfectly expressed and her routine daily life problem never touches her zeal and enthusiasm.

Early Life

Hyderabad was her native place where she was born. She belongs to a family which was Bengali by domicile. Sarojini Naidu was a Kulin Brahmin by inheritance. Her initial Name was Sarojini Chattopadhyay and later on after some time span it was change to Naidu. Her father is known as a Gorenath Chattopadhyay, was science doctorate from Edinburgh University and further chooses Hyderabad as his preference to reside. In her family she was eldest one among her siblings. Birendra Nath was amongst her brother and he was a rebellious and another one brother was a poet, actor & multitalented by the profession. Sarojini Naidu was a born intelligent personality, edged child and also she was expert in multilingual aspects of Persian, English, Bengali, Urdu and Telugu. She topped in 10th school examination and got recognition as a bright student at Madras University. She acknowledged that she was born for poetry where as her father was expecting her to become a mathematician or scientist. While performing practice on a mathematical question for a long time period she was unable to find its answer, so she decided to take a few minutes break and she used to write poem, an enthralling sonnet was outcome as a result of this practice. She was boosted and in enthusiasm, she wrote a long poem which is 1300 line long and named as “The Lady of the Lake”. Once a day her father found her poetry in a notebook and after reading same he was surprised a lot and apprised her efforts towards poetry, at same instant

he started supporting her, where as he want her to become a professional or an professor[2].In parsian language she wrote a play named "Muneer" with her father's support. Dr. Chattopadhyaya handed out some copies among his friends and on the same time he managed to send a copy to Hyderabad's Nawab. Nizam was highly mesmerized when he read the play written by Sarojini Naidu. At abroad the college over there gave scholarship for her excellent performance. At King's college, which is situated at England she completed her education when she was at her young age of sixteen.

She started study at King's college at England and after this she got admitted at Girton college of Cambridge. Arthur Symons was a famous poet she met at that time; especially she was motivated and inspired by Gosse. At that time he was core person who inspired Naidu to write poems and make her contributions on the Indian touching aspects. Aliveness of her poems contains Indian rivers, Indian mountains, their culture temples and beliefs. She was well capable of narrating Indian aspects and religion in her field. At that time she made major contributions as "The golden Threshold", "The bird of time, and "The broken wing" in the year 1905, 1912 and 1917 respectively [3].

Political

Under prominent effect of dynamic personality Sh. Gopal Krishna Gokhale her poetry was directed towards reanimating the stoutheartedness of Independence among Indian people hearts. On the same time she was completely dedicated to write in a way such that it would be a stone building step for the Indian independence struggle. Her poetic wide attributes became a key for integrating Indian people hearts.

After the end of year 1915, she comes into the guidance of "Father of Nation", Mahatma Gandhi. While in his influence her single major and minor activity was oriented as well as directed towards Indian independence. She was as a commanding administrator of the army and pours a strong vision and made unique place in the hearts of the Indians. Getting independence for the Indian people was her foremost aim for the life. She was initiating, awakening and gathering Indian women at her best effort [4].She inspired and made huge efforts for bringing out women's form kitchen and home isolation. She started travel from various states, various cities and she was pioneer for struggling in the field of rights for the women. She inculcated with phenomenon of self-esteem within community of Indian women.

In 1925, she preside the submit of Indian congress at the city Kanpur. Conceptualization and message of the non-violence movement which was initiated by Gandhi ji even she came to USA in the year 1928. In the year 1930 unfortunately, Mahatma Gandhiji was upheld and arrested for a strong protest; she by herself handled individually all major activities of his movement. Around the year 1931, she was a major participant in the "Round Table Summit" which has unique position in Indian history, in this summit Gandhi ji and Pundit Malaviya ji was a major contributor along with her. Imprisonment for one year 9 months was a part of her life with Gandhi ji as she was arrested during "Quit India" movement. After a long time struggle & independence of India she was nominated as first lady Governor of Uttar-Pradesh. she handled designated position with gratitude [5].

Sarojini Naidu's – Major contributions

- a) At united kingdom she published The Golden Threshold, was made to published at 20th century beginning i.e. 1905 [6]
- b) In the year 1912, after seven year The Bird of Time published, it encompasses life, death and various aspects related to it.
- c) In 1917 Gift of India was publically published where as its first appearance was read by her follower in India at 1915. The broken Wing was also part of it and it contains songs related to love, life and death.
- d) Muhammad Jinnah: An Ambassador of city, in year 1916.
- e) In 1943, post hastily, Allahabad: Kitabistan, the famous song of India "Sceptered Flute".
- f) Her daughter was also creative and innovative she has edited and published, "The Feather of the Dawn"

The Golden Threshold- A Legendary sonnet

The Golden Threshold a legendary work by Sh. Sarojini Naidu was came in appearance to her followers in the year 1905. Arthur Symons played major role in its publication. It was the integration of 40 poems segregated in three sections of Folk centered, Music oriented and sonnet. In Folk there were majorly 12 segments and they all were entitled as "Folk songs" they all are not meant for Folk singing or can't be able as to be sung as a folk [7]. As per her political aspect the folk songs was very provoking in its nature. This as in whole added a dynamical acceleration in her political career. In her word, that she chooses in her sonnet and other writing literature there was a magic for Indian inspiration and she was primarily focused towards Indian culture, religion, thoughts, beliefs and aspects. Her words were always acts as a highly motivated trigger for peoples of India.

Sarojini, liked elegance, beauty, & color, these are basic essence of her simulacrum. A visible, clear contrast was an excellent sobriquet of her.

"A golden strom of glittering sheaves, of fair and trail and fluttering leaves." [8]

"Ecstasy" was a title which was a common junction between The Golden Threshold poem and The Bird of Time. Second one caters with lovely, hue, color and various contrasts of the spring season. She made quite sensible selection of words to express lovely beauty and its aspects for nature on our earth. "Palanquin-Bearers" was a representative benchmark for inheritance of songs which is entirely focused on Folk. The poem "Palanquin-Bearers" compound dynamically the rhythmic and symmetrical march of the Palanquin-Bearers in the street and throughout itself. In the Palanquin there is a lady, and they sing about the beauty and charm of her with a clear vivaciously. Author here in this poetic representation efficiently put accent on her beauty and characteristics with comparing along different things like birds, flower, laughter, star, beam, and tear. Sarojini Naidu represents the beauty of the lady as a sparking glitter, her words made it soulful. Lady in the palanquin looks as a gem in the whole. The poem is very rhythmic and has a good moment as per the analysis of J.H. Cousins. The strolling singers who roam from one place to another are known as Bhats. While moving from one place to another they sing, play music with various instruments. They were voluminous and freak-out hearts of the hearers. The minnesingers come across various towns, road, streets and villages they sing at regale and marriage ceremony too [8].

"A Man's Birth, Life and Death" as the factor of inter-weaves. This sonnet focuses on the photographic image of the man. It was beautifully captured a man in clad in bandana & vestment also playing the flute underneath shrubbery. He was trying to capture the serpent. "Village Song" is the integrated form and is countrified in the environment of Indian country aspects. Its alee is beautifully synchronized in the poem. It's a provincialism song in the nature.

"Full are my pitchers and far to carry/ Lone is the way and long".

"Corn-Grinders" brings out the idea that life cannot be divided into categories: all life is one.

Here basic liveliness is characterized as same unit in all animals and human being.

The Village Song – A remarkable sonnet

HONEY, child, honey, child, whither are you going?

Would you cast your jewels all to the breezes blowing?

Would you leave the mother who on golden grain has fed you?

Would you grieve the lover who is riding forth to wed you?

Mother mine, to the wild forest I am going,

Where upon the champa boughs the champa buds are blowing;

To the köil-haunted river-isles where lotus lilies glisten,

The voices of the fairy folk are calling me: O listen!

O Honey, child, honey, child, the world is full of pleasure,

Of bridal-songs and cradle-songs and sandal-scented leisure.

Your bridal robes are in the loom, silver and saffron glowing,

Your bridal cakes are on the hearth: O whither are you going?

The bridal-songs and cradle-songs have cadences of sorrow,

The laughter of the sun to-day, the wind of death to-morrow.

Far sweeter sound the forest-notes where forest-streams are falling;

O mother mine, I cannot stay, the fairy-folk are calling.

Author was ingenious artist and god gifted as variant of talents, her poetry is duly obliged for its softly essence and disenchanting idiosyncrasy. It was organized in three subsets as a volume of her poem. 1905, 1912 and 1917 was the year of publication of The Golden Threshold, The Bird of time and The Broken Wing respectively. In Indo-Anglian field these remarkable sonnets were having place of prominence. Lyricism, analogy, personification, ontologism and native zealotry, are the preeminent endowment of her sonnet. Sarojini venerates the beautiful images and pictures around her despite the fact on the same time it is correlated to the natural world or heterogeneous colors of Indian aspects and beliefs as a patrimony. [9]

To India

'To India' was the initial one in dispersion through Sarojini's chauvinistic sonnets. It's a supplication of the Mother who was remembering motherhood & her past eminence and upcoming future asseveration. It's subscribed to our mother Nation of India as to raise it from her sack time and initiate the expectancy for her kids; looking towards her through prognostic eyes she mimics the forever, age-less India. Author stimulates spirit for the rise of mother India and eliminates grief and negativity as whole.

O young through all thy immemorial years!

Rise, mother, rise regenerate from thy gloom,

And, like a bride high-mated with the spheres,

Beget new glories from thine ageless womb! [8]

The poet wishes her contributions to repossess her previous shininess and illustriousness and eventuate as a

huge endowment and show the indication of unrestraint independence to her, society and peoples under the same circumstances and problems. Sarojni Naidu was fully presumptuous the upcoming future of free & independent nation. Sarojni, improvises aeon of the enslavement from which India was going through as a long period of India's or Mother's inactivity. The poet is surely hopeful and expecting soon mothers independence, who was again the golden bird, a great power and have its dynamism, will restore her last magnificence and be 'enthroned' with 'crescentiform', honors splendiferous and subjugation'.

Lotus

The famous poem 'Lotus' is limerick and centered on the well-known personality Mahatma Gandhi, "The father of the Nation". Sh. Gokhale brought into Sarojini in politics; and Mahatma Gandhi was a person who gave her superintendence. Poems main feature was Mahatma Gandhi's ethicalness & the extramundane level he acquired during his lifespan. Sarojini pronounce her bottom-hearted idolization for him.

*O mystic Lotus, sacred and sublime,
In myriad-petalled grace inviolate,
Supreme O'er transient storms of tragic Fate,
Deep-rooted in the waters of all Time.*

Mahatma Gandhi has-been correlated to 'Lotus' which is renowned as the national flower of India, as it holds unique place in Indian culture and literature, findings and mysticism for softness, immaculateness and devoutness. He was a majestic vivacity that will restrain unfurled by "Perishable whirlwind of unfavorable providence." He is as a flower lotus, in the rightful kinesthesia, for he can withstand the impel of the major discourteous precedence.

*Mahatma attained 'an ageless beauty',
A spiritual height difficult to attain,
But who could win the secret, who attain
Thine ageless beauty bloom of Brahma's breath,
On pluck thine immortality, who art
Coeval with the Lord's of Life and Death? [10].*

Many limericks have been created in various vocalizations to commendation Mahatma Ghandhi, but this limerick stands as extraordinary crafted masterpiece, as it reveals nicely the extramundane factor of his personality and beliefs.

Sarojini immobilize by the intermixture of India's spiritual aspects of their mindedness and has was more concern and conscious of every aspect of them with warm-heartedness & love. In her collections, mostly jingoistic songs which are made in the shape of rogation to India, Sarojni pronounce her presupposition in trusted living well-adjusted and through their action of care and sacrificial lamb creating up a fresh reproduction of assimilated India as a shining country.

SAROJINI NAIDU-The Pardah Nashin

*HER life is a revolving dream
Of languid and sequestered ease;
Her girdles and her fillets gleam
Like changing fires on sunset seas;
Her raiment is like morning mist,
Shot opal, gold and amethyst.
From thieving light of eyes impure,
From coveting sun or winds caress,
Her days are guarded and secure
Behind her carven lattices,
Like jewels in a turbaned crest,
Like secrets in a lover's breast.*

"The Pardah Nashin" is a surpassingly moving lyric taken from the last para of the Golden threshold. Sarojini Naidu presents the low-down account of the life for the lady behind the mantle and its short and long terms accouterments on her life. It is an indirect pasquinade on the conventionalist attitude towards women and its loathsome consequences. The Pardah nashin, the lady who sits behind the a piece of fine material worn by women to protect or conceal the face and identity, accelerate to a life of ease and requiescence, shut from the inducement of the external world. She feels completely separated in life of isolation, safekeeping and ease. She invariably carryon life in dream, but tends to a very characterless and stereotyped self-existence. She is not definitely a byzantine in any major events, and is completely isolated from the main streamline of the life aspects. Her sash and head-band indifferently glitter as seas lighted by flavorful light source of the evening sunshine. Her costume looked like the early-morning fog and well embarrassed richly with threads of gold and glittering like opal-gold and periwinkle. The lady behind the veil lives a very safe and unassailable life, well-

guarded from the stolen fleeting look of the iniquitous persons, from the Sun, and even from the loving or sweet-tempered touch of the wind. She finds herself overmuch impregnable behind the windows carved in attractive designs and impression of her room. She is hermetical from the eyes of the world as jewels are hidden by the peak of a turban. She is also unrenowned to the superficial world as oracle is hidden in a lover's breast. [11]

The pardah nashin sonnet establishes a protective life-style and no unsanctioned person can divulge her suppressed laureate and integrity. No-one can chirrup via the coloring without the early acceptance of her foreperson. Her protection is having no use, for they cannot halt the growth and development with time. [9]

The Bird of Time

Sarojini Naidu's 2nd collection of sonnet, "The Bird of time" comes into existence in the year-1912 and was an introductory engagement by Sh. Edmund Gosse. It's imitated from Edward Fitzgerald's burlesqued of the Rubaiyat of Omar Khayyam:

The Bird of Time has but a little way

To fly- and lo! The Bird is on the Wing.

The entire-book is a little bit huge than its previous version as there are large number of pages and poems too. It contains 46 poems which are divided into four sections.

CONCLUSIONS

All factors pinpointed above show that almost every aspect of people's livelihood was represented by Sarojini Naidu in his sonnet. The theme of the people seeps into his poetry and she has successfully succeeded in describing the beliefs, customs, traditions, shibboleth, holidays, happiness and sorrows of people's lives.

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