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Golden Research Thoughts

GRT**A STUDY OF THE POETRY OF SAROJINI NAIDU****Dagade Nitin Lalaso****T. Y. B. A.****Academic Year: 2015-16****ABSTRACT**

Sarojini Naidu belongs to the Heroic Age of modern India, which witnessed the struggle and achievement of great men and women in bringing about a Renaissance of the human spirit in many ways.

KEYWORDS :Poetry of Sarojini Naidu ,struggle and achievement , political.

I.INTRODUCTION:

Sarojini was primarily a poet of the human heart, a 'wandering singer' as she described herself, and she bore both the agony and the ecstasy that life brought to her, with an equal and specious eye. As P. E. Dustoor has observed: 'With the eloquence of a Portia and the tunefulness of an Ariel she combined the

impishness and love of fun of a Puck; she blended dignity with mirth and tempered gravity with gaiety."¹ Born in a family in which her great father was devoted to science, and her mother to religion, Sarojini demonstrated in her outlook and temperament a synthesis of mind and heart, intellect and intuition. It was this brilliant synthesis that fitted her for the role she played in the political and cultural life of India and enabled her to bring a soothing



touch of feminine sensibility to the abrasive world of political stress and strain.

II. POETRY OF SAROJINI NAIDU:

Sarojini Naidu's poetic world is the ordinary world clarified and enriched by the softness and delicacy of her imagination. The subject of her poetry is the simple, familiar and unpretentious world of natural feelings and emotions, simple joys and sorrows, vivid memories and reveries, poignant recognitions and epiphanies all characterized by the rich normality and poise of the Indian life and landscape.

Sarojini responds to the primal essences of life with a firm grasp of human imagination and an unequivocal directness of statement. Her poetic idiom is one in which fancy and deftly interact so as to create intricately structured interiors of lyric mood and rhythm that convey her essential poetic vision without resorting to any mediated voice, or impersonality of tone. Her poetry is scenic, sensuous and experiential rather than analytical, experimental or conceptual. In fact, in her wistful prose fantasy, 'Nilambuja' composed as early as 1902, she described her veiled world as a maiden-chamber of imagination, in which reality's many-splendoured reflections fuse and radiate prismatically, as inside a new bride's melancholy but trustful tears.

G.K. Gokhale had once asked Sarojini: "Do you know, I feel that an abiding sadness underlies all that unflinching brightness of yours? Is it because you have come so near death that its shadows still cling to you?", to which Sarojini replied: "No, I have come so near to life that its fires have burnt me."⁴

Throughout her poetry there is this sense of life burning into her poetic sensibility, giving it a rich immediacy and a deep authenticity. Whether living in the reality of man's physical and natural environment, or in the historical flux of events and movements, or in the work-a-day-world of professions and occupations, or in the folk-world of festivals and rituals, Sarojini always presented life not as a riddle to be solved but as a miracle to be experienced and celebrated. Here is the poetry of life seen as the 'Golden Threshold' to Dionysian juvenescence, a paradigm of fresh initiations and new beginnings, of perceptual encounters and fairy enchantments contained in crystal vases of sunshine and moonlight, of memory and desire.

The poetry of Sarojini Naidu, scattered as it is over a few thin volumes, "The Golden Threshold", "The Bird of Time", "The Broken Wing" and "The Feather of the Dawn", does not represent a contour of steady evolution of the Dawn", does not represent a contour of steady evolution of progression but a cycle of interlaced extensions and variations of theme, mood and image. It is by and large the product of an electric, absorbing, integrating sensibility that, in its raids on the inarticulate, compels everything to raise itself from the level of undifferentiated response to a lively, well-pitched resonance of feeling and involvement melting into locutions of melody and song. Thus, although her poetic themes such as Nature, Love, Life and Death, and the folk experience are all ordinary and commonplace, they are also timeless and rooted in the immemorial passion and longing of the individual and the race. The average is always lyricised into the archetypal. In her Nature poems, Sarojini employs rapture and ecstasy to bring a wealth of internal reference to the outer world. The landscape of things is modified by the inscape of the perceiving mind. In the midst of her small world of flowers, birds and the gems, she weaves the glitter and glow of bangles, brocades, bells and murmur and shadow of windows, balconies, groves and shrines, thereby humanizing the child-like pictures of Natures, observed actuality. Sarojini takes no particular philosophical attitude towards Nature. However, she views it as a manifestation of the Cosmic Being, as a creative dance in which Purusha and Prakriti collaborate amidst the medley and interplay of natural forces. From childhood innocence to erotic ecstasy, Sarojini exemplifies the inclusion of the natural world of change and growth into the human awareness of Being. Especially, she presents Nature as a garden-world enshrining the various aspects of Love from union to separation, as a cosmic setting for the merger of the divine and the aesthetic, of Raasa and Rasa. Nature and everything in it thus emerges as a symbolic manifold in Sarojini's poetry dramatizing the exquisite flow of contraries and possibilities in human life towards an archetypal union.

Love is almost invariably the central theme of Sarojini Naidu's poetry. Love is a gift of Nature, an expression of the beautiful, and a consummation of the divine. It is the agent of spiritual ecstasy and also a rite of initiation into life. Love is shown in all its paradoxes and contradictions, in all its tensions and liberations, as the individual progresses from self-regarding passion to divine communion. Sarojini's most comprehensive statement on Love is to be found in her complex and elaborate Epithalamium- 'The Temple', which is verily Sarojini's Gitanjali. The poem is an astonishingly adult presentation of human

passion describing the Lover's pilgrimage from passion to devotion. The secular relationship between the two lovers who are bound by a covenant of mutual secrecy is raised to the level of a sacred union of dialectical, co-existent principles of Being and Becoming. The man-woman relationship is transfigured into the relationship between God and Man, in describing which Sarojini presses into service the Bhakti tradition of Hinduism, the metaphysical idiom of the West, and the mystic logos of the Sufis. In describing the course of love, Sarojini reveals many psychological insights into human nature, bordering on the existential, fraught with the agony of waiting, the anguish of separation, and the anxiety of the implacable union all inherent in her Allegory of Love. In the ache and need of Love, she discovers the reality of the self and the universe confronting it. Finally, Love becomes a waiting upon Grace and, correspondingly, passion becomes prayer. The profane circle of Love vanishes into the still centre of Divine Being.

Sarojini Naidu is most successful in her presentation of the folk theme in her poetry. In many of her poems she renders the totality of India's folk ethos, as it is revealed in the customs, beliefs, legends and songs, mimicry, games, festivals, rituals, vocations, and professions that constitute the social calendar of rural and urban India. In these, Sarojini offers a frame of reality which is capable of revealing and ascertaining the relationship between the individual and the community, and the underlying vectors of change and evolution in human identity, affiliation and continuity. A simple poem like the 'Bangle Sellers' takes an imaginative leap from a folk-song to the level of a Sukta, in which the entire enacted. Similarly, a short poem like "The Indian Weavers" establishes itself as a mystic threnody hymned to birth, life and death, to Sristi, Sthiti and Laya. In her later poems, collected in *The Feather of the Dawn*, Sarojini projects a constantly joyous universe scooped out of her own melancholy emotional life presented through images and symbols of human aspiration and hope. Many of her songs are devoted to Radha and Krishna. Here the green girl of the Nilambuja fantasy goes forth into the Mystic Garden of Brindavan; all passion spent, perfect calm is restored to the human heart. In her quest for Ananda, the epiphanic poise represented by Krishna, the flute player, Sarojini's agitated heart finds itself at the still-centre of the turning world, the equivalent of which in poetry is the *Santha Rasa*. These poems conspicuously contrast with the intricate breviary of the anguished, self-tormenting poetic causeries of *The Temple*.

III. CONCLUSION:

In a sense, Sarojini Naidu's poetry is the chronicle and saga of her journey into the interior distance of woman's inner life, a story not revealed to the vulgar public gaze. Sarojini had achieved great honours, and positions of great importance in the national life. But beneath all the public acclaim and lime light that enveloped her, she remained an intensely private individual attached to the fragile and vulnerable world of beauty, which may yet be the only momentary stay against the major confusions and bewilderments of man's historical predicament. The hidden, untold, and almost occult life of Sarojini Naidu seems to be deeply embodied in her poetry.

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