

Sense of Solidarity in Sarojini Naidu Poem's

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Abstract - Sarojini's love of nature is reflected even in sonnets which are not about nature, but rather have an alternate subject. Her reaction to Nature is straight forward and guiltless like that of a kid who takes a gander at nature with interest and is hit with wonder by her greatness and mystery. Her nature poetry is most certainly set apart with two kinds of states of mind. In her prior nature sonnets she enjoys the trip of extravagant and bounty of creative mind. In the later sonnets managing Nature, we have the profundity of feeling, a brilliant way of thinking of life which hates death and competes with eternity. Sexiness is the transcendent nature of her nature poetry. Every one of the feelings of touch, smell, eye and others are evoked, incited and fulfilled. As a genuine craftsman, Sarojini conveys her idea unequivocally, pleasantly and beautifully. She has chosen words cautiously both concerning their sense and sound. This unmistakable and unique kind of her phrasing is represented in various ways.

Keywords - Nature, creative, poetry, reflected, fulfilled.

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INTRODUCTION

In Sarojini Naidu's sonnet we track down affection for Nature as in her poetry, she figured out how to uncover the magnificence of Nature, the transformation and significance of our normal world. One more significant theme of his poetry is the test of suffering and torment and passing to life. In some of her lyrics, Sarojini Naidu accepts life not entirely settled to live it out of all sadness and suffering, agony, and demise. Besides, the theme of adoration also dominates in Sarojini Naidu's poetry. Each sort of adoration experience and each possible atmosphere of affection finds its place in Sarojini Naidu's poetry. While expressing his views on Nature, passing, and love, Sarojini Naidu was ready to describe the joys and simple hopes, fears, and lives of conventional people in cities and villages. The lyrics of the people are described by simplicity and directness. She has described the normal life around him and his presentation of shared life is comprehensive because he has described almost every aspect of general society of India.

The Poems Sarojini Naidu

Most of her poems were composed at a similarly young age when she was in England for study. Her poetry is said to have sprung from Mathematics, however it does not smack of the last's abstruseness. She procured surprising mastery over the English language even at that age. Indeed, even a casual study of her poems convinces about her huge stock of words and their sensitive application. It is no big surprise that she later developed to be perhaps the

best speaker in English in this country. Every one of her poems taken together show a cautiously developing wonderful personality. We observe the steady development of her lovely sensibility and creative mind which at first tracked down savor the experience of observing a 'mysterious wood' or a 'meandering firefly' towards a serene yet awesome temperament of mysticism as in To a Buddha Seated on a Lotus and The Soul's Prayer. Sarojini's poetry presents a kaleidoscope of Indian scenes, sights, sounds and experiences transmuted into a fantastic vision of variety and mood. Her themes are mostly natural and, surprisingly, insignificant however for the way that they are vivified through the enchanted glass of her creative mind. There are in her poetry Indian dancers and meandering signers, weavers and fishermen, cart bearers and bangle merchants, milkmaids and boatmen, to make reference to a couple. There are poems addressed to noticeable.

Personalities going from Mahatma Gandhi and Gokhale to Mohammed Ali Jinnah and the Nizam of Hyderabad. People, peasants and priests, poets and patriots, maidens and brides, kings and queens crowd her wonderful world. Gods and prophets of Hinduism, Islam and Buddhism, Indian festivals like Raksha Bandan, Vasanth Panchami, Diwali and Indian customs and traditions about birth, marriage and demise are referenced more than once in her poetry. Sarojini' poetry is a profoundly creative and brilliant critique on the multitudinous Indian life. However, Sampson, one of the English critics, composed that "as a rule, her work is more astounding for its order of English than for any

disclosure of India" (1987, p.93). That's what Mulk Raj Anand commented "despite the fact that Sarojini had a western language and method to express herself, she is in the really a Hindustani like Ghalib or Iqbal" (1987). The poems of Sarojini Naidu can be classified into five categories. In any case, she never did as such. 33% of Sarojini's poems manage love and its various manifestations. Next come those managing nature and afterward those dealing with the problems of life and demise. The fourth gathering consists of songs on people themes and Indian scenes lastly there are energetic poems including those addressed to public leaders. Be that as it may, in *The Bird of Time*, she hints at the variegated scene of her themes. Love has always inspired the best and most of the world's artistic works. Sarojini is no special case; her affection poems dwarf all others. Sometimes their sincerity and her heartfelt way to deal with adoration help one to remember the heartfelt poets of England

OBJECTIVES OF THE STUDY

1. To Study on Her normal oriental spirit made her brood over the issues of love, life and death
2. To study on Sarojini Naidu's poetry and connect them with the rich, reminiscent and functional imagery utilized by her to convey her vision of life

Poetic Artistry of Sarojini Naidu

Sarojini Naidu is sonnets reflect to the fragile and enthralling sides of India is life and scene. Her picture of India has been censured as Kipling India, all in all it doesn't relate with the reality of Indian life that she had hardly any insight into these genuine factors. Nevertheless, such perspectives are off base. Her political and social work shows a significant experience with the hazier parts of Indian life and the sufferings of the Indian public. She saw the destitution, strange thought backwardness, the quietness and straightforward greatness of Indian life, its extraordinary abundance its stunning rationality and assimilative impact. She stays an Indian artist notwithstanding her usage of English language. The artist lived and made in those mixing times through the pains of her fight for an open door. She dove into the primary piece of the battle, and her letters and addresses are stacked with her significantly had affection toward India This friendship is likewise reflected at every progression in her verse. Her enthusiastic enthusiasm is likewise imparted in number of stanzas in which she paid shining recognitions for a part of her extraordinary peers who focused on the administration of their country. She has recognized the fearless mental guts and the spirit of generosity of Gokhale and Gandhi, Lokmanya Tilak.

In *The enrichment of India*, Mother India herself talks about the blessing she had proposed to the world - the gift of her children is lives India is limit with regards to generosity is here praised. Mother Indian offered her mollifying natured youngsters at the raised region of

the Goddess of War. The reference is related to India is participation in the First World War. Passionate power is one of the essential highlights of her verse. Naidu's verse was distributed before the presentation of present day verse with its ruthless emphasis upon truth without hypothesis and significance, without lyricism. Disregarding neo-trailblazer analysis, her place is secure in Indian English verse.

Sensuousness and picture squatness, abundance of splendid symbolism and splendid style love of nature and humankind otherworldliness and clear diversion of India's antiquated past appeal and excursion of innovative brain are a piece of the specific sentimental qualities of her verse. She is skilled in the use of language finely tricky and fit for responding cautiously to specific physical and passionate wonders. A society song is a tune written in the customary style of country and organization. It mirrors the convictions of normal individuals. It is related to craftsmanship culture, traditional and ordinary of the typical individuals of a country or organization. Folk tunes include a significant spot in Naidu's verse and contain a part of her best sonnets. They deal with the life, occupations, celebrations, Joys and distresses of the basic society of India. They provide us with a striking picture of Indian scene and deal with the changed display of Indian life. *The Indian Weavers* is a sonnet which is associated with the Folk melodies. Segment of *The Golden Threshold*. Weaving is one of the most significant of the people occupations in India, and the weavers are significant society characters. The artist followed human life through the three most significant stages that it passes - birth marriage and demise.

• Co-operation:

Sarojini is an artist with a cosmopolitan and secular standpoint. Her poems are genuine picture galleries of Indian life. Also, she has a vision of an honorable and idealistic humanity. For that reason she sings.

*Where the voice of the breeze calls our
meandering feet*

*Through repeating forest and repeating
street*

*With lutes in our hands truly singing we
meander,*

All men are our kindred, the world is our home (Naidu, S.F. *The Wandering Singers* 4) This is the song of the meandering singers or Bauls who advocate the worth of Universal Love. They consider the entire world as their home and all human beings as their relations. The old Hindu philosophy of "Vasudhaiva Kutumbakam" is propounded by them.

In the last summon to the spirit of universal love, the writer chants a desire that she should get recovered through sorrow and sanctified through suffering. At last, the heavenly recognizable proof takes place.

One more prevailing theme in Sarojini's poetry is her anxiety with Time, Death and Suffering. While counting the several themes in her poetry, Sarojini mentions Death also as one of them. Indeed, even in her initial poems Sarojini shows us anguished awareness of the ravages of Time and the certainty of Death. Indian Weavers suggests the three stages in the life of man - birth, youth and demise. The sonnet is a stage by stage measure of man's progress through this excursion called life. A total image of man's life, happiness and sorrow is visualized in terms of the crack of dawn, the fall of night. In Corn Grinders the artist presents Death as a strong power that causes sadness to every single living animal. The little mouse, the little deer and the little lady of the hour encompass the entire scope of living creatures never-endingly helpless before Death. The capriciousness and unassailability of Death are suggested in Wandering Singer. The nascent awareness of Death and its unyieldingness that we find in the previous poems developed as well as turned into an unpleasant passion with the writer after the demise of her dad in 1915.

Indian Sensibility In Sarojini Naidu's Poetry

The subject of her poetry is the simple, recognizable and unpretentious universe of nature feelings and emotions, simple joys and sorrows, distinctive memories and reveries, impactful recognitions and epiphanies generally described by the rich ordinariness and poise of the Indian life and landscape. Sarojini Naidu was a writer of society consciousness. To cite P.E. Dustoor in such manner-

"The society theme is the one theme where Sarojini Naidu was the least imitative."

Sarojini Naidu presents genuine representation exhibition of Indian people characters in her poetry. 'The Palanquin bearers' and 'The Pardah-Nashim' might be a memory of Rudyard Kipling's India, yet the weavers and the bangle-sellers and the fishermen and the beggars and, surprisingly, the snake-charmers are still bona fide presences of the Indian scene. Whenever we talk about the sonnet 'Bangle-sellers', it takes a creative jump from a people song to the level of a 'sukta' in which the whole life-pattern of an Indian lady from youth to widowhood is empowered. Similarly, a short-sonnet like 'The Indian Weavers' establishes itself as a mystic threnody hymned to birth, life and passing to 'Sristi (creation)', 'Stiti (life)' and 'Laya (destruction)'. It, a strong sonnet based on a typical Indian scene, is symbolic in significance. Weavers should be visible anyplace is India winding around material on handlooms in various shaded patterns. Sarojini Naidu watches the weavers meshing their yarns and is driven into the mystery of life, love and passing.

The Poetry of Sarojini Naidu:

An Expression of Artistry: Illustrious author of English verse having refined word usage, whose work was appreciated not just by the incomparable Indian poets like Rabindranath Tagore and Sri Eurobond yet additionally by the famous English critics like Edmond Gosse and Arthur Symons. It has been remarked: "Like Keats and Shelley, she utilized a high - browed word usage, which is steeped in passion, pulse and power. Her sonorous and unusual words add to the subtlety of expression of ideas and display a sharp impression of magnificence" (Dwivedi137). While going through Naidu's poetry one realizes that she strived to have a classy style by using various figures of speech. One of the strong figures of speech utilized by Sarojini Naidu was similar sounding word usage.

Alliterations aliterary or explanatory stylistic gadget that allows the reiteration of the same sounds using the same consonant sound toward the start of several words in close succession. The term is sometimes applied in a more broad manner to the redundancy of any sound, whether a vowel (assonance) or a consonant (consonance), in any positions inside the words. She utilized similar sounding word usage using assonance and consonance successfully which gave rhyme and musicality to her lyrics. In the sonnet "The Faery Isle of Janjira" remembered for the fourth volume of her poetry The Sceptred Flute: Songs of India (TSF), similar sounding word usage is being utilized by consonance using the consonant "f" in line 1 and 2 and consonant "g" in line 4 of the stanza 1. The chosen words speak of Naidu's refined phrasing: Fain would I stay in your fairy realm O fairy sovereign of a blooming clime, where life glides by to a sensitive measure, with the allure and beauty of a distant time. (TSF Line 1-4) The reiteration of a specific consonant in a line toward the start of significant words enhances the song and appeal of the sonnet. Similarly by the reiteration of vowels in her poems Naidu utilized assonance skillfully. It indicates Sarojini Naidu's specialty of choosing words skillfully..

A critical estimate of the poem

The title of the sonnet transports us to a different universe, to a climate of ripeness and overflow. Earth's life giving force abounds the earth with the progression of her fluid. This white fluid symbolizes warmth and sustaining of life. Radha, the girl of Mother Nature carries the fluid of life and development to every living being. Mathura is her destination where Krishna, the Divine Musician holds everyone mesmerized with his mystic presence. The heifers messenger her appearance to Mathura where she will fill the pots the fluid which she has brought-energy and power from the mother Earth. It merits seeing that Sita, the other girl of mother Earth also represents all that stand for efficiency. Mathura is here the focal point of life and overflow. While the cow is the species, that represents the progression of life and overflow. Radha feeds and nurtures life.

Indeed, even the clouds overhead, white and smooth, are essential for the resources of life. The clouds and breeze together produce downpour to awash the earth with the energy and moisture that coaxes the torpid essentialness into life energy. The season should also be noted. It is the hour of incessant downpour, the period of Shraavan (August-September), when the life-giving moisture bursts forward. Radha's heart wavers from her task close by. She yearns for her association with Divine Musician, a presence that encompasses each soul of Mathura. She is absorbed, heart and psyche, in his mystic presence and the exchange cry she is supposed give out does not come to her lips-just the name of Govinda, the Omnipresent, the Omniscient and the Omnipotent, coming spontaneously from her heart, reverberates. The writer, here, juxtaposes the two conceptions, the streaming of the waterway and Radha's longing for a fellowship with Krishna. Radha is presented in the sonnet in the first person. In the first stanza she refers to the ware she is conveying. Her psyche is somewhat joined to the natural duties and nature of her work. Indeed, even in her surroundings she hears the call of the heifers, a creature she connects with her exchange. In the second stanza, her psyche is drawn towards the delight and mirth of nature. She feels the overflow in her heart Life is streaming all over.

Theme of the Common Folk

Sarojini is at her best with the theme of the society. She is least imitative in this field. The significance of the society theme in her poetry is seen in the way that two sections of her collections of poems are named 'People Songs' and Indian Folk songs'. Indian people poetry has to a great extent been oral and it has managed the customs, beliefs, traditions, superstitions, aspirations, simple joys and sorrows, occupations and each aspect of life of the society or the masses in a rustic setting. The treatment has been described by directness and simplicity and it has pointed toward presenting the aggregate or local area life instead of at the delivering of individual life and character. Its allure has been to famous audiences as opposed to abstract world class, and subsequently it has been described by simplicity of treatment.

Sarojini Naidu is ready to catch this multitude of qualities of customary people poetry in her poems. The society inspiration lends to her poetry an imperativeness and spontaneity which we miss in her more conventional poems. Her society lyrics don't set excessive expectations upon the readers and their simplicity, their jargon and their symbolism drawn from the regular scenes and sights, expresses her sense of solidarity with people life as it is lived from one day to another. Through her society poetry, she portrays the normal life which circumvented her, which she had encountered at first hand, with its setting, events, peoples and their occupations. In this manner she achieves an artistic personality with the life of the local area.

CONCLUSION

Sarojini Naidu fostered a cosmopolitan viewpoint. However she was a Bengali Brahmin she was raised in Muslim climate. However, colleague with the west broadened her viewpoint. Consequently she was tolerant in her graceful viewpoint and way to deal with various religions of India. Sarojini's genius strays into composing short poems. Her genius lay essentially in lyrics. She has shown high workmanship and material aptitude in the composition of her poems. Her poetry exhibits an overall sensation of aliveness to life with all its assortment, its tone, its magnificence and an overall sense of its delight, yet additionally its piercing pathos. Significant themes of her poetry consist of "the simple joys and hopes and fears and lives of the normal society around and country, the irresistible fascination which Nature, especially at spring-time, casts over her, the aches and ecstasies of adoration, the always repetitive test of suffering and loss to the human spirit, of Death to life". These are her #1 themes and she returns to them over and over in spite of the way that they sometimes cross-over and are not totally unrelated.

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