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# Research Innovator

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**Indian Ethos in the Poetry of Sarojini Naidu****Dr. Ambreen Safder Kharbe***Assistant Professor, Department of English, G.M. Momin Women's College, Bhiwandi, (M.S.) India***Abstract**

Indian English Literature is an endeavour of showcasing the rare gems of Indian writing in English. From native explosion, Indian English has become a new form of Indian culture, and voice in which Indian speaks out to the outside world. Right from the pre Independence period there has been a massive flourishing of Indian English writing in the form of poetry and prose. Indian English poetry is very different from its western counter part in the theme, language, style of writing, imagery etc. Indian Poets writing in English have always produced a fairly voluminous body of verse that is often deeply rooted in the traditional Indian sensibility and is yet strikingly modern in expressions. Pre Independence writers were influenced by British writers and more to Romantic poets which had a great influence and derivatives from it. Still the Indian writers never lacked what one can say Indian ethos or Indianness in their writing.

Sarojini Naidu is one such poet who has achieved name and fame both for her as well as for India through her poetry deeply rooted in Indian ethos. The paper will highlight the delight taken by Sarojini Naidu in the depiction of Indian nature, Indian life, Indian characters and Indian humanity. Further the paper will explore Indianness or Indian Ethos in her poetry.

**Key Words:** Indian literature, Sarojini Naidu, ethos.

Indian English Literature is an endeavour of showcasing the rare gems of Indian writing in English. From native explosion, Indian English has become a new form of Indian culture, and voice in which Indian speaks out to the outside world. Poets, novelists, essayists, dramatists have been making significant contributions to world literature. Right from the pre Independence period there has been a massive flourishing of Indian English writing in the form of poetry and prose. Indian English poetry is very different from its western counter part in the theme, language, style of writing, imagery etc. Indian Poets writing in English have always produced a fairly voluminous body of verse that is often deeply rooted in the

traditional Indian sensibility and is yet strikingly modern in expressions. Pre Independence writers were influenced by British writers and more to Romantic poets which had a great influence and derivatives from it. Still the Indian writers never lacked what one can say Indian ethos or Indianness in their writing. Indian English poets increasingly feel the need to evolve an Indian Idiom, and not stick to British rule of correctness. Indianness is as inherent and integral to the poet's true core as the peels of onion. It finds an authentic expression on the levels of both experience and idiom. Beliefs attitudes, thought processes, perception of the past and the present colour, the poet's experience while images, allusions, myths,

ritualistic patterns and similar other devices form the texture of the idiom. Sarojini Naidu is one such poet who has achieved name and fame both for her as well as for India through her poetry deeply rooted in Indian ethos.

Many Indian poets write in English because they think their creative urge can be fulfilled in a better way in English than in the vernacular. Prof. Srinivasa Iyengar rightly pointed out that Indian writing in English is a novel experiment in creative mutation when he said: "To be Indian in thought and feeling and emotion and experience, yet also to court the graces and submit to the discipline of English for expression"<sup>1</sup> is something that the present writers aim at. Further the critic P. Lal remarks that these poets are instrumental in rediscovering "*values and techniques within one's own tradition*"<sup>2</sup> which is a body of concepts and usages, ideas and feelings to be felt or thought, to win acceptance and currency or to provoke dissent or modification. The alien language does not necessarily diminish or regard the writer's sense of heritage. Toru Dutt, Sarojini Naidu, Nissim Ezekiel, A. K. Ramanujan, Kamala Das and others have been competent in retaining their Indianness in full measure.

Sarojini Naidu, the eldest daughter of scientist-philosopher, Aghornath Chattopadhyaya, and Barada Sundar Devi- a poetess, was born on 13 February 1879 in Hyderabad. She carried forward the task left incomplete by the early demise of Toru Dutt that of interpreting the soul of India to the west and creating an authentic Indian atmosphere. Her father was also a linguist, a

crusader, who established the Nizam's College in Hyderabad in 1878, pioneering English and women's education. Sarojini was a bright child who passed her matriculation at the age of 12 standing first in the Madras Presidency. She studied at the King's College, London and Gorton College, Cambridge for a while. During this period her creative urge found expression in poems. She also happened to be a good singer. Her ability to sing charmingly fetched her title 'Nightingale of India'.

To discuss and evaluate the poets, the principal question will be the degree of their Indianness in terms of authenticity and credibility of their local and culture and medium of their expression. When Sarojini Naidu addresses the sonnet to India, her patriotic zeal is beyond all doubt and yet the actual product is too heavily cultured with stock ideas and responses and stale expressions:

"Thy Future calls thee with a man if old  
sound  
To crescent honours, splendours, victories  
vast"<sup>3</sup>.

The Indian poet in English can be a poet only by being truly an Indian. For M. K. Naik to be truly an Indian of modern times is

"to constitute a synthesis of the age-old ethos of India and the culture of the west which English literature and ideas brought to India; it is to live and breathe the culture of India as it exists today, a complex product which has changed, matured over millenia, losing and gaining much in the process; it is to write with Indian in one's bones."<sup>4</sup>

Sarojini Naidu's poetry seems to sing itself, as if her swift thoughts and strong emotions sprang into lyrics of themselves. Though a

number of themes are conspicuous in her works they can be classified into five major themes: The Folk Theme, Nature Theme-Spring, The Love Theme, Life and Death Theme and Patriotism.

On advice of the British critic Edmund Gosse to cultivate Indianness in her poetry, she made a fair transition from skylarks to bulbuls of India to reveal her Indian sensibility. With her poem there was a new dawn in Indo-Anglian which was lighted by Tagore. A vivid and multitudinous panorama of Indian life passes before our eyes as we go through her poetry. Her poetry is a mirror to India. In her poems the characters, landscape, images and the milieu are typically Indian. All her works are hailed and appreciated in East and West for her Indian ethos in her poetry.

Naidu's first collection of poem *The Golden Threshold* brought about a sensation among the English speaking people. *The Palanquin Bearer* begins with a typical traditional picture of palanquin bearers, which deals with the common sight of the whole of India during the 19<sup>th</sup> and early 20<sup>th</sup> century. One can come across the palanquin bearers in remote Indian villages even today. The song sung by the palanquin bearers describes the basic human emotions and it is so impressive that the mind of the bride is under complete control.

Softly, O softly we bear her along,  
She hangs like a star in the dew of our song;  
She springs like a beam on the brow of the  
tide,  
She falls like a tear from the eyes of a bride.  
Lightly, O lightly we glide and we sing,  
We bear her along like a pearl on a string.

Sarojini Naidu sings songs of eternity and timelessness, love and life and death. The poem *Wandering Singers* is reminiscent of William Wordsworth's *The Solitary Reaper*. The poem breathes an air of buoyancy, carefreeness, abandon and release. The poem sings the beauty and joys of women who have been dead for a long time, such as Jhansi Ki Rani or Zeb-ul-Nisa. The poem further sings songs of battles and warriors in the past. The poem thus functions as a messenger of social, cultural heritage and the glory of the past. The poem is the work of art, but the poetess has imparted to it the simplicity and charm of a folk-song.

*Indian Weavers* is a symbolic poem based on a common Indian scene. Weaving is one of the most important folk vocations in India and can be seen all over India. The three stanza of the poem suggest the three stages of man's journey of life: birth, youth and death. The weavers are the Fates of the Indian Trinity- Brahma, Vishnu and Shiva- the lords of man's destiny, those who create, and regenerate through Death itself. Their process of creation is an endless one like the weaving of the weavers from morning till night. The weavers also remind us of the three fates or sisters of Greek mythology. Prof. C.D. Narsimhaiah, highly impressed by the poem comments:

"Here in twelve lines, is an elliptical allusive and symbolic representation of life's journey from birth to death...It is not merely a competent poem, but a very distinguished one for Sarojini, because the poet here is in full possession of rare gifts – a profound awareness of her own tradition, admirable poise, economy, and an ear and eye for striking rhythm, image and symbol, all used to fine advantage to make the poem most evocative".<sup>5</sup>

*Coromandel Fishers* depicts the happy and busy life of fisherman. There is a perfect blending of harmony of fishers and their environment which ensures professional success, prosperity and gladness. The three stanzas of the poem set three vivid scenes from a professional day of the fisherman: sunrise, sunset and full moon.

Rise, brothers, rise; the wakening skies pray  
to the morning light,  
The wind lies asleep in the arms of the dawn  
like a child that has cried all Night.

.....  
.....

The sea is our mother, the cloud is our  
brother, the waves are our comrades all

.....  
.....

Row, brothers, row to the  
edge of the verge, where the low sky mates  
with the sea.

The poem *The Snake Chamber* presents a mystic view of India. It focuses on Indian myth and legend. In India snake is not a representation of horror but a spiritual sanctity. The snake appears as a lovely bride who is worshipped on the eve of Nagapanchami.

*The Village Song* is a folk lyric and is in the dialogue form between a mother and her daughter. The poet dramatizes the tension between the mother's traditional view of life and the daughter's romantic view of individuality, by adapting the folk-idiom, with its concern for social gradation and ritual, to contrast with the highly subjective flavor of the daughter's volatile temperament. *Harvest Hymn* deals with one of the oldest Indian themes and reminds us of India's medic heritage. It is a song of

praise offered to different deities – Surya (the sun), Varun (the lord of the Rainbow), Prithvi (Earth), Om (Lord of the Universe), and Brahma (the lord of Creation). It is a choral song sung by men and women creating a joyous atmosphere of the Indian countryside during the harvesting period. The fields are blessed with rich bounties through these gods:

Lord of the rainbow, lord of the harvest,  
Great and beneficent lord of the main!  
Thine is the mercy that cherished our  
furrows,  
Thine is the mercy that fostered our grain.

The most important of Sarojini Naidu's poems are, however, those which reflect the colourful pageant of Indian life in all its picturesque variety. "*The panorama of India's ageless life*", writes K. R. Srinivasa Iyengar "*fascinates her without end.*"<sup>6</sup> It is not surprising that she won her early renown in the West because of her representation of the soul of the East and the ethos of India. Edmund Gosse wrote admiringly:

"It has been ... the characteristic of Mrs. Naidu's writing that she is in all things and to the fullest extent autochthonous. She springs from the very soil of India; her spirit, although it employs the English language as its vehicle, has no other tie with the West. It addresses itself to the exposition of emotions which are tropical and primitive, and in this respect, as I believe, if the poems of Sarojini Naidu be carefully and delicately studied they will be found as luminous in lighting up the dark places of the East as any contribution of savant or historian. They have the astonishing advantage of approaching the task of interpretation from inside the magic circle, although armed with a technical skill that

has been cultivated with devotion outside of it".<sup>7</sup>

Sarojini Naidu in an artistic way has captured colourful life of towns in several of her poems. Even the pictures of natural landscape, Indian flora and fauna, projected by her in her poems, are such as she has come across in the towns, particularly in her native town Hyderabad to which she was deeply attached. The picturesque scenes of Hyderabad figure prominently in her poems like *Nightfall in the City of Hyderabad, Street Cries, Songs of My City, In a Latticed Balcony and In the Bazars of Hyderabad*.

The vivid and beautiful images of the nightfall in the Hyderabad can be seen in the poem *Night fall in the City of Hyderabad*:

Hark, from the minaret how the muezzin's  
call  
Floats like a battle-flag over the city wall.  
From trellised balconies, languid and  
luminous  
Faces gleam, veiled in a splendour  
voluminous.  
Leisurely elephants wind through the  
winding lanes,  
Swinging their silver bells hung from their  
silver chains.  
Round the high Char Minar sounds of gay  
cavalcades  
Blend with the music of cymbals and  
serenades.  
Over the city bridge Night comes majestic,  
Borne like a queen to a sumptuous festival.

In the poem *Street Cries*, Sarojini describes how hawkers cry to sell their 'breads' in the morning,

When dawn's first cymbals beat upon the  
sky,

Rousing the world to labour's various cry.  
their 'fruits' in the noon,  
When the earth falters and the waters swoon  
with the implacable radiance of noon;  
and their 'flowers' at the nightfall,  
When twilight twinkling o'er the gay bazars,  
Unfurls a sudden canopy of stars,

*In the Bazars of Hyderabad* written to a tune of the Bazars, are given the pictorial scenes of merchants, vendors, pedlars, goldsmiths, fruitmen and flower-girls selling their articles, musicians playing on their instruments and magicians diverting crowds by their magic games and tricks:

What do you sell, O ye merchants?  
Richly your wares are displayed.  
Turbans of crimson and silver, Tunics of  
purple brocade,  
Mirrors with panels of amber,  
Daggers with handles of jade.

Sarojini Naidu reveals her great insight and knowledge of Hindu religion through some of her famous poems such as *Kali, The Mother, Hymn for Indira, Lord of Rain, The Flute Player of Brindaban, Raksha Bandhan, Lakshmi, Song of Radha, The Milk-Maid and Vasasnt Panchami*.

*Kali, The Mother*, is a hymn to Kali, *The Eternal Mother* of Hindus. Kali is the mother-goddess—terrible, tender and divine. In Hindu mythology she is known by various names- Ambika, Girija, Uma, Mahamaya, Parvati, Shambavi and Maheshwari. The poet informs us that Maidens and brides, mothers and widows, artisans and peasants, victors and vanquished, scholars, priests, poets and patriots all offer their devotion and tribute to her. The poem embodies the soul of India and the spiritual culture of Indians.



O terrible, and tender and divine!  
 O mystic mother of all sacrifice,  
 We deck the somber attars of thy shrine  
 With sacred basil leaves and saffron rice,  
 All gifts and life and death we bring to the,  
 Uma Haimavati!

*The Flute Player of Brindaban* is a divine tribute to Lord Krishna. The poems also reflect the antagonism within the Krishna cult of the two strands of the debate over the nature of the relationship between Krishna and Radha, whether it was just spiritual and devotional or whether there was a physical dimension to it. Sarojini Naidu writes thus:

Why didst thou play thy matchless flute  
 Neath the Kadamba tree,  
 And wound my idly dreaming heart  
 With poignant melody,  
 So where thou goest I must go,  
 My flute-player, with thee?

Further stressing again and again on the devotional aspect of love, Naidu voices again with the rich symbolic connotations in *Song of Radha*. The chanting effect of Radha is given as:

I carried my pots to the Mathura tide . . .  
 How gaily the rowers were rowing! . . .  
 My comrades called, "Ho! Let us dance, let us sing  
 And wear saffron garments to welcome the spring,  
 And pluck the new buds that are blowing."  
 But my heart was so full of your music,  
 Beloved,  
 They mocked me when I cried without knowing:  
 Govinda! Govinda!  
 Govinda! Govinda! . . .  
 How gaily the river was flowing!

It thus becomes clear that in her definition and attitude to love Sarojini Naidu's poetry is akin to the Bhakti motif:

A favorite motif of the medieval bhakti or devotional poets of India, as well as of the later Himalayan schools of bhakti miniatures, was the *abhisārikā* - a woman going to meet her lover, braving the elements, blackness of night, and dangers of the forest - including snakes and various categories of ghosts and goblins. She is, of course, Radha, or at least a gopi and the lover she is risking life and social acceptance to seek, is Krishna. And it is all metaphorical of the soul's (Radha) quest for God (Krishna)<sup>8</sup>

*Song of Radha* is not only known for devotional aspect but it also reflects her love for her husband and is symbolized in the songs woven round the popular Radha-Krishna legend. These love poems of Sarojini express her deep emotions of yearning, aspiration, fulfillment, and ecstasy.

Sarojini Naidu's poetisation of Indian festivals could be read as the direct outcome of Gosse's advice, and at the same time, as the revival and celebration of Indian culture and traditions, many of which pertain to Hinduism, the predominant religion in Naidu's India. Hindu festivals and their symbolic aspects are elaborated in Naidu's poems like *Festival of the Sea* and *The Festival of Serpents*. The communal ecstasy and camaraderie are highlighted in these poems and the spirit of Hinduism invoked. *The Festival of Serpents* describes the festive rituals performed during *Naga Panchami*. Indian women invoke the serpent gods like *Anantha*, *Vasuki*, *Adishesha*, *Thakshaka* and *Kaliya* for blessings of fertility, chastity and prosperity. Through

such poems, Naidu revives the tradition of nature worship, which is very much a part of Hinduism.

*Nariyal Purnima*, described in *Festival of the Sea*, is an homage to the sea delivered by the sea-faring merchants and the fisherfolk of Western India. The Hindu pantheistic element is delineated here:

Suppliant we bow to thee,  
Bountiful Mother Sea...  
Fill thou our heaving net  
With living harvests  
Warm from the green floating groves of thy  
tides.

The festival poems represent a revival of Indian culture in British India. Naidu uses the indigenous Indian culture to create a tradition that is the coloniser's other. Hindu pantheistic practices were equated to pagan rituals by the Western Christian missionaries, who came to India along with the British Raj. Although Hinduism is a secular faith that respected other religions, the Hindus felt that their customs and traditions were denigrated by the British Raj and that Christianity was being employed as a political tool by the colonisers to undermine Hinduism and Indian tradition. Here, Naidu's revivalist strategies seem to be influenced by the *Swadeshi* movement. Naidu embraces the Hindu tradition in order to publicize a political cause. Naidu re-discovers past traditions as a means of rehabilitation for a wounded nation and moulds the national consciousness, giving it cultural forms and contours. Her work expresses the vision of freedom and encourages the Indian people to take responsibility for their nation, culture and traditions.

A fusion of Persian and Indian tradition is also seen in Sarojini's poetry. *The Purdah Nashin*, *A Persian Song of Love*, *The Ode to the Nizam of Hyderabad*, *The Prayer of Islam*, *The Imam Bara*, *A Song From Shiraj*, *A Call To Evening Prayer* reveals her interest in Muslim culture keeping in mind her secular attitude and focuses on Unity in Diversity.

*The Purdah Nashin* is a lovely lyric exposing the life of Muslim women who lives or sits behind a veil. The poem glorifies the Muslim culture of purdah system.

From thieving light of eyes impure,  
From coveting sun or wind's caress,  
Her days are guarded and secure  
Behind her carven lattices,  
Like jewels in a turbaned crest,  
Like secrets in a lover's breast.

In *The Call to Evening Prayer*, she weaves a garland made of the four Indian flowers of devotion—the Muslim, Christian, Parsee and Hindu prayers. The followers of different faiths offer their prayers, not to India personified as Divine Mother, but to God who is worshipped in many forms. In the first stanza the Muslims are to make their submission to God:

From mosque and minar the muezzins are  
calling;  
Pour forth your praises, O Chosen of Islam  
Swiftly the shadows of sunset are falling:  
Allah ho Akbar! Allah ho Akbar!

The poem *The Imam Bara* evokes the pathos of the tragic martyrdom of Imam Hassan and Hussain:

Hark, from the brooding silence  
Breaks the wild cry of pain

Wrung from the heart of the ages

Ali! Hassan! Hussain!

*The Prayer of Islam* mentions some of the 99 beautiful Arabic names of God as used by the followers of Islam. In the first stanza, as “Ya Hameed! Ya Hafeez!”- Lord of the laboring wind and the seas; in the second as, “Ya Ghani! \_Ya Ghaffar!” - whose name is known from star to star; in the third as, Ya Wahab! Ya Waheed!- Life of the Sunbeam and the seed; in the fourth stanza as, “Ya Qadeer! PYa Qavi!- who transmutes weakness into power and bondage into liberty. In the concluding stanza the worshipper says:

We are the shadows of Thy light,  
We are the secrets of Thy might,  
The visions of Thy primal dream,  
Ya Rahman! Ya raheem!

This poem written on the day of Id-Ul-Zuha, shows Sarojini’s deep feeling not only for Islamic culture but also for the purely religious aspect of Islam.

Sarojini’s fascination towards can be seen in her poem *To a Buddha Seated on Lotus*. In this poem she has tried to highlight the whole philosophy of Lord Buddha - life is essentially a suffering because of our thirst for pleasures, power and desires and this suffering can be ended by the conquest of this thirst:

LORD BUDDHA, on thy Lotus-throne,  
With praying eyes and hands elate,

.....  
Across the tumult of our way,  
To-morrow's unborn griefs depose

.....  
For us the travail and the heat,  
The broken secrets of our pride,

.....

But not the peace, supremely won,

Lord Buddha, of thy Lotus-throne.

.....  
How shall we reach the great, unknown  
Nirvana of thy Lotus-throne?

Naidu’s hybridity, which can be read as a form of political resistance, is further illustrated in *Imperial Delhi*. This poem is not just a celebration of the Indian capital, but a charting of the city's historic past, ruled by many Indian kings and colonized continually by the Moghuls, by other Persian rulers and then by the British:

Thy changing kings and kingdoms pass  
away

The gorgeous legends of a bygone day,  
But thou dost still immutably remain  
Unbroken symbol of proud histories...

The poem presents a complex historic and cultural situation, where a free Delhi as the capital of India is seen emerging from various cultural representations and alien political structures. *Imperial Delhi* further portrays the tragedy of colonisation in the lines:

Imperial city! Dowered with sovereign grace  
To thy renascent glory still there clings  
The splendid tragedy of ancient things,  
The regal woes of many a vanquished  
race...

At the same time, freedom is visualized in the words "renascent glory." Although Naidu's Delhi is the complex product of historical and political conjuncture, it is constructed as representing a rich cultural past, incorporating the cultures of many invading forces and the shibboleths of a future independent India. Naidu's Delhi occupies the complex space between Indian, Persian and British tradition; its cultural

representation cannot be pin-pointed to any one tradition.

During active participation in the national struggle for independence, Sarojini Naidu came in close contact with the great political leaders of her age Bal Gangadhar Tilak, Gopal Krishna Gokhale, M. A. Jinnah, Mahatma Gandhi, Sardar Patel, Jawaharlal Nehru and others. These men have helped her to shape her life. The most powerful of these influences was, however, of Gokhale who remained her political mentor from 1907 to 1914. He advised her, "consecrate your life, your thought, your song, your charm to the Motherland". Paying a tribute to him on his death she addressed her second *Memorial Verse*, '*Gokhale*, to him:

Heroic heart lost hope of all our days  
Need'st thou the homage of our love or praise?  
Lo, let the mournful millions round thy pyre  
Kindle their souls with consecrated fire  
Caught from the brave torch fallen from thy hand,  
To succour and to serve our suffering land,  
And in a daily worship taught by thee  
Upbuild the temple of her unity.

In another poem, *In Gokhale's Garden*, she symbolizes him as life-giving showers of rain. Like the rain which revives and infuses life in meadows, barren rocks and plants, Gokhale infused life in the dead hearts of Indians and awakened them to free their motherland from alien yoke. Describing his great qualities of head and heart, she writes:

Steadfast, serene, dauntless, supremely wise,  
In earth's reascent bloom with prescient eyes  
You sought hope's symbol and you strove to teach  
My heart with patient, high prophetic speech  
The parable of Beauty's brave emprise.

Equally inspiring is his poem addressed to Bal Gangadhar Tilak "who taught our nation freedom's Gayatri," i.e. "freedom is my birth-right and I will attain it":

How shall our mortal love commemorate  
Your sovereign grandeur, O victorious heart?  
Changeless, austere, your fame is counterpart  
Of your own storied hills inviolate.  
The darkness of our land, and star-like dart  
The lustre of your wisdom, valour, art,  
Transfiguring sorrow and transcending fate.

Sarojini Naidu pays a glowing tribute to Umar Sohani, a millionaire philanthropist of Bombay, who was one of the first Muslim nationalists to join Mahatma Gandhi when he launched his Civil Disobedience Movement.

You were not of my kindred or my creed,  
O kingly heart, but closer still you stood  
In gracious bond of tender brotherhood  
Than they who blossomed from my father's seed.

Sarojini Naidu has dedicated her poem of national integration, *Awake*, to M.A. Jinnah who was her close friend and whom she considered a great man of India. After Gokhale she was more attached to Mahatma Gandhi than to any other Indian leader. Gandhiji in *Young India* compared her with Mirabai in terms of her devotion to the cause of freedom and lyricism. She on her turn said: "Gandhi is my Kanhaya; I am his humble flute". In the poem, *The Lotus*, which she has dedicated to him, symbolizes him as lotus, the national flower of India:

But who could win thy secret, who attain  
Thine ageless beauty born of Brahma's breath,  
Or pluck thine immortality, who art  
Coeval with the Lords of Life and Death?

In praise of Sarojini Naidu Priya Srivastava Says:

“Her poetry is a tapestry of romantic colouring with quivering threads of gold and immortalizes unforgettable India scenes through her verse. A New light dawned on Indo-Anglian poetry when Tagore gave it an Indian background and Sarojini wove Indian birds and flowers in the texture of her poems and broke the rigidity of English metres by setting them to the tune of Indian folk song and words come to her as leaves to the spring. In her poems we find the flowering of an essentially Indian genius in a foreign medium who brought prestige to Indian-English writing”.<sup>9</sup>

Sarojini Naidu's poetry is overtly Indian in spirit. No other Indian English poet has unfolded Indian milieu and ethos in such wide variety and with such ardent passion as

Sarojini Naidu has done. From the very beginning of her poetic career she has been admired for the lyrical intensity and the vivid treatment of Indian ethos in her poems. Thus the sense of honour, pride and affection to India gets clear reflection in her poetry. Thus in short Sarojini takes delight in the depiction of Indian nature, Indian life, Indian characters and Indian humanity. In her poems many things are blended together and to some extent idealized by her imagination, constitute the total picture of India. Therefore it may be said that the poetic creation of Sarojini Naidu is the pure essence of Indianness.

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