

Analysis of Poetic Personality- "Sarojini Naidu" Nightingale of India was a Poet and Politician"

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ABSTRACT

Sarojini Naidu was a student who excelled academically, a renowned freedom fight activist in India, and a poet who wrote sonnets. She is popularly known as the "Nightingale of India" and has been given this title for many years. She was the first lady to hold the position of President of India in our country, she was a notable person in Indian women's history, and she was the first Governor of Uttar Pradesh after the state of Uttar Pradesh gained its independence. She was one of the most well-known figures of the 20th century, and her presence on our planet as a powerful figure is celebrated annually on the holiday that is known as "Women's Day." The significant achievement that has been set in the field of poetry is the topic that will be discussed in this paper. Her sense of poetry is centered on an extraordinary bank of words that are so culturally specific that they can be sung with genuine feelings. In the year 1905, she had the poem "Bull Bule Hind" published; this was the beginning of her exploration into the literary realm. The Pardah Nashin, The Village Song, Lotus, and The Bird of Time are the primary focal the points of this paper's analysis.

INTRODUCTION

Sarojini Naidu was born in 1879 and passed away in 1949. She began her professional life as a poet, but she went on to become a prominent politician during the Gandhian era. She had admitted it in England a great deal earlier [1]. Her very first collection of poetry was published in 1905 and was titled "The Golden Threshold." Her subsequent collections of poetry were titled "The Bird of Time" (1912) and "The Broken Wing" (1915). (1917). Her collected poetry was made available to the public in the book titled "The Sceptered Flute" (1946). The song 'Father of the Down,' which was released and published posthumously in 1961, was an aggregate of a few lines that were penned in 1927. Her lyrics are profoundly influenced by British romanticism, in addition to Persian and Urdu authors. Throughout all four volumes written by Sarojini Naidu, one can observe how perfectly she understands the relationship between beauty and music. The reader is treated to merriment and merriment fiction in the form of her writings. As a poet, she never expressed her frustrations directly and instead used a "veiled voice" in all of her songs. She never felt the need to escalate the issues that arose throughout the day.

THEORETICAL REVIEW

Early Life

She came into the world in the city of Hyderabad. The Bengali family of Kulin Brahmins to which Sarojini Chattopadhyay, who would later become Naidu, belonged. However, after completing his Doctor of Science degree at Edinburgh University, her father, Agorenath Chattopadhyay, moved the family to Hyderabad State. Therefore, he founded and presided over the Hyderabad College, which ultimately evolved into the Nizam's College in Hyderabad. Barada Sundari Devi, Sarojini Naidu's mother, was known as a poetess *baji* and used to compose poetry in Bengali throughout her life.

The oldest and largest of the eight Naidu children, Sarojini Naidu was named after their mother. Her brother Birendranath was known for his defiance, while her other brother Harindranath was a poet, dramatist, and actor in addition to being one of their own. Sarojini Naidu was an intelligent student. She was fluent in Urdu, Telugu, English, Bengali, and Persian. Her linguistic capabilities were impressive. After finishing first in her class in the matriculation test administered by Madras University when she was just twelve years old, Sarojini Naidu quickly rose to prominence across the nation. Sarojini Naidu's father encouraged her to pursue a career in mathematics or science; nevertheless, she was more interested in poetry than her father had hoped.

When she was practicing algebra one time, she got stuck on a problem, and when she couldn't figure out how to solve it, she decided to take a break, and during that time, she composed her first piece of captivating poetry in the same book. She became so enthralled by it that she composed a poem that was 1300 lines long and titled "The Lady of the Lake." When her father saw that his daughter was more interested in poetry than in mathematics or science, he made it a point to praise her in front of the whole family. She composed the drama "Maher Muneer" in the Persian language with her father's encouragement and

assistance. A few of the copies were sent to Dr. Chattopadhyaya's friends, and he also delivered one of the copies to the Nawab of Hyderabad. The Nizam was left in a state of utter enthrallment after reading a young girl's stunning play that she had composed. Her education at the institution prepared her to pursue further education in another country. She entered King's College in England when she was only 16 years old and was accepted there. [2]

She left for England when she was 16 years old, initially enrolling at Kings College London and then transferring to Girton College in Cambridge, where she completed her education. There, she became acquainted with well-known poets of her era, such as Arthur Symons. It was Gosse who encouraged Sarojini to keep to Indian subjects to communicate in her poetry. These themes included India's majestic mountains, rivers, and temples, as well as societal problems. She provides a narrative of modern living in India as well as recent occurrences. Her collections "The golden threshold (1905), The bird of time (1912), and The shattered wing (1912)," garnered large reader bases in both English and Indian. [3]

METHODOLOGY

The significant achievement that has been set in the field of poetry is the topic that will be discussed in this paper. Her sense of poetry is centered on an extraordinary bank of words that are so culturally specific that they can be sung with genuine feelings. In the year 1905, she had the poem "Bull Bule Hind" published; this was the beginning of her exploration into the literary realm. The Pardah Nashin, The Village Song, Lotus, and The Bird of Time are the primary focal the points of this paper's analysis.

RESULTS AND DISCUSSIONS

Political

She eventually became acquainted with Shree Gopal Krishna Gokhale. He advised her to make use of her poetry and the lovely things that she had to say in order to reawaken the steadfast spirit of independence in the hearts of the villagers and people of India. He asked that she make use of her many skills and abilities in order to liberate Mother India. After that, in the year 1916, she had a meeting with Mahatma Gandhi, and after that, she committed all of her efforts to the struggle for independence. She would go all throughout the nation like a commanding general of the army and instill a powerful vision and will in the minds of the Indian people she encountered. Her efforts eventually focused on achieving the goal of India's independence as its primary focus. She was the pioneer in reawakening and assembling the Indian women into a community. She rescued them from the confines of the kitchen and the home alone. She spent a lot of time traveling from state to state and city to city, and she was a pioneer in the fight for women's rights, which she fought for by herself. She was instrumental in the development of a self-esteem movement among the women of India. [4]

In 1925, she served as the head of the Indian Congress and presided over its meeting in Kanpur. In 1928, she traveled to the United States with the concept

and message of the nonviolence movement that Gandhi had begun. Gandhi was the movement's founder. When Gandhiji was arrested in 1930 for participating in a demonstration, she managed all of the movement's major activities on her own. In 1931, she was one of the individuals who took part in the Round Table Summit alongside Gandhiji and Pundit Malaviyaji. During the "Quit India" protest that took place in 1942, she was taken into custody and held in jail for a total of 21 months with Gandhiji. After India gained her independence, she was appointed to the position of Governor of Uttar Pradesh. She was the first notable woman to hold the position of governor in India. [5]

Sarojini Naidu's - Major Contributions

- a) The Golden Threshold was published in the United Kingdom, in year 1905
- b) The Bird of Time: Songs of Life, Death & the Spring was published in London, in the year 1912
- c) The Broken Wing: Songs of Love, Death, and the spring, including The Gift of India was first to read in India in 1915, and was released in 1917.
- d) Muhammad Jinnah: An Ambassador of Unity, in the year 1916.
- e) The sceptered Flute: Songs of India, Allahabad: Kitabistan, post hastily published, 1943
- f) The Feather of the Dawn, post hastily published, and edited by her daughter, Padmaja Naidu, in the year 1961 [6]

The Golden Threshold

The Golden Threshold was a wonderful piece of work that was released for the first time in 1905, with an introduction written by Arthur Symons. At the time, Sarojini was just a young girl with no known reputation, yet this event marked the beginning of a significant milestone in her poetic career. This collection of forty poems is broken up into three sections: "Poems," "Songs for Music," and "Folk Songs." The twelve compositions that are collected together and referred to as "Folk Songs" are not all songs that are sung or believed to be performed by the folk. A significant number of them focus on the folk phenomena in and of itself [7]. Among all of Sarojini's poetical output, the folk songs she wrote are the ones that provoke the most thinking. They are a tangible representation of the spirit of India, and it is in these songs that the ideas, culture, and features of our nation are laid bare for all to see. "a golden storm of sparkling sheaves, of fair and trail and fluttering leaves," is the sobriquet that Sarojini, a devotee of elegance, color, and beauty, has bestowed upon her simulacrum in order to imbue it with gorgeous hues.

Both "The Golden Threshold" and "The Bird of Time" contain a poem with the header title "Ecstasy," however only one of them is actually titled "Ecstasy." The later poem provides the motivation that all people who are intrigued by nature experience when they see the beauty, freshness, and bloom of the spring season. [Citation needed] The poem "Palanquin-Bearers" that may be found in this volume is an example of a significant contribution to the tradition of folk songs. The energy of the poem propounds the rhythmic march of the palanquin-bearers throughout the streets of the city. As they move through the streets with the lady in their palanquin, the bearers extol the splendor of the woman in song.

No less than seven similes are used to emphasize her beauty; she "sways like a flower," "skims like a bird," "floats like a laugh," "hangs like a star," "springs like a beam," and "falls like a tear"; the bearers of her palanquin carry her along like "a jewel on a string." This poem is significant despite the fact that J.H. Cousins comments that "there is not thought" in it. Following the palanquin bearers, we will go on to the Indian minnesinger.

Bhats were the nomadic musicians and singers who traveled from location to location, performing music and songs to win the hearts of their many listeners while also earning a living for themselves. They were known for their wandering lifestyle. Singing and playing on roads and streets, in villages and as well as in towns, at regale and marriage ceremony, and on festive happenings, private as well as public, the wandering minnesinger have always presented a photographic sight, and even in these modern times, one does not very frequently come across them. [8]

The 'Indian inter-weaves' focus on the events surrounding the birth, life, and death of a man. This poem was written to accompany a photograph that shows a man playing the flute and wearing his signature bandana while standing in a moonlit garden next to some bushes and attempting to catch a snake. The man is pictured wearing his traditional garb. The musical composition known as "Village Song" takes place amid the rustic ambiance of the Indian countryside. The peasant life, complete with its natural coloration, is a key element in the poem. It is a song that is performed by a village maiden set to the melody of some provincialism song, and it goes as follows: "Full are my pitchers and far to carry/ Loneis the route and long."

The concept that life cannot be separated into several categories is brought to light in the song "Corn-Grinders," which suggests that all life is interconnected and hence a single entity. The level of vitality present in a mouse is comparable to that found in a deer, and the level of vitality found in a deer is comparable to that found in a human being. For Indian sharecroppers, the term "harvest season" has come to prevail in its significance. The repercussions provide them with corn for their grain storage and dollars for their pockets. This epode was delivered at the Ramzan Darbar to Mir Mahbub Ali Khan, a Prince whom Sarojini dearly esteemed and honored. It is in the form of an ode to His Highness the Nizam of Hyderabad. This song, which consists of twelve lines and is sung by Princess Zeb-un-Nissa in praise of her own beauty, is highly known and respected for the beautiful image it is able to evoke. This poem is an example of ceremonious poetry, which is poetry that is used in the acclamation of a king or partisan.

The Village Song

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.

Sarojini Naidu was a gifted ingenious artist, whose poetry is duly obliged for its bird like essence and disenchanting idiosyncrasy. The three volumes of her poems, *The Golden Threshold* (1905), *The Bird of Time* (1912) and *The Broken Wing* (1917), monopolize a place of preeminence in the history of Indo-Anglian poetry. Lyricism, analogy, personification, ontologism and native zealotry, are the preeminent endowment of her poetry. She venerates the beauty around her despite the fact it was correlated to the world of nature or heterogeneous colors of Indian cultural patrimony. [9]

To India

'To India' is the first in dispersion through Sarojini's chauvinistic poems. It is an supplication of the Mother remembering her past eminence and future asseveration. It is super-scribed to mother India as to raise it from her sack time and initiate the expectancy for her children; looking at her through prognostic eyes she mimics the ageless India. She stimulates mother India to rise and reanimate from her present gloom and grief.

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 sonnet wishes her counts to repossess her past glory and illustriousness and eventuate as a tremendous endowment and show the light of unrestrained freedom not only to her own children but to the people of various nations suffering under similar conditions and problems. The poet is fully presumptuous of the bright future of her country. She improvises the aeon of slavery through which her country is going through as a period of mother's long inactivity. The poet is considerably hopeful that soon the mothers, who was once a great power and have its dynamism, will restore her last magnificence and be 'enthroned' with 'crescentiform, honors splendid and subjugation'.

Lotus

'Lotus' is a limerick dedicated to Mahatma Gandhi, the father of the nation. If Gokhale brought into Sarojini to the path of politics, it was Mahatma Gandhi who gave her superintendence. The poem's main feature was Mahatma's

ethicalness and the extramundane height he acquired during his lifetime. Sarojini pronounce her deep 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 is correlated to the 'Lotus' which is The National flower of India, which holds a unique place in Indian literature, findings and mythicism for beauty, immaculateness and devoutness. He is a majestic vivacity that remains unflurried by a "Perishable whirlwind of tragic providence." He is lotus, in the rightful kinesthesia of the term, for he can withstand the impel of the most 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 written in various vocalizations to commend Mahatma, but this limerick stands out as a masterpiece, for it beautifully reveals the extramundane aspect of his personality. Sarojini has been immobilized by the intermixture of India's spiritual-mindedness and has tried to be conscious of each of them with warmheartedness and love. In most of her jingoistic songs which are in the form of rogation to Mother India, she pronounces her presupposition in all faith living well-adjusted and through their acts of love and sacrificial lamb building up a new reproduction of assimilated India.

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.
But though no hand unsanctioned dares
Unveil the mysteries of her grace,

Time lifts the curtain unawares,
And Sorrow looks into her face . . .
Who shall prevent the subtle years,
Or shield a woman's eyes from tears?

"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 veil, leads a life of ease and quiescence, shut off from the inducement of the outside world. But she feels totally separated in this life of safekeeping and ease. She invariably moves in a world of dreams but leads a very characterless and stereotyped existence. She is not byzantine in any activity and is completely cut off from the main streamlining of life.

Her sash and headband indifferently shine like seas lighted by the flavorful lights of the setting sun. Her costume looked like the morning fog and is embarrassed richly with threads of gold and shining 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 impressions 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 oracles are hidden in a lover's breast.[11]

The pardah nashin leads a protective life and no unsanctioned person can divulge her hidden laureate and charm. None can chirrup through the colouring without the prior approval of her foreperson. But all her protection is of no use, for they cannot stop the progress with time. She is ought to be changed by the sadness and sufferings of life, even in this over-protected life of separation. The ongoing aspect of the cruel time will finally make her face colourless and furrowed. None can stop the enigmatic march of time which will rob her of her happiness and fill her eyes with a laceration. [9]

The Bird of Time

Sarojini Naidu's second collection of poems *The Bird of time* come into existence in 1912 with an introductory engagement by Edmund Gosse. It is 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 book is a little bigger than its previous version both in the number of pages and in the number of poems. It contains forty-six poems which are divided into four sections characterized "Songs of Love and Death," "Songs of the Springtime," "Indian Folksongs" and "Songs of Life." "The Bird of time", in this sonnet Sarojini calls herself, figuratively, the Bird of Time. The sonnet is major in

so far as Sarojini signifies the subject matter of her sonnet and the source wherefrom she has apprenticed the changing aspect of her songs.[11]

'Dirge', another sonnet from this huge volume deals with the widowhood of a fresh, progeny bride. This sonnet presents a picture of the night-loving surveillance of a wife by the side of her submerging husband. Her eyelids are heavy with keeping awake night after obscurity, her soul burdened with the grief of the coming inevitable hour, her body tired with tending the invalid, and the devoted wife falls asleep. 'The Hussain Saagar' deals with a beautiful lake in Hyderabad. To Sarojini, it has a specific appeal. Sunrise and sunset over a lake is always an irresistible sight.

CONCLUSIONS AND RECOMMENDATIONS

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. Sarojini has a special and unique love for Indian flowers. In her nature sonnet, the world of flowers is nature poetry with its colorful flowers. Several poems of Sarojini Naidu are focused on the Indian scene. The majority of her poems are folk songs reflecting Indian culture. Some of her poems are backgrounded on the common sights of India and the lives of people.

FURTHER STUDY

The significant achievement that has been set in the field of poetry is the topic that will be discussed in this paper. Her sense of poetry is centered on an extraordinary bank of words that are so culturally specific that they can be sung with genuine feelings. In the year 1905, she had the poem "Bull Bule Hind" published; this was the beginning of her exploration into the literary realm. The Pardah Nashin, The Village Song, Lotus, and The Bird of Time are the primary focal the points of this paper's analysis.

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