

A Brief Study of Technical Elements in Sarojini Naidu's Poetry

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Abstract—Poetry writing has grown popular in our daily lives, especially among young people. There are technical elements in poetry. They have evolved into a certain poet's style. One of the most accomplished poets in the subject of analyzing technicalities in poetry is Sarojini Naidu. She is a poetess with a vivid imagination and a sharp sense of sensibility. A wonderful feast of metaphors and similes may be found in her poetry. Typically, her photographs are striking and impressionistic. They are magnificent and diverse as well. Her beautiful drawings are primarily inspired by fairy countries and the natural world. In summary, the vivid expression of technical objects is the subject of nearly all of her poetry. Through her poem Coromandal Fishers, Sarojini Naidu has painted a vivid image of a fisherman and his daily activity. The Eastern Coast of India is home to a humble fishing population whose hearts and minds are ingrained with every early morning song. A time in Indian history when palanquins were a frequent sight on the streets is evoked by the poet. Her poetry is as beautiful and powerful as a waterfall; it's like a creek that flows, creating a shower of foam and ripples of sound. She was a poetess of the past, present, and future. To put it briefly, she is a poet of positivity and joy rather than sadness or pessimism. According to her, experiencing sorrow is a necessary part of living fully, and in the end, life and death are just two facets of the same reality rather than diametrically opposed concepts. Her poetry transports us to the pure, fresh air of life's essential experience and eternal youth, leaving behind a hazy mood of uncertainty and melancholy.

I. INTRODUCTION

Poetry writing has grown popular in our daily lives, especially among young people. There are technical elements in poetry. They have evolved into a certain poet's style. One of the most accomplished poets in the subject of analyzing technicalities in poetry is Sarojini Naidu. She is a poetess with a vivid imagination and a sharp sense of sensibility. A wonderful feast of metaphors and similes may be

found in her poetry. Typically, her photographs are striking and impressionistic. They are magnificent and diverse as well. Her beautiful drawings are primarily inspired by fairy countries and the natural world. However, her subsequent illustrations are derived from indigenous sources, including myth, mythology, and folk life. Like the dew dancing on the moonbeam breezes, the pictures are delicate, sensual, and romantic. Shelley, Keats, Masfield, Early Yeats, and Tagore have all had a significant impact on Sarojini Naidu.

She is also influenced by Omar Khayyam and other Persian poets. She had this kind of opportunity because of her early formative years which were spent in a stimulating Muslim city like Hyderabad. So, she shows her keen interest in taking some lively images from Muslim life, culture and the Islamic world. Most of her poems have been composed in her youthful periods with her vigorous imagination and youthful fancy. Her poetry is naturally marked by a freshness of imagination which transforms common objects of nature and human life into something miraculously fresh and uncommon. She expresses her feelings through sensuous imagery which is usually full of highly imaginative and suggestive. In this regard, she is aptly compared to Keats who has been very rich in presenting literature with a sense of sensuous touch. As far as, her work is concerned, not only her sense perceptions are quick and alert, she also has a rare gift of communicating these perceptions by vivid, picturesque in sensuous imagery. Her imagery is full of Indian characters. However, the strongest feature of her poetry is her vivid imagery. Her most memorable lines are those in which she has presented beautiful and graphic picture by fusing together several visual impressions. It should be stressed once again that these images could be appreciated only by those who have retained their sensitivity to the subtle stimuli which come from the

Indian environment, and who still have feeling for aspects of Indian life.

In summary, the vivid expression of technical objects is the subject of nearly all of her poetry. Through her poem *Coromandal Fishers*, Sarojini Naidu has painted a vivid image of a fisherman and his daily activity. The Eastern Coast of India is home to a humble fishing population whose hearts and minds are ingrained with every early morning song. The song exhorts everyone to get up at the crack of dawn. To rise and awaken the heavens, they are summoned as brothers. For the magnificent catch throughout the day, the prayer is there in the early light. Like a child, the wind is dozing off in the arms of the morning. The fishermen should go right away after hearing this and allow them to retrieve their nets from the shore. They should set their catamarans. No doubt, these simple fishing folks are the kings of the sea. The sea is their mother. The cloud is their brother. The waves are their comrades. In other words, one can say that *Coromandal Fishers* is a realized lyric. It depicts the happy and busy life of the fishermen. The feeling of love and brotherhood and the fishermen's attachment with the sea is supported and reinforced by the imagery of protected childhood. Symbolism of morning light lends authenticity to the sense. Here one finds a simile, a metaphor and an image-all in one. „The wind Howling all night is the child crying all night and the child lying quiet a sleep in the arms of his mother is the wind silent at dawn. The sensuous, romantic imagery in the following line is quite appealing:

Sweet is the shade of the coconut glade, and the scent of the mango grove, and sweet are the sands at the full O! The Moon with the sound of the voices we love. But sweeter, O! Brothers the kiss of the Spray, and the dance of the wild foam's glee; Row, brothers row to, the blue of the verge, were the low sky mates with the sea? (Pp.6-7)

Wordsworth's influence on the images is clearly noticeable. Wordsworth's golden daffodils evoke the image of the wild foam's pleasure dancing; "The waves beside them danced, but they outdid the sparkling waves in glee" (Brander, p.58). "Blue of the Verge, where the low sky mates with the sea" has another striking photograph. For the fishermen, she is a fantasy that they must pursue daily.

In *Palanquin-Bearers*, Sarojini Naidu describes a young bride being carried in a palanquin to her

husband's house. The poet evokes a period from Indian history when palanquins were a common sight on the streets. A mode of transportation which was used primarily by men of means or women of the upper classes, palanquins have long gone out of use in most parts of the country today. However, in some parts of Himachal Pradesh the tradition of carrying a bride and in some cases even a bridegroom in a palanquin still exists. Written in the tradition of a folk song, the poem uses vivid imagery to capture the carrying of a bride by palanquin bearers. The bearers turn the dreary task of carrying a person in the palanquin into a rich and joyful experience as they sing songs in harmony with their movement.

Though the poem does not have a thematic core, yet its charm is only too apparent. The poem employs a number of images which follow each other in quick succession and reinforce the rhythmic motion of the palanquin bearers. It uses as many as seven similes to describe the manner in which the young woman is being borne. These similes range from the concrete, as in falls like a tear from the eyes of a bride, "to the abstract, as in" "floats like a laugh from the lips of a dream". The two images together hint at the twin emotions associated with the moment of departure of a young bride from her parental house to that of her husband's. If the first image is suggestive of her sorrow at leaving her parents, the second image speaks of her joy at the prospect of a new phase of life. Besides, the poet has compared the noble lady inside the palanquin to a number of objects:

Lightly, O Lightly, we bear her along, she sways like a flower in the wind of our song; She skims like a bird on the foam of a stream, she floats like a laugh from the lips of a dream. Gaily, O Gaily, we glide and we sing, we bear her along like a pearl on string (p.3) The lady "sways like a flower," "skims like a bird," "floats like a laugh" and the Palanquin Bearers bear her along "like a pearl on a string." Again, the bride "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 in the eyes of a bride" (p.3).

Both abstract and concrete pictures have been employed. Gnomonic terseness is used to convey vivid and distinct pictures, such as a beam leaping on the tide's crest, a bride's eyes shedding tears, and skimming on a stream's froth. According to the Pre-Raphaelites, there are also some hazy pictures that "swing like a flower in the wind of a song and hand

like a star in the dew of a song," "like a laugh from the lips of a dream," and other similar phrases. "Swinging," "hanging," "springing," and "falling" are all excellent examples of kinetic imagery. The image "She falls like a tear from the eyes of a bride" is highly imaginative and suggestive. Cousins do not find any thought in the poem but is impressed by its imaginary and romantic setting. He comments that the poem "is without the slightest suspicion of literature, yet its charm is instantaneous and complete" (Cousins, pp.259-60). The images indicate a lightness of touch, buoyancy, and create a dream like atmosphere.

The folk motif is the one she has introduced to her audience. It is true that folk poetry has a long history, but Sarojini Naidu gained fresh meaning and direction. A common example of a folk song is Village Song. In a similar vein, the folk figures and their occupations are discussed in The Festival of Serpent, The Festival of Sea, The Bangle Sellers, and The Palanquin Bearers. She adds a wealth of symbolism and metaphor to the traditional topic. She is a true artist who uses beauty and sweetness to express her ideas. Her pictures are bright, graphic, and pictorial. The majority of her pictures are good and genuine, although occasionally they appear fake, and others criticize them for being too sweet. Her critics praise her metrical skill and her knowledge of English prosody. Since she is a poetess in the romantic-Georgian tradition, she should not be compared to Eliot and Auden, Ezekiel and Kamala Das, but rather to Shelly and Keats, Walter de-la Mare, Robert Bridges, John Nesfield, and early W.B. Yeats. Her poetry is as beautiful and powerful as a waterfall; it's like a creek that flows, creating a shower of foam and ripples of sound. She was a poetess of not today but of yesterday and tomorrow. In short, she is a poet of joy and optimism, not of sorrow or pessimism. To her fullness of living involves the experience of suffering and in the ultimate analysis, life and death are not opposites but two aspects of a single reality. Her poetry leads us out of murky atmosphere of doubt and gloom into the clear fresh air of life's elemental experience and perennial youthfulness. Life for her is not an obsession but possession, not an experiment but an adventure. Life for her is both a mystery to be adored and a glory to be celebrated. Death to her is not an extinction of life but a gateway to new life.

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