

An Analysis of Sarojini Naidu's Poetry's Technical Elements

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Abstract- Poetry writing has grown popular in our daily lives, especially among young people. Every poetry has some technical elements. 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 poems. 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. Sarojini Naidu's novel Palanquin-Bearers tells the story of a young bride being transported to her husband's home on a palanquin. 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 spray 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 guides us out of the dark atmosphere of uncertainty and melancholy and into the pure, fresh air of life's elemental experience and eternal freshness.

Key Words: Poetry.

I.INTRODUCTION

Poetry writing has grown popular in our daily lives, especially among young people. Every poetry has some technical elements. 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 poems. 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.

Other Persian poets, such as Omar Khayyam, have also inspired Sarojini. Her early formative years spent in a vibrant Muslim metropolis like Hyderabad gave her this sort of opportunities. She so demonstrates her intense interest in capturing some vibrant pictures of Muslim culture, life, and the Islamic globe. She wrote the majority of her poetry while she was younger, using her vivid imagination and impressionable childhood. Her poetry is inherently characterized by a freshness of imagination that turns everyday natural and human life items into something remarkably novel and unusual. She uses sensual imagery, which is typically quite creative and provocative, to convey her sentiments. She is appropriately likened to Keats in this way, who has been extremely prolific in offering literature with a sensual touch. Regarding Sarojini's art, in addition to having keen and fast senses, she also possesses the unique ability to convey these experiences in beautiful, sensual visuals. Indian figures abound in her pictures. However, Sarojini's vivid imagery is the most striking aspect of her poetry. Her lines that combine several visual impressions to create a stunning and vivid image are her most

remembered. It should be emphasized once more that only people who have maintained their sensitivity to the subtle impulses that come from the Indian environment and who still have feelings for elements of Indian life would be able to enjoy these visuals.

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 morning 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. Set your catamarans, please. These unassuming fishermen are unquestionably the sea's rulers. Their mother is the water. Their sibling is the cloud. Their allies are the seas. Stated differently, *Coromandal Fishers* can be considered a realized lyric. It portrays the fishermen's contented and hectic lifestyle. The vision of sheltered infancy supports and reinforces the fishermen's devotion to the sea and their sense of love and fraternity. Morning light symbolism adds realism to the experience. A metaphor, a simile, and an image are all combined here. 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)*

The impact of Wordsworth can be felt distinctly on the imagery. The image of the dance of the wild foam's glee is reminiscent of Wordsworth's golden daffodils; "The waves beside them danced, but they outdid the sparkling waves in glee" (Brander, p.58). There is

another startling image in „blue of the verge, where the low sky mates with the sea“. She is a dream to the fisherman, a dream they must pursue afresh every day. Sarojini Naidu's novel *Palanquin-Bearers* tells the story of a young bride being transported to her husband's home on a palanquin. A time in Indian history when palanquins were a frequent sight on the streets is evoked by the poet. Palanquins, a kind of transportation that was mostly utilized by wealthy men or ladies from higher social groups, are no longer in use in the majority of the nation. The custom of transporting a bride and occasionally even a bridegroom in a palanquin is still practiced in some regions of Himachal Pradesh, nonetheless. The poem, which was written in the style of a folk ballad, describes the bearing of a bride by palanquin bearers with striking imagery. As they sing songs in time with their movements, the carriers transform the gloomy chore of transporting a person in the palanquin into a rich and joyous experience.

Despite lacking a central theme, the poem's appeal is immediately obvious. The poem uses a series of imagery that enhance the palanquin carriers' rhythmic pace by following one another quickly. It describes the way the young woman is being born using up to seven similes. These similes can be physical, like "falls like a tear from the eyes of a bride," or abstract, like "floats like a laugh from the lips of a dream." Together, the two pictures allude to the double feelings that accompany a young bride leaving her parents' home to enter 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. Gnostic 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. "She falls like a tear from the eyes of a bride" is a really creative and evocative image. Although they think the poetry to be thoughtless, they are captivated by its romantic and fantastical backdrop. The poem "is without the slightest suspicion of literature, yet its charm is instantaneous and complete," he remarks (Cousins, pp.259-60). The pictures convey buoyancy and lightness of touch while evoking a surreal feeling.

II.CONCLUSION

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 spray 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 dark environment of uncertainty and sadness. For her, life is an adventure rather than an experiment, a possession rather than an obsession. For her, life is a marvel to be rejoiced in and a mystery to be loved. She views death as a springboard for fresh life rather than the end of existence.

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