

Sarojini Naidu – An Indian English Poetess Played Vital Role for Bengal as Well as Indian Renaissance

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ABSTRACT

In the light of the subject it is approach to provide an adequate analysis of how important role in Bengal as well as Indian Renaissance played by Sarojini Naidu. This paper is an apogee to focus the subject from the different angles of her poems and activities. The objective of this paper is to show how Sarojini Naidu awakened Indian womanhood and highted the woman's right in respect of the country's freedom. More, this paper is also a weapon to provide that Naidu's poems had been the part of Indian Renaissance which brought a great change with new aspects, thought, humanism and new constructive Society.

KEYWORD: Renaissance, Indian Womanhood, Country's freedom, Indian Renaissance, humanism, new Constructive societie

How to cite this paper: Radheswar Roy | Dr. Anita Singh | Dr. Parthapratim Dasgupta "Sarojini Naidu – An Indian English Poetess Played Vital Role for Bengal as Well as Indian Renaissance"

Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-5 | Issue-1, December 2020, pp.703-704, URL: www.ijtsrd.com/papers/ijtsrd38064.pdf



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INTRODUCTION

Sarojini Naidu, the nightingale of Indian song, played a vital role in writing which had vigorous power to wake the people for their demands and also her activities had most blessings for the country. After investigating throughout her poems it is clear to note that she was one of mother India's most gifted children. The researcher pointed out here that as a poetess Sarojini Naidu was also like Rabinindranath Tagore and Aurobindo Ghosh. And she had enormous power to play as a great Nationalist leader. Sarojini Naidu was able to catch the attention of the public as an English poetess and also she occupied the highest position in the Indian political platform.

Romantic Colour in her Writings

To investigate her poems it is transparent to note that her poems had been formed with the features and traits of the romantic poem. Here the researcher found the romantic views of John Keats, William Wordsworth and S.T. Coleridge. Her poems are full of emotion, sorrows, pity, liberty, freedom, songs and movement as the English romantic poems had been. So, it is proved that her poems are linked with the western aspects that helped to posses the freedom. Her poems – To a Buddha seated on a Lotus, The Golden Threshold, The Bird of Time and also The Broken Wings revealed the romantic features and also it is investigated that her poems marked the objectives of Indian Nationalism.

Social reformer

Sarojini Naidu was also a social reformer. It is proved that she was a great leader who fought for her freedom. She stood beside the despondent women who had been spending their life in an evil social custom. The researcher investigated her poems to find out the women position in society. It is proved after research that women were unable to take part in every place even if in festive time. Women had to be kept themselves out of the society. A pity tragedy ran in their long life. But it was Naidu who appeared as an angel to save the life of women. She could galvanize into life with power of her words the swaying and heaving and firing of the Indian women for their social position. A melancholy note was also found in her poems. There are dirges and elegies as she thrilled at the thought of the Festival of Spring, Vasant Panchami, her Broken Heart rued the plight of the Hindu widow who had no part in the festive ceremonials-

Hai! What have I to do with nesting birds,
With lotus-honey, corn and ivory curds,
With plantain blossom and pomegranate fruit
Or rose-wreathed lingers and rose-scented lute,
With lighted shrines and fragrant alter fires,
Where happy women breathe their heart's desire?
For my sad life is doomed to be alas,
Ruined and serve like sorrow-trodden grass
Akin to every lone and withered thing
That hath foregone the kisses of spring.

Contribution as a Poet and Feminism

Sarojini Naidu was called as the Nightingale of Indian Song. As a poetess she first wrote *The Golden Threshold* which was published in 1905. After the investigation through out of her poem it was proved that her poem was full of song, strong emotions sprang into lyrics. Her second volume of poems, *The Bird of Time*, was published in 1912. In this volume of poems *Songs of Life and Death* had been brightly coloured. This volume was fit for making comparison with Galsworthy's *Cethru* and this volume expressed gay and mournful dirges highlighted thus:

Songs of the glory sad gladness of life,
Of poignant sorrow and passionate strife,
And the lifting joy of the spring;
Of hope that sows for the years unborn,
And faith that dreams of a trying morn,
The fragrant peace of the twilight's breath,
And the mystic silence that men call death.

It is more pointed that Sarojini Naidu enhanced language to grow into intimate relation with the spirit, the emotions, the mysticism and the glamour of the east. Her poem "The Bird of Time" comprised the equalities of life and death, joy and pain. But the hope of future was still there and for this remark the lines from *Ode to the West Wind* by P.B. Shelley are highlighted:

If winter comes
Can spring be far behind?

Sarojini Naidu's *The Broken Wing* was published in memory of addressing to her father and to Gokhale. *The Broken Wing* is divided into four sections: *Songs of Life and Death*, *The Flowering*, *The Peacock Lute* and *The Temple*. After investigating the poem it is clear here that the poem *The Broken Wing* was a sigil of the dream of today and the prospect hope of tomorrow. The suffering of women of today was the sign of the future hope in life. Sarojini Naidu awakened Indian womanhood and highlighted the woman's right in India in respect of the country's Freedom. She could make consciousness among the women to snatch their power and their rights. To this point of view the statement of Sarojini Naidu was very apt- "the Indian women of today is once more awakening and profoundly alive to her splendid destiny as the guardian and interpreter of the true vision of national life- the vision of love, the vision of faith, the vision of patriotism." [15. S. Naidu, (1817) "Forward," *The Broken Wing* (London: William Heinemann, 1817), pp 9]. It was pointed that the *Broken Wing* was not a poetic creation; but in it Sarojini Naidu brought to Indian Nationalism. So, it was proved that her poems had been the part of Indian Renaissance which brought a great change with new aspect, thought, humanism and new constructive society.

Political performance and Patriotic view

Sarojini Naidu played a most important role in Indian - political movement. Due to her contribution she was known as the Nightingale of Indian Song, and W.B. Yeats's portraits of her made her a figure of pure romance. Naidu actively

participated in the politics of the Gandhian Era. After joining in the political platform Sarojini Naidu found a new power to galvanize her to life and she had a place of heroic striving to find the new Hope in life among the Indians especially among women. She looked into her bruised and broken heart once more and saw there a New Vision –the vision of the chained mother- and vowed to break the bonds. It was distinctly found after the investigation of her political career that her politics was only a form of love, and sedition but a form of poetry. Heroic voice of Sarojini Naidu prevailed while expressing some development parts for women. To this point of view here are some words painted: "a typical Sarojini speech – especially in the days of her active participation in the politics of the Gandhian era- would be a flood of splendid improvisation, endowed with an organic movement, wave upon wave of emotion and sentiment surging and subsidiary, each wave immense and more long-drawn-out than its predecessor shriller in tone and more overwhelming in effect." [16. K.R. Srinivas Iyengar, (2003), "Indian Writing in English", Sterling Publishers, Pvt. Ltd. pp 215]. From her political background it was ample amount of view that Sarojini Naidu was the first female governor of an Indian state and the first Indian woman who became the president of the Indian National Congress (INC) party. It is distinctly pointed here that when the Bengal was divided into two parts by Lord Curzon, Sarojini Naidu with the help of Gopal Krishna Gokhale joined Indian freedom movement with some great figures – Mahatma Gandhi, Jawaharlal Nehru, Rabindranath Tagore and Annie Besant. She was lustre of Indian politics. She protested against the British govt. due to growing indigo in place of crops. Naidu took a part in Gandhiji's non-cooperation movement forced to answer to the Rowlatt Act passed by the British. She also founded up the non-violence movement of India in the United State in 1928. She became the ambassador to England of Home rule league on the view of enhance the Indian Legislative powers. She emphasised the Indian women to take part in the politics so that they could get their rights and freedom. The song "Bandematram" was propitious for her demanding the freedom of mother India from the bondage of the British. Her poems were full of patriotic note in nature. She had deep adoration for her motherhood. So, in this regard some lines are quoted: "she struck the right "patriotic note" again and again. Love of one's country was an emotion as much as the love of man or nature, and some of her poems – for example, her invocations to the natural leaders and her lyrics, 'awake,' 'an anthem of love' and 'to India'- are patriotic without the faintest trace of jingoism." [17. K.R. Srinivas Iyengar, (2003), "Indian Writing in English", Sterling Publishers Pvt. Ltd, pp. 224- 225).

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