

The Folk-theme in the Poetry of Sarojini Naidu

Assistant Professor Manish K. Hole,

Department of English,

J. D. Patil Sangludkar Mahavidyalaya, Daryapur, Dist-Amravati

Abstract

Sarojini Naidu is one of the main characters in pre-independence English Indian poetry. He is known by the sobriquet 'The Nightingale of India'. His first collection of poems entitled 'The Golden Threshold' appeared in 1905. His second poem collection 'The Bird of Time' was published in 1912 and his latest poetry collection 'The Broken Wing' was published in 1917. All collections of the above lyrics were published in 1943 in one volume titled 'The Sceptred Flute'. In addition, several of his poems were written in the last decade of his life and published posthumously under the title, 'Feathers of the Dawn' (1961). One of the main themes of Sarojini Naidu's poetry is the theme of the people because he has succeeded in offering diverse images of the lives of Indian people and their various life backgrounds and people's verdicts, traditions and life habits. This paper intends to highlight the theme of the people as reflected in Sarojini Naidu's poetry.

introduction

In Sarojini Naidu's poem we find love for Nature as in his poetry, he managed to uncover the beauty of Nature, the transformation and significance of our natural world. Another major theme of his poetry is the challenge of suffering and pain and death to live. In some of his lyrics, Sarojini Naidu accepts life and is determined to live it out of all sadness and suffering, pain and death. In addition, the theme of love also dominates in Sarojini Naidu's poetry. Every kind of love experience and every possible atmosphere of love finds its place in Sarojini Naidu's poetry. While expressing his views on Nature, death and love, Sarojini Naidu was able to describe the joys and simple hopes, fears and lives of ordinary people in cities and villages. The lyrics of the people are characterized by simplicity and directness. He has described the common life around him and his presentation of shared life is comprehensive because he has described almost every aspect of the general public of India.

The People's Theme in Sarojini Naidu's Poetry

The people's theme dominates in Sarojini Naidu's poetry as seen in the fact that the two parts in his first two poetry collections, the Golden Threshold and Time Bird are titled 'Folk Songs' and 'Indian Folk Songs'. These titles are rather misleading, however, the songs from both sections are the people's themes in Sarojini Naidu's poetry. The lyrics of his folk songs are characterized by their simplicity and their pictures are taken from everyday scenes and views of people's lives. Various aspects of the poetry of the people show their artistic identity with the lives of the people. For example, the lyrics of 'Wandering Singers' are set to the rhythms of songs sung by wandering singers or singers from India. The lyrics are marked by the simplicity and charm of the regional songs sung by the Bard. These bards roam from village to village, entertaining people with their sweet songs. They have no fixed purpose, they roam freely, just like the wind. They hear the call of the wind which urges them to keep moving and therefore continues to roam:

"What hope will we gather, what dreams will we sow?

Where the wind calls our steps to wander, we go.

There is no love bargaining for us to live, there is no joy in offering us to wait;

The sound of the wind is the voice of our destiny. "

Here Sarojini admirably captures brilliant tones from Indian poets.

In 'Cradle Song' Sarojini Naidu describes the sweet melody of Indian lullabies. Various aspects of the Indian folk tradition can be seen clearly in the lyrics. As P. V. Rajaylakshmi correctly observed, "The Cradle-Song evokes a fertile, humid landscape in Indian villages, with rice fields, neem trees, fire flies, and real sunsets that merge into the blazing steel starry blue sky. Mother's attention to child growth towards fullness and fulfillment is clearly stated in a gentle accent of people's sentiments ". In the lyrics, the mother tells the baby

"Sweet, close your eyes,

Wild flies

Dancing through neem fairies;

From poppy-bole

I steal for you

A beautiful little dream.

'The Village Song' is a good folklore lyrics where Sarojini Naidu dramatizes the tension between the traditional view of mother about life and the romantic view of the princess about individuality.

The culture of the Indian people is dominated by various rituals and performances of diverse collective rites. In a number of folk poems Sarojini Naidu we found his presentation about various Indian public festivals such as VasantPanchmi, Snake Festival, Light Festival, Sea Festival, RakshaBandhan, etc. He has shown his deep and keen observation of various Indian rituals and festivals in his poetry. In addition, Sarojini Naidu has also highlighted the people's spiritual culture in a number of his poems. He called the same gods and goddesses of faith and represented people's religious beliefs and their fears and terror. For example, in the 'Kali Sang Bunda', he has captured the spirit of worship offered to Kali - the Eternal Mother of Hindu worship - by Indians. We find the opening line of the poem as,

"O, terrible, gentle, and divine!

O mystical mother of all sacrifices,

We deck the somber altar of your temple

With sacred basil leaves and saffron rice;

All the living and dead gifts that we bring to you,

Uma Haimavati! Girls "

Kali is believed by the people as a goddess who is terrible, gentle and divine. He is a mystical mother of all sacrifices to whom all the gifts of life and death are offered by worshipers. In the poem Sarojini Naidu has succeeded in capturing the fusion of Hindu ideals through his observations of people's respect for mothers and sacramental ecstasy from group worship.

Folk themes can be seen in Sarojini Naidu's love poems when we find references to Indian folklore, myths and legends. His poems about 'Kanhaya group' such as 'Radha Songs - The Quest' and 'Radha-Kanhaya Songs' reflect Sarojini's appeal to the legends who surrounded Radha and his efforts to find Kanhaya or Krishna - mystical musicians and gardeners Brindaban . Krishna is considered Mahapurusha from the Hindu heroic tradition, teases the Gopi, fights the devil and shows the way to salvation. Through such poems Sarojini has portrayed the incomparable love of Radha and Krishna. Radha continued her search for Krishna when she said:

"Without your beauty my life is dead,

Love, like a lamp with gold oil that doesn't fit,

Come back, come back from your wild wandering.

Ghanashyam is sweet, my king! "

We find Buddhist philosophical references in his poems such as 'To a Buddha Seated on a Lotus' where Sarojini Naidu contrasts Buddha's peace and perfection with the mutability and sadness of human life. In the words of K. R. SrinivasaIyengar, "But the most famous early poems were 'To a Buddha Sitting on the Lotus', where fever of regret and longing for spirit finally merged into the power of marble and mystical rapture -

'For us it's troubled and hot,
Our pride is broken secret,
Heavy lessons of defeat,
Interest deferred, fruit rejected;
But not peace, very won,
Buddha, from my Lotus throne ".

We also get loyal representations of Sarojini Naidu about the rural landscape of India and the character of Indian people with their vocation in his poetry. For example, in 'Village Song' from 'The Bird of Time', Sarojini Naidu describes Panghat - a romantic place typical of Indian villages - where Indian village women go to fetch water, and also for secret gossip and dating with them. Here we find the hero of the song that has filled the pitcher in Panghat, and now returns home. But then he was tempted by the boatman's sweet singing, and stayed there to listen to the song. This makes it late. It was dark, so he was afraid. Because there is no shelter around him, he realizes that only God can help him and guide him safely to his house -

"Unless you follow my steps and guide me,
Ram back Ram! I will die "

The words 'Ram re Ram' showcase the Indian taste of this folk song. Some of Sarojini Naidu's poems such as 'Indian Weavers', 'The Bangle-seller', 'Bear The Corn-grinders', 'The Palanquin-Bearers' showcase the character of the people and their work. As K. R. SrinivasaIyengar points out, "The panorama of the eternal life of India captivates it endlessly. The hard work of many people in India, but what makes life bearable - and sometimes even fun - is the stimulation provided by songs and jokes and rhythmic movements. In some of his early poems, Sarojini Naidu has tried to capture and reproduce in English lilt and the atmosphere of some of these folk songs ". In Plan The Planquin Bearers "we see-

"Gently, hi, we bring him,
He hangs like a star in the dew of our song;
He appeared like a ray on the forehead of a tide,
He fell like tears from the eyes of the bride ".

Fish Coromandel Fishermen 'express the identity of fishermen with the sea and the community as well as a sense of order and people's discipline.

Conclusion

All aspects mentioned above show that almost every aspect of people's lives has been represented by Sarojini Naidu in his poetry. The theme of the people seeps into his poetry and he has succeeded in describing the beliefs, customs, traditions, superstitions, vocation, joys and sorrows of people's lives.

Reference

1. Rajyalakshmi P. V. "Spring Lyrics: Poetic Achievements from Sarojini Naidu", Abhinav Publication, New Delhi, 1977.
- Iyengar Srinivasa K. R. "Indian Writing in English", Sterling Publishers, New Delhi, 2001.