

Element of Mysticism in Sarojini Naidu's Poetry

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ABSTRACT

Sarojini Naidu's poetry is the saga of spirituality & religion, quest for love and pure and intense aspiration. The paper focuses on the power of love to overcome societal divisions and bridge cultural differences. Sarojini Naidu portrays the Indian spirit through those colorful and bright. She uses the he beliefs, customs, traditions, reflecting the resilience, beauty, and colorful diversity of Indian culture. Sarojini's work of poetry is the Songs of Life, Death and Destiny, though the topics are versatile, their essence essentially is spiritual.

Keywords: Spirituality & Religion, Love, Beliefs, Customs, Traditions, Beauty

INTRODUCTION

Poetry provides joy, its, essence makes one smile. But when this essence transforms deeper into subtle spirituality, the joy transcends into bliss. It is here where Indian poetry in English by Mrs. Sarojini Naidu has great contribution. Since it not only reflected the true traditions and values of India but also took Indian thought and philosophy far and wide. People outside India Indian realised the death of our culture and got impressed with its very essence that is spirituality. Mrs. Sarojini Naidu's work in English appealed to one and all alike, it is sweet, it is patriotic, and it is true to the spirit of India, glorifying the five thousand years old culture of love and divinity.

As Yorkshire post put it, "Mrs Naidu has not only enriched our language but has enable us to grow to intimate relation with the spirit, the emotions, the mysticism and the glamour of the east"(1912)

Mrs. Sarojini Naidu made her first appearance in London as Sarojini Chattopadhyaya when she just sixteen years old but she was already marvellous in mental maturity and amazingly well read. She was introduced to the poet and critic, Edmund Gosse who suggested her to be a genuine Indian poet of the Deccan. Sarojini Naidu instantly accepted and acted upon the suggestion. As Edmund Gosse wrote in the Introduction to "*The Bird of Time*" in 1912, she springs from the very soil of India; her spirit, although it may employs the English language as its vehicle, has no other tie with the West. It addresses it self to the exposition of emotions which are tropical and primitive and in this respect, as I believe, if the poem if sarojini naidu be carefully and delicately studies, they will be found as luminous in lightning up the dark places of the East as any contribution of savant or historian. They have interpretation from inside the magic circle, although armed with a technical skill that has been cultivated with devotion outside of it"

As Mr Milton Bronney in Poet Lore puts it, "Poems of Pure gold-her verses are songs. They have something more significant, something rarer. In the forms familiar to the West she expresses something of the Soul of the East.... Her particular quality is something subtle, something of the spirit-woven in the very text of the verses... For once we hear from the inside; and the voice is one of sympathetic charm and beauty." It is this inner voice which takes the reader into the realms of subtle spirituality, the final truth of the land of values.

Spiritual is the essential element in every form of life. It is the percentage of element which distinguishes the 'Good' from 'Not very good' since in each form of life, its degree varies. The spiritual element of a person has something to do with the line of higher thought and vision. The higher the thought, more spiritual a person is; the deeper the vision of a writer or a poet, more Spiritual his writing or creation in essence. It is for you to pray in secret and reverence that beauty within your lives, those divine principles that inspire us. It is for you to be the prisms of the love of God" It is due to her such belief that immense divinity oozes out from her songs. Her songs on the spring are played to the tune of traditional Indian Beauty which Sarojini thought was lost though it was one of the greatest traditions.

Sarojini Naidu was one of the great jewels of Indianess. This work is a modest attempt to bring before the readers Sarojini poetry genius richly associated with Indian philosophy exploring the basic Indian values, truth, love, peace, universal brotherhood, unity is diversity, religions, faiths and concern of Indian people, theory of rebirth, immortality of soul, omnipresence of God realization of self etc all the highest religious ideal Indian are dipped in the spiritual philosophy of Hinduism whereas Buddhism, Jainism and Sikhism are outcome of spiritualism. Being a purely Hindu

Brahmin lady, the influence of heredity and the soil, the advice of Edmund Gosse all, bore their impress and so her a poetry revealing almost all the basic concept of Hinduism. She shows her firm faith in the existence of soul:

“In childhood’s pride I said to Thee,
O thou who mad’s me to Thy breath,
Speaks, Master and reveal to me
Thine inmost laws of life and death” (*The Soul’s Prayer*, 1992)

The very little of the above poem ‘*The Soul’s Prayer*’ expresses the existence of soul. According to Vedantic philosophy, Soul is the greatest Truth. The visible body is not the reality. Body is perishable but not soul. This soul is the Ultimate Reality, the other name of God and to realize this truth is what we call spiritualism, the basic philosophy of Hinduism, Sarojini line ‘O Thou who mad’st me of Thy breath breath’s’ beautifully explain the ideal of *Tat-tvam-asi* that *atma* and *puramatma* are one.

Sarojini Naidu not only shows her strong belief in existence of soul but also in the immortality of the soul using such expressions:

“Thy unconquered soul
Thy chastened spirit” (*The Soul’s Prayer*, 1992)

In ‘*The Soul of Prayer*’ serene indomitable soul and the pride of the soul that has conquered fate in a challenge fate etc. The concept of rebirth is a special feature of Hindu philosophy. Realization of this truth alone can result in spiritual peace. It is the only two salvation. Sarojini Naidu’s lyrics. ‘*The Soul’s Prayer*’ concludes with the following line of the Almighty:

“Life is a prison of light

And death the shadow of my face” (*The Soul’s Prayer*, 1992)

The one doctrine by which India is best known to the outside world is its spiritual philosophy – the theory of *Tat-tvam-asi* means that human life everywhere and always is a part and parcel of divine being. The lasting human values like truth, love mortality, non-violence and feeling of universal brotherhood can only lead to the path of spiritual uplift. Sarojini Naidu is very fair in dealing with all the three noteworthy features of spiritualism –Reality, awareness and freedom. In many of her poems she describes that God is the supreme reality and to know Him is to know all:

“ Lord of universe, Lord of our being,
Father eternal, in effable, Om” (*Harvest Thy* 1992)

The line expresses the image of God in infinite capacity. He is responsible for the creation, preservation and dissolution of the universe. Sarojini’s reference ‘ineffable om’ stand for the absolute supreme of god as ‘om’ is considered as the most symbol of Almighty and expresses the inexpressible absolute. Sarojini set forth her conviction that if a man has full faith in God and considers as the Ultimate Reality, the goal of his, he becomes an embodiment of power.

In her poems ‘*The Soul’s Prayer*’ and ‘*To a Budha Seated on Lotus*’. Sarojini’s thoughts are tinged with the theory of Jnana Yoga when she discusses the questions of ‘Mystic rapture’, ‘Peace’ and ‘Nirvana’ of Budha or when her soul wants Seems to be Karma yogi her poem ‘life’ to convey the message that life is a challenge and reality which has to be faced as such:

“Till ye have battled with great grief and fears
And borne the conflict of dream shattering years
Wounded with fierce desire and worn with strife
Children, ye have not lived, for this is life” (*Life*, 1992)

But what makes Sarojini’s poetry the most dignified and unified is her working on her Bhakti Yoga and exploring the mystic philosophy of spiritualism. For this she has taken the theme of the temporal love Radha-Krishna. How beautifully she conveys yearning desire of devoted heart:

“ Let me be lost, a lamp of adoration,
In thine unfathomed waves of ecstasy”(Ghanshan, 1992)
Or
No fear of time unconquered space,
Or light on traveled route,
Impede my heart that pants to drain”
The nectar of thy flute”(*The Flute Player of Brindavan*, 1992)

Here, Radha is not only individual, she may be Radha, she may be Sarojini herself or any individual soul longing to communicative with divine soul. This is the stage of awareness, Sarojini has soul to ultimate. Reality is one of the “subjection” and “surrender”. The ‘nectar’ of Krishna’s fate is turned to ‘spiritual Illumination’ by Sarojini.

The path of delight, the path of tears and the path of sanctuary are based on essentially Indian concept of love and marked by the spirit of complete self –surrender, humanity and self-sacrifice:

“Shelter my soul, o my love!
My soul is but low with path” (*Ecstasy*, 1992)

It comprises a unification of the heart and soul two lovers as in the lines quoted below:

O love, I know not why
Unless it be, perchance that I am you
Death love that you are! (*Persian Love Song* 1992)

That shows Sarojini’s mysticism of one in two and two in one or the mystic philosophy of spiritualism revealing the ideas that mortal is a reflection of immortal in some super sensible world. The underlying philosophy is totally Indian. Sarojini’s expression vibrates with bhakti become in this deep devotional longing passion has become prayer. And a passionate prayer of devoted heart is the best way to spirituality. Many references come in the Bhagavad Geeta and Guru Grantha Sahib to show that God is only pleased with our true love full of faith and feeling then there is no need any mantra or karan kanda. When a devotee surrenders of God with love, faith and devotion, his whole being is transferred and lifted up into the unity and universality of the spirit.

In her next very breath Sarojini dresses as Radha the Milkmaid and reassures herself that she has the only gift of her deep faith for the Master spirit. Sarojini is very original in touching the death of realized and realizable experience of Bliss in following lines:

“But my heart was so full of your music, Beloved
Thy mocked when I cried without knowing
Govind! Govinda!
Govinda! Govinda!” (*Song of Radha*, 1992)

This is the state perfection the state of freedom, state of “sat-chit-Anand” Radha shown so much lost in the contemplation of her Beloved Krishna that she unconsciously utters ‘Govinda’, ‘Govinda’. Sarojini Naidu here does not think that physical love is gateway to spiritual love but she is discussing love at the higher level and terms of mystic context. In her most simple village songs we find sarojini praying secretly for the guidance and protection from the Master of Universe. It is Sarojini Naidu’s this faith that brings forth the dear view in her songs. And with her optimism she knows that her spiritual strength cannot be challenged even by the cruel fate because she strongly believes that her spiritual element is embedded so deep joy where the hands of pain and sorrow cannot reach to destroy.

She wants to convince that by reciting Govinda! Govinda! With true love Bhakti, self can be merged into God-oneness of human soul with divine soul. Then there is no sorrow of life and death, doomed or terror, difficulty or disease:

“Shall I heed dull presages of doom
Or dread the rumoured loneliness and gloom,
The mute and mystic terror of tombed?
For my glad heart is drunk and drenched with
Thee O Inmost wine of living ecstasy!” (*In Salutation to the eternal Peace*, 1992)

According our holy scripture the Bhogvad Gita and Guru Granth Sahib, God resides in human soul when a man realizes this fact fully she is completely free from transformation. His soul becomes one with god and he transcends joy and sorrow, life and death. That is spirituality sense. Hence, Sarojini has successfully dealt with all the three stages of spiritualism in true sense. It is in India only, not elsewhere in the whole that people have no much faith in God, His forms and His powers, religious feeling flow in the blood of Indians. This is become Vedas are within the soul of India. Vedas are in the treasure of India, Vedas are in the honour of India, Hinduism is a search after truth. Idol and symbols are an expression of Almighty God and help the human soul in its efforts the divine.

CONCLUSION

She finally realizes that despite the mundane hindrances, her spirit would lead her to the final Truth. Sarojini’s songs thus bring forth the subtle spirituality in Indian Poetry in English which is true Culmination of the East and the West.

Naidu poems also made a mark and dealt with varied themes as nature, folk life, nationalism, spirituality, love and death. Her poems are strongly related to the themes of love, truth and religion.

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