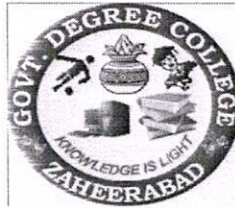


# GOVERNMENT DEGREE COLLEGE

ZAHEERABAD, SANGAREDDY (DIST).

TELANGANA-502220



## DEPARTMENT OF ENGLISH

### STUDENT STUDY PROJECT

(JIGNASA 2017-18)

#### CERTIFICATE

This is to certify that the project is submitted to the Department of English during the academic year 2017-18 on Presentation at Hyderabad in the Poetry of Sarojini Naidu is an original work done by,

S.NO	NAME	ROLL NO:	COURSE&YEAR
1	M. Raju	602616 441-508	B.Sc (MPC) (TIM) II year
2	R. Sunil	6026-16-129-528	B.A (HEP) (TIM) II year
3	M. Vishwanethom	6026-16-402-009	B. Com (C) (EIM) II year
4	Md. Ahmad	6026-16-402-012	B. Com (C) EIM II year
5	Rukhona Begum	6026-16-129-931	B.A (HEP) II year 6th
6	Kamran Basha	6026-16-402-011	B. Com (C) EIM II year

Signature of the Supervisor (Md. Jalal)

Signature of the HOD

Principal, Govt. Degree College, Zaheerabad-502 220, Sangareddy Dist.



# **PRESENTATION OF HYDERABAD IN THE POETRY OF**

## **SAROJINI NAIDU**

### **Abstract**

The present study tries to trace out the role of Sarojini Naidu in making modern India. Her life was majorly designed in two shades; politics and poetry. If we closely observe her life, her contribution was not only confined to the fields of politics but she was also a renowned poet.

Sarojini Naidu was moved by the partition of Bengal in 1905 and decided to join the Indian freedom struggle. She met regularly with Gopal Krishna Gokhale, who later introduced her to the stalwarts of the Indian freedom movement. She met Mahatma Gandhi, Pandit Jawaharlal Nehru, C.P. Ramaswamiyer and Muhammad Ali Jinnah. With such an encouraging environment, Sarojini later moved on to become leader of the Indian National Congress Party.

Her contribution to the field of literature is significant. She was known by the title "*The Nightingale of India*". Besides her role and sacrifices in the Indian Nationalist Movement, Sarojini Naidu is also commended for her contribution in the field of poetry. Her works were so beautiful that many were transformed into songs. In 1905, her collection of poems was published under the title "Golden Threshold". Later, she also published two other collections called "*The Bird of Time*" and "*The Broken Wings*".

### **Introduction**

The present study focuses on the presentation of historical city **Hyderabad** in her selected poems. For the purpose the study has been divided into the following parts.

- I. About the poet**
- II. In the Bazaars of Hyderabad**
- III. Nightfall in the city of Hyderabad**
- IV. The Royal Toms of Golconda**



## **Methodology**

For the study we collected the primary data from the poet's collections of poetry. Later we analyzed the poems with the help of secondary data.

### **I. About the poet -Sarojini Naidu**



**Born:** 13 February 1879

**Passed away:** 2 March, 1949

#### **Contributions**

Sarojini Naidu was one of the gems of the modern India. She was known by the title "The Nightingale of India". Her contribution was not confined to the fields of politics only but she was also a renowned poet. The play "Maher Muneer" written by Naidu at an early age fetched a scholarship to study abroad. She wrote freedom the struggles of Independence to the political stalwarts of European nations, she had visited. She married Dr. Muthyala Govindarajulu Naidu, a South Indian. The marriage took place at a time when inter-caste marriage was not acceptable in the society. Her acts helped in raising many eyebrows. In 1905, her major collection of poems she had composed was published under the title of "Golden Threshold".



## **Life**

Sarojini Naidu was born on February 13, 1879 in Hyderabad. Her father Dr. Aghornath Chattopadhyaya was a scientist, philosopher and educator. He founded the Nizam College of Hyderabad. Her mother Varada Sundari Devi was a Bengali poetess. Dr. Aghornath Chattopadhyaya was the first member of the Indian National Congress in Hyderabad. For his socio-political activities, Aghornath was dismissed from his position as Principal.

Since childhood, Sarojini was a very bright and intelligent child. Though Aghornath wanted his daughter to become a mathematician or scientist, young Sarojini was fond of poetry. A "thirteen-hundred-lines" long poem "The Lady of the Lake", impressed with her skills of expressing things with appropriate words. Aghornath Chattopadhyaya encouraged her works. Few months later, Sarojini with assistance from her father, wrote the play "Maher Muneer" in the Persian language.

Sarojini's father Dr. Aghornath Chattopadhyaya distributed some copies of the play among his friends and relatives. He also sent a copy to the Nizam of Hyderabad. Impressed with the works of the little child, the Nizam granted her a scholarship to study overseas. At the age of 16, she got admission in the King's college of England. There, she had the opportunity to meet prominent English authors like Arthur Simon and Edmond Gausse. It was Gausse who asked Sarojini Naidu to write on the Indian themes like great mountains, rivers, temples, social milieu etc.

After returning to India, at the age of 19, Sarojini Naidu married Muthyala Govindarajulu Naidu. He was a noted doctor from South India. They were married by the Brahma Marriage Act (1872) in Madras in 1898. The marriage took place at a time when inter-caste marriages were not allowed and tolerated in the Indian Society. Her marriage was a very happy one. They had four children.

## **National Movement:**

Sarojini Naidu was moved by the partition of Bengal in 1905 and decided to join the Indian freedom struggle. She met regularly with Gopal Krishna Gokhale, who later introduced her to the stalwarts of the Indian freedom movement. She met Mahatma



Gandhi, Pandit Jawaharlal Nehru, C.P. Ramaswamiyer and Muhammad Ali Jinnah. With such an encouraging environment, Sarojini later moved on to become leader of the Indian National Congress Party. She travelled extensively to the United States of America and many European countries as the flag-bearer of the Indian Nationalist struggle.

During 1915, Sarojini Naidu travelled all over India and delivered speeches on welfare of youth, dignity of labor, women's emancipation and nationalism. In 1916, she took up the cause of the indigo workers of Champaran in the western district of Bihar.

In March 1919, the British government passed the Rowlatt Act by which the possession of seditious documents was deemed illegal. Mahatma Gandhi organized the Non-Cooperation Movement to protest and Naidu was the first to join the movement. Besides, Sarojini Naidu also actively campaigned for the Montagu-Chelmsford Reforms, the Khilafat issue, the Sabarmati Pact, the Satyagraha Pledge and the Civil Disobedience Movement.

In 1919, she went to England as a member of the all-India Home Rule Deputation. In January 1924, she was one of the two delegates of the Indian National Congress Party to attend the East African Indian Congress. In 1925, she was elected as the President of the Indian National Congress Party.

### **Poet**

Besides her role and sacrifices in the Indian Nationalist Movement, Sarojini Naidu is also commended for her contribution in the field of poetry. Her works were so beautiful that many were transformed into songs. In 1905, her collection of poems was published under the title "Golden Threshold". Later, she also published two other collections called "The Bird of Time" and "The Broken Wings".

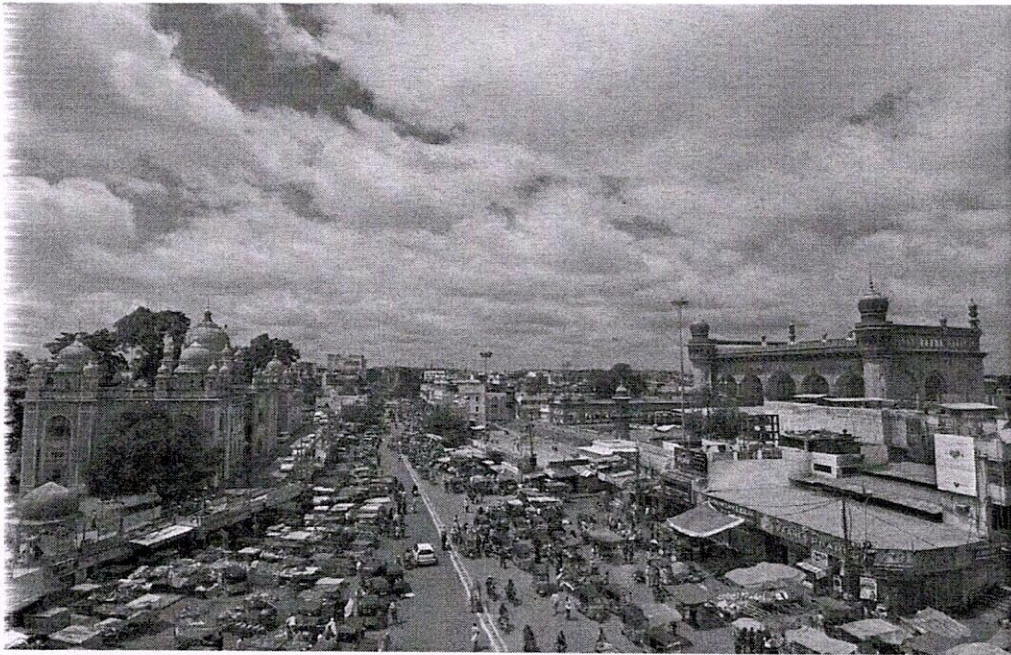
### **Death**

Sarojini Naidu was the first woman Governor of Uttar Pradesh. Her chairmanship of the Asian Relations Conference in 1947 was highly-appraised. Two years later, on 02 March 1949 Sarojini Naidu died at Lucknow, Uttar Pradesh.



## II. In the Bazaars of Hyderabad

.....By Sarojini Naidu



What do you sell, O ye merchants?  
Richly your wares are displayed,  
Turbans of crimson and silver,  
Tunics of purple brocade,  
Mirrors with panels of amber,  
Daggers with handles of jade.

What do you weigh, O ye vendors?  
Saffron and lentil and rice.

What do you grind, O ye maidens?  
Sandalwood, henna and spice.

What do you call, O yepedlars?  
Chessmen and ivory dice.

What do you make, O ye goldsmiths?  
Wristlet and anklet and ring,



Bells for the feet of blue pigeons,  
Frail as a dragon-fly's wing,  
Girdles of gold for the dancers,  
Scabbards of gold for the king.

What do you cry, O ye fruitmen?  
Citron, pomegranate and plum.  
What do you play, O musicians?  
Cithar, sarangi and drum.  
What do you chant, O magicians?  
Spells for the aeons to come.

What do you weave, O ye flower-girls?  
With tassels of azure and red?  
Crowns for the brow of a bridegroom,  
Chaplets to garland his bed,  
Sheets of white blossoms new-gathered

**About this poem.....** Sarojini Chattopadhyay (later Naidu) was born and brought up in Hyderabad. That gave her good insight to the sight and sound of this bustling city. The markets overflowed with merchandise and buyers and sellers. Frenzied yelling, bargaining and haggling rent the air round the day. For a quiet, non-commercial visitor, the market provided amusement, intrigue, imagination and food for thought. Sarojini Naidu was no doubt, a discerning watcher of the market place. Her simple narrative style cast in a question-answer format characterizes this poem.

#### **About the Poem: In the Bazaars of Hyderabad**

Sarojini Naidu, The Nightingale of India, was a patriot and freedom fighter, but her first love was poetry. When she started writing poetry, she imitated English poets. Soon, however, she began to write about Indian themes. She played an important part in the social and cultural life of Hyderabad for many years. The poem '*In the Bazaars of Hyderabad*' is a beautiful piece of writing by Sarojini Naidu. This poem describes the various stalls in the bazaars of Hyderabad.

To understand the context for writing this poem, first we need to know that Sarojini Naidu was a major political figure in the Indian freedom movement in the first half of the 20th century. And as for the context, the poem was written as a part of the Swadeshi Movement. During that freedom movement the Indians decided to boycott European merchandise and use the Indian products instead. Through the poem *In the Bazaars of Hyderabad* Sarojini wanted to convey the message that India is rich in tradition and they don't need the foreign products. So, she goes on to give a picture of a bazaar where traditional Indian products are ruling.

The poem is in the form of questions and answers. The poet asks the questions and the merchants answer them. Through this technique she makes the picture of the bazaar visible to us.

The poem contains five stanzas of six lines each. It follows a unique rhyme scheme where the second, fourth and sixth lines in each stanza are rhyme. The third and fifth lines also rhyme. The last stanza is a slight exception though. So the general scheme is ABCBCB

### **Explanation...**

What do you sell O ye merchants?

Richly your wares are displayed.

Turbans of crimson and silver,

Tunics of purple brocade,

Mirrors with panals of amber,

Daggers with handles of jade.

**First Stanza note.....**As a curious onlooker, the author marvels at the wide array of items offered for sale in the market. With eyes gaping with wonder, she asks the merchants about the many items they display, such as the crimson and silver coloured turbans, tunics with purple brocades, amber-paneled mirrors and the dreadful daggers with handles beautifully studded with jade.

What do you weigh, O ye vendors?

Saffron and lentil and rice.

What do you grind, O ye maidens?



Sandalwood, henna and spice.

What do you call, O yepedlars?

Chessmen and ivory dice.

**Second stanza....** Then her eyes fall on the many vendors who throng the market with their myriad wares. She asks the vendors who sell rice, lentils and saffron what they weigh. The author answers herself. Then she turns her eyes on the maidens who grind sandalwood, henna and spice. Then, there are the paddlers who sell items for the chess board.

What do you make, O ye goldsmiths?

Wristlet and anklet and ring.

Bells for the feet of blue pigeons.

Frails as a dragon-fly's wing,

Girdles of gold for dancers,

Scabbards of gold for the king.

**Third stanza.....** Then the author casts her glance towards the famed goldsmiths, who with their deft hands make wristlets, anklets, ring, ultra-light bells for the pigeons' legs, girdles for dancers' legs and ceremonial swords for the royalty, Undoubtedly, the skill of the artisans brings appreciation and cheer to the author.

What do you cry, O ye fruitmen?

Citron, pomegranate, and plum.

What do you play, O musicians?

Cithar, sarangi and drum.

What do you chant, O magicians?

Spells for aeons to come.

**Fourth stanza...** The fruit hawkers passing by catch the attention of the author. They offer citron, pomegranate and plum. Then there are the musicians who play the sitar, sarangi and the drum. Adding a touch of bemusement to the bustling market place,



there are the magicians who baffle the onlookers with their tricks, sleights of hand, and weird shouts, as if they are invoking heavenly powers.

What do you weave, O ye flower-girls  
With tassels of azure and red?  
Crowns for the brow of a bridegroom,  
Chaplets to garland his bed,  
Sheets of white blossoms new-garnered  
To perfume the sleep of the dead.

**Fifth and last stanza....** Lastly, the flower-girls seem to have stolen the heard of the author. They make tassels of azure and red, decorations for a bridegroom's head gear, chaplets to garland the marital bed, and strings of white and freshly-plucked flowers to add aroma to the bed being carried to the grave.

**Concluding observation....** The poem appears to be from the diary of a simple young girl who visits the market for the first time. However, an intelligent reader will not fail to notice its celebration of nationalism and its philosophical undertone. Those were the days in which goods from England were thrust upon the Indian consumers. Almost all nationalists vigorously opposed such economic hegemony. Sarojini Naidu too raised her voice albeit through her poems.

The poem depicts a thriving market place awash with goods of all descriptions. Hyderabad offered everything to the buyer from ceremonial thrones to burial accessories. So it could do without goods coming out of British factories. What better way to underscore this than to celebrate the vigor and exuberance of the market place!



### III. NIGHTFALL IN THE CITY OF HYDERABAD

.....By Sarojini Naidu



See how the speckled sky burns like a pigeon's throat,  
Jeweled with embers of opal and peridote.

See the white river that flashes and scintillates,  
Curved like a tusk from the mouth of the city-gates.

Hark, from the minaret, how the muezzin's call  
Floats like a battle-flag over the city wall.

From trellised balconies, languid and luminous  
Faces gleam, veiled in a splendor voluminous

Leisurely elephants wind through the winding lanes,  
Swinging their silver bells hung from their silver chains.

Round the high Char Minar sounds of gay cavalcades  
Blend with the music of cymbals and serenades.

Over the City bridge Night comes majestic,  
Borne like a queen to a sumptuous festival

Apart from the dreamy quality of Sarojini's verse, what we find interesting about this poem is the local color of the imagery which becomes appealing to someone lives in Hyderabad. The white river of Musi may not be flashing and scientillating any more;

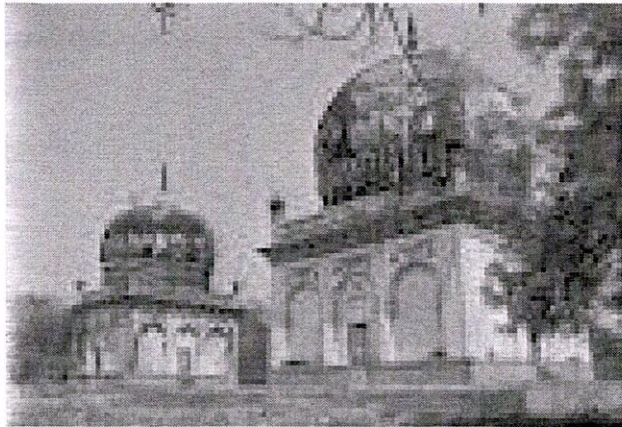


the river now being a stinking cesspool of the city's overflowing filth. At least one can imagine the trellised balconies and the luminous faces that gleam, veiled in voluminous splendor. No longer do leisurely elephants wind through the winding lanes swinging silver bells in their silver chains. The muezzin's call is still there but the gay cavalcades are replaced by political processions with stone throwing mobs.

The speckled sky still burns like a pigeon's throat jeweled with embers of opal and peridote when we watch the Charminar from the Mecca Masjid's pigeoned courtyard. The place is now out of bounds for photographers, a divine place for a dusk photograph. If we cannot experience the joy of an evening there, let us live it down the poet's memory of the times when there were no security concerns.

#### **IV. The Royal Tombs of Golconda**

----- Sarojini Naidu



The poem "*The Royal Tombs of Golconda*" is noteworthy in employing imagery, rhyme and diction among Sarojini Naidu poems. One day the poetess visits the QutubShahi tombs in Hyderabad. She sings the glory of the place by imagining herself stepped into the past. She visualizes everything for the reader/listener as she were present there.

The poem is noted for its symmetry (the equality of all parts in structure). She composed the poem in three stanzas, each stanza having eight lines and dealing with one idea. The first stanza is about the place. The second is about the rulers and third is about their beautiful women.



She employed alternative rhyme and followed the same rhyme scheme: ab ab cd cd in the poem.

**Stanza-I** (first 8 lines – about the place)

I sing in an artistic way among these silent places which are now filled with dust in this deep darkness. I could see these old places now sleeping silently once which witnessed the wars fought by the kings.

(The area which the poet is presently visiting-the tombs of Qutubshahi, once might be a place of grandeur and wars which now reached to their ruins and the place is filled with dust and darkness. It implies that everything that is majestic now may meet its doom one day. In this way she tells that, nothing is exceptional from change-first four lines)

When she stops due the violent sounds of the wind at the tombs, she could hear the unpleasant sounds of the spears that were used in the wars and the pleasant laughter of their young queens. (5 – 8 lines)

**Stanza-II** (9 – 16 lines – about the kings)

As the far way hill gets new rows with the passing time, the names of the kings are also forgotten now as their grand fort has ruined. (Simile) (9 – 12 lines)

Though centuries pass your (kings) memories remain and your stories will be remembered. ( 13 – 16 lines)

**Stanza-III** (17 – 24 lines – about the woman)

O! Queens! Your flower like bodies now reached to their tombs as the fate decided because death is unavoidable though beauty is remembered forever. (17-20 lines)



Every New year in the spring season bulbul birds sing your (Queen's) eternal lover stories and beauty which resound all over the pomegranate grooves. (20-24 lines)

**Conclusion:**

The poem depicts the past glory of Qutubshahi and its present ruins. Everything that was might in the past will reach to its end as time passes. Change and death are inevitable, but the beauty and glory associated, will be remembered for ever.

In this way Sarojini Naidu glorifies the rich heritage of the historical city Hyderabad through her poems.

**References**

- *The Golden Threshold*; published in the United Kingdom (text [available online](#))
- *The Bird of Time: Songs of Life, Death & the Spring*, published in London
- *The Broken Wing: Songs of Love, Death and the Spring*, including "The Gift of India "
- *The Feather of the Dawn*, posthumously published, edited by her daughter, [Padmaja Naidu](#)
- Sharma, Kaushal Kishore (1 January 2003). "Sarojini Naidu: A Preface to Her Poetry". *Feminism, Censorship and Other Essays*. Sarup & Sons. ISBN 978-81-7625-373-4. Retrieved 13 February 2014.
- Lal, P., *Modern Indian Poetry in English: An Anthology & a Credo*, Calcutta: Writers Workshop, second edition, 1971.