

Dr. Dhananjay P. Patil

Asst. Prof. in English

VVM's S. G. Patil Arts, Science & Commerce College, Sakri, Dhule.

Abstract:

The present study will highlight the feminine sensibility with many shades in the poetry of Sarojini Naidu as a woman, as a poet, as a nationalist, as an ardent humanist, and as a liberal feminist, and it will also contribute a new insight to the study of her poetry. The distinction between feminine and masculine in the socioeconomic and political context emphasizes the importance of paying close attention to her poetry. Naidu is a painter of feminine ethos, and she has always been worried about the position and development of women's society. Indian poetry in English can be divided into four categories: the Romantics, the New Romantics, the Moderns, and the New Poets. Broadly speaking, they are either outsiders or insiders, which mean that they are India-born Westerners, West-born Indians, or Indian poets.

Keywords: Feminine, Gender Inequality, Feminine Experiences, Feminine Ways of Expression.

Introduction:

The implementation of the Western education system in the first quarter of the 19th century inaugurated the process of modernization in every walk of Indian life. It fostered, in particular, a new awareness among women, who were previously regarded as inferior and parasitic creatures but have now emerged as self-sufficient individuals. Toru Dutt and Sarojini Naidu were the first Indian women poets in English. They were the children of such new awareness. They belonged to families that cherished the Western ideal of a free woman. They were directly related to the living literary traditions of the West, as they stayed and studied abroad. They shared the romantic poets' nostalgia for the remote intensity of passion and love of nature, as well as their styles of expression. They not only introduced but also established the great tradition of romantic poetry. Therefore, they were considered by critics as the first romantics of Indian poetry in English in the second half of the 19th century.

Sarojini Naidu, the eldest daughter of Aghorenath Chattopadhyaya and Varada Sundari, was born in Hyderabad, on Feb. 13, 1879. Her father was a scientist, dreamer, and mystic-jester, and her mother was half-angel and half-bird. Sarojini Chattopadhyaya began her childhood in the vibrant atmosphere of Hyderabad, slowly maturing into a girlhood of immeasurable poetic promise. Her stormy rise to greatness started when she passed the Madras matriculation at twelve, composed a 1000-line poem at thirteen, fell in love at fourteen, married Govindraju Naidu at nineteen, and had four children while she was twenty-five. Her parents were great and wonderful. She had six sisters and brothers. Harindranath Chattopadhyaya, the youngest of them and later a renowned Indo-Anglian poet and playwright, writes about his parents in his autobiography. Her first major collection of poems, *The Golden Threshold* (1905), was published when she was twenty-six. She dedicated the book to "Edmund Goose, who first showed me the way to *the Golden Threshold* (1905). Arthur Symons was responsible for the publication of this book. *The Bird of Time* (1912) was published with an introduction by Edmund Goose. *The Broken Wing* (1917), her third publication, was included under *The Sceptred Flute* published by Dodd, Mead, and Co., New York, in 1937, and its Indian edition was issued by Kitabistan Allahabad in 1943. *The Feather of Dawn*, a book of her poems edited by her daughter Padmaja Naidu, was published in 1961, twelve years after the poet's death. *Speeches and Writings of Sarojini Naidu* is the fullest collection, published by G.A. Natesan. Madras, in its third edition, which came out in 1925. She was the first Indian woman to become the president of the Indian National Congress, the first woman governor of a state in independent India, the principal follower of Mahatma Gandhi, and the best-known Indian woman of her time.

The present study is concentrated on the critical analysis of feminine sensibility. The term "women poets" implies an attempt to differentiate women poets from that of men poets on the basis of their treatment of matter, and there raises the question of whether there is anything like 'feminine sensibility' which differentiates on the ground of feminine experiences or feminine ways of expression. The question remains unanswered, as division is classified based on allusions and connotations of psychology, sociology, and economic perspectives. It is also necessary to discuss some features of the Indian treatment of feminine sensibility, and we have to make a brief analytical survey of the changing position of women, which contributed to the social evolution of India. Therefore, we have proposed a history of the development and tradition of Indian feminine poetic sensibility as expressed in the Indian poetry of English.

An attempt has been made to study growing feminism through the feminist movement in light of feminist ideology and the complexities of feminist thought as the major concerns of feminist theory. 'A woman is not born but made' is the major Western outlook on women, which is different from the Indian viewpoint. The article includes a detailed critical analysis of her poetic achievements in light of her poetic feminine sensibility. We have to discuss her birth, parentage, and literary achievements. She was not only a poet, but also a great political leader in India during the Indian Independence Movement. National Movement She was a great feminist in the Indian context who brought the problems and predicaments of women to the surface and cultivated a new awareness among people of growing civilization so that they might realize the strength of women or 'woman power'.

In this study, we have ventured to discuss *The Golden Threshold*, her first major collection of poems, published in London in 1905. Its title is after the name of Sarojini's home in Hyderabad, *The Golden Threshold*. It earned her name and fame in East and West, and she has displayed the multidimensional dimensions of the feminine consciousness. She has scattered the fragrance of her feminine character, as a great lover of nature while portraying the beautiful glimpses of Coromandel Island as a divine messenger of the great Trinity Brahma, Vishnu, and Mahesh. She has sung the song of human destiny through birth, marriage, and death on the earth. As a passionate singer of love and youth, she has presented the everlasting love story of Nala and Damyanti.

It also reflects her feminine ethos when she criticizes the unnecessary Purdah System prevalent in Muslim society as a barrier to a woman's chastity and modesty. This article's analysis is also devoted to her feministic psyche, which emphasizes a widow's sorrows and cry of helplessness. It also opens a new dawn for the everlasting bond of love between Papeeha and Swati Nakshatra. As a woman poet, she is a conscious artist of spring, a symbol of youth, beauty, and felicity. Her feminine sensibility is embodied by the romantic depiction of Rajput chivalry and the divine expression of spiritual love of Radha and Lord Krishna.

As a woman, she has incorporates the experiences of a poetess in contemporary Indian society. She pours out the fragrant pearls of her feminine sensibility while expressing her deep sense of love between lover and beloved. The Broken Wing is a rich harvest of her love poems, which are full of her feminine insights, aspirations, feelings, and attachments. We can enjoy the beautiful songs sung by young village girls in order to please the goddess. Her feminine ethos is well-revealed in such poems.

The research paper highlights the glossary of her feminine insights, observations, and appeals. In this bouquet of poems, we can feel the fragrance of her feminine touch. 'The Bird Sanctuary' delineates her pathetic appeal as a woman poet, which incorporates her desire for home, and she loves to be called a 'homing bird'.

Conclusion:

On the basis of the above discussions, we may conclude that an Indian woman poet in English is a complex phenomenon of psychological, social, political, and economic outcomes that highlights the changing position of women in Indian society. It is deeply rooted in the process of westernization in the latter half of the 19th century and has gradually developed its totality of Indian poetic consciousness in Indian English literature. It is noteworthy that the history of Indian poetry in



English begins with two women poets, Toru Dutt and Sarojini Naidu. These women poets have kept alive the tradition of poetry in English started by men poets, even in the pre-independence period. Post-Independence women poets have established a landmark of the Indian ethos for modern Indian women, determining the direction of the Indian feminine psyche for future blossoming. The foregoing study of Naidu's poetry in English makes it evident that she has contributed a new dimension to Indian poetry in English by her subtle and honest projection of the man-woman relationship in terms of love and sex, particularly in the context of Indian situations. Indian womanhood is the thrust area of poetry, and she has compared the love poetry of men with that of women poets and found that women are more powerfully realistic, direct, intense, and explorative than men.

The feminine poetic sensibility, however, is reflected in her speeches that we can witness in the Speeches and Writings of Sarojini Naidu. Love is the central idea with which the poetess is concerned in a majority of the poems based on autobiographical experiences. The Temple, a collection of twenty-four lyrics, is the most comprehensive work that defines the nature of love and its tensions. It displays the three stages of the poet's spiritual journey of love. The first section of eight lyrics communicates a sense of fulfillment of a long-cherished dream of love in the language of ecstatic passion.

Sarojini Naidu is essentially a poet of love, and her poetry of feminine sensibility may be classified thematically into three major groups: poems of personal experience, poems about Indian life, and nature poems.

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