



TO STUDY THE VERSIFICATION IN TAGORE'S, SAROJINI NAIDU'S AND SRI AUROBINDO'S POETRY

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ABSTRACT

Indian English literature has a more than 175-year history, which is undoubtedly beautiful. Although writers of Indian English literature have achieved new heights recently, the pioneers' contributions to this field cannot be overlooked. Early Indian English Literature and Modern Indian English Literature can be seen as two separate phases in the study of Indian English literature. These two eras roughly correspond chronologically to the colonial and post-colonial eras in Indian history. The advent of English education and British control in India are largely to blame for the growth of Indian English literature. Indians have made a significant contribution to English literature in general and poetry in particular. Rabindranath Tagore receiving the Nobel Prize for Literature in 1913 for Gitanjali is evidence of the proficiency Indians have demonstrated in learning this foreign language.

KEY WORDS: Tagore's, Sarojini Naidu's , Sri Aurobindo's, Poetry, English poems.

INTRODUCTION

VERSIFICATION IN TAGORE'S POETRY:

The majority of Tagore's English-language poems are prose translations of his Bengali originals. Narsingh Srivastava observes that

...in Tagore, we find a poet who could combine the melody of English words with the music of Bengali and out of the marriage of the English sound and Indian sense he could create a superb poetic tone and rhythm in apparently prosaic structure...the poems in English retain the lyrical elements of songs that he has made out of the deepest mystical thoughts.



In his English poems, Srivastava also notices a harmony between the ideas he expresses and the well-balanced vers libre cadences. He then asserts that "by rearranging the sentences in a verse-pattern, without even changing the punctuation," he will give the poems a lyric status, give them a strong rhythm, and give them the other poetic elements of alliteration and poetic imagery. In poetry, according to Tagore, "we have to employ words that have the correct flavor - that don't only talk, but conjure up pictures and sing". Tagore emphasizes the importance of "image and music" in poetry as a result. According to Satish Kumar, he also emphasizes the importance of proportion, rhythm, and wholeness in poetry and art. A sequence of affirmative remarks made to the child in the poem "The child Angel" give the poem a "mantric" aspect and discreetly hint to the reader that the poem is actually a prayer to Christ. In addition, the conversational style encourages the usage of several straightforward monosyllabic terms. This application is appropriate given the collection's theme, which are the mother-child bond and the obvious simplicity of a child's language. There are several love poems in The Gardener. These poems are also prose poetry that is included in this collection. They demonstrate different aspects of love. Love is sometimes received positively and other times negatively. Love can be physical, human, or supernatural in nature. The majority of the poems have a conversational tone. There are numerous monologue-style poems. While metaphors are frequently utilized, certain poems are totally metaphorical. For instance, poem VI is a dialogue between a confined bird and a free bird who want for a union, but in reality, it represents the desire of the human and divine to merge. Numerous symbols, such the lamp, the flute, the night, the musk-deer, the veil, etc., are used in the poems in this collection. The question-and-answer format is used by Tagore in several of the poems in this collection. He poses some queries, such as "Why did the lamp go out?" and "Why did the flower fade?" etc., and he also offers the solutions, employing this technique to highlight a specific subject. When someone wants to know something deeply, they may use a question as a refrain, such as "where do you hurry with your basket when the marketing is over?" Contrasts are frequently used to emphasize a point, for example, "Love that is unsaid is sacred. In the darkness of the concealed heart, it sparkles like gems. The odd day's light makes it appear pitifully dark. Epigrams are also used, such as "Love unexpressed is sacred" and "You are one-half woman and one-half man." only a dream. Since the poems are about love, marriage, divorce, passions, and holy aspirations, the language is crucial. To make the poems effective, a lot of inquiries are made, orders are issued, recommendations are offered, and pleas are



made. The poems have an odd combination of long, winding lines that are occasionally followed by very brief ones, such as "There is no house, no bed of rest. / There is no word, no whisper, no scream. At one point, Tagore even employed a contradiction to explain the insignificant sensation of love. For the first time, and only for a few fragrant hours, we two have been created eternal, according to poetry. "Room is scarce in the infinite sky where we dwell," he repeats in the same verse. It means that true love is extremely uncommon in the big, wide world. The typical poetry structure is disregarded in Tagore's works. They don't take the shape of narratives or descriptions but rather syllogistic arguments. Many other lovely personifications exist, such as "sleep has laid her fingers upon the eyes of the earth", "The village slept in the noonday heat," "The languid white clouds did not stir," and "The River ran unruffled under the shaded bank". Lines like "the darkness will pale, the day will dawn" demonstrate the use of antithesis.

Love poems abound in Tagore's anthology Fruit- Gathering as well. Tagore was a visionary, and many of his poems have parabolic structures. Through a story or an example, they attempt to impart a lesson or a moral. All of his collections contain a number of these tales, including poems that describe the tales of Lord Buddha and his followers Narottam and Upagupta, as well as Sudas the gardener, Sanatan, and Sanatan. A lovely ode to fire that praises fire's ability to purify and rid the human soul of desire's filth is also there. The poems' tenor gradually shifts toward a more spiritual one. However, these brief revelatory poems by Tagore, which are also interspersed among the lengthy ones, are nonetheless about spiritual yearning or prayers.

In comparison to earlier collections, the poems in Lovers Gift are shorter and more straightforward. The conversational aspect nearly disappears. There are no questions. With an increasing emphasis on the imperative, the poems resemble sermons more and more. The poems express Tagore's beliefs about love and god and are detailed in style. Some of the poems, such as poems, and contain philosophical reflections.



Crossing contains just brief poetry. They are manifestations of love for the all-powerful, everlasting soul. There is a tone of tranquility because they mainly describe visionary experiences. They show how human love for the divine has transcended or "crossed" over. There are no queries cried out in agony since the wants are almost burned. The soul of the human is seemingly certain of her union with the divine. Consequently, a calm, quiet atmosphere is in place. The poems in this part also have an imperative tone. The trend is to employ language that represents the sublimity rather than rhetorical figures. The final poem is an ode to God in which the speaker greets Him and expresses gratitude for guiding the wandering human spirit into the path of the divine. These poems don't employ similes, paradoxes, or other literary devices; they actually don't need any because they have an incantatory nature. They are excellent examples of prose-poetry that exhibit amazing balance and do not require the conventional poetic methods.

Some of Tagore's most well-known poetry can be found in *The Fugitive and Other Poems*. The poems in this book return to the previous style of straightforward language and a high proportion of monosyllabic words. Also returning is the question-answer approach. The poet's imagination is once again consumed by love, often unrequited love. Line repetition is used in this collection as well. A few times include the usage of inversion. XI of section I's poems

Neither mother nor daughter are you, nor bride, / Urvashi (1-2)

Woman you are, to ravish the soul of / Paradise (2-3)

Like the dawn you are without veil, Urvashi, and without shame (9-10)

Adored are you of all men in all ages, Urvashi, O endless wonder!

The inversion technique is used to draw attention to the praise for Urvashi, known as "the lotus of desire" and an immortal beauty. One of Tagore's best poems is the one that reads like a tribute to Urvashi's seductive beauty. *The Fugitive and Other Poems'* section I's poem is divided into four sections. The poem starts off suspenseful and concludes wise. The speaker and the speaker's mind are conversing. The person, whose identity is unknown, is being welcomed, and the mind is busy acquiring items and building up mounds. The mind keeps accumulating material things, and as "his" presence is announced, a towering structure is created. When a voice from the sky commands him to tear down the structure because it stands in the way of his "Coming," Mind is still unsatisfied with his preparations. After the



demolition, all that the mind can make out is the spotless, dew-covered lily and the rising star. The speaker's disillusionment causes him to speak wisely.

Mind, you build walls to imprison yourself. Your servants toil to enslave them- selves; but the whole earth and infinite space are for the child, for the New Life. (Part 4 lines 12-15)

VERSIFICATION IN SAROJINI NAIDU'S POETRY:

True to her romantic roots, Sarojini Naidu is a master of metrical poetry. Her poetry is a consistently new way to portray the sweetness of the English language. Her sonnets, odes, elegiac poems, and other passionately written poetry pieces are the perfect vehicles for her poetic brilliance and showcase the natural splendor of her native land.

Satish Kumar's opinion of her poems is as follows:

Her early poetry is conspicuous for the freshness of imagination which transforms common objects of nature and human life into something fresh, new and uncommon, and it is full of buoyancy and gaiety. Wistful melancholy pervades her latter poetry but she never ceases to be a singer of imaginative and fanciful lyrics. Her poetry is ornate and embellished with various figures of speech ... (6)



Her poetry is heavily influenced by Indian culture. Folk music makes up The Golden Threshold's introductory segment. The common folk, such as palanquin bearers, fisherman, weavers, snake charmers, travelling singers, maize grinders, and so on, have a significant influence on Sarojini Naidu. She immortalizes the folk and their work via her poems in addition to capturing the musicality of their songs.

"Palanquin Bearers" beat captures the swinging motion of the bearers. The use of adjectives like "glide," "wind," "sway," "float," "softly," etc. also reflects the lightness they bring to their work. The poem has a very well-balanced structure, and the repetition of some lines—"She says," "She skims," etc.—along with rhymes, assonance, and appropriate similes give the poem a lovely rhythm.

In "Indian Weavers," Sarojini Naidu demonstrates another aspect of her poetic style. Some of her poetry has a cyclical nature. The clothing are made by weavers during various times of the day, such as dawn, dusk, and midnight, and they represent different stages of life, such as conception, adolescence, marriage, and death. It stands out in her poetry as a strong element.

The poem "Coromandel Fishers" is one of Sarojini Naidu's greatest. The usage of anapests with spondee and pyrrhic modulations conveys the fishermen's haste to leave for the sea as soon as daybreaks. But the spondees also hint at the underlying sense of sadness and uncertainty in life. She strongly stresses and believes that the poem accurately reflects the balance between joys and suffering. Fishermen's lives are inextricably linked to the ocean. The poem has a lot of monosyllabic, straightforward words, which again illustrate the fishermen's straightforward way of life.

The purpose of "The Snake- Charmer's" extraordinarily pleasant and melodious words is to entice the snake into bringing him money. The long, flowing lines have a beat that is similar to the charmer's flute. Usually, a serpent tempts a man, but in this case, the charmer uses his flute to entice the serpent.



The cyclical approach is often used in "Corn-Grinders" for effect. In "Cradle-Song," Sarojini Naidu once again demonstrates her impeccable sense of rhythm. The six-line stanzas have two sets of iambic dimeter lines, which are interrupted by one line of iambic trimeter. The poem makes extensive use of assonance, which coupled with the rhyme creates the cradle's rocking rhythm. She writes in an antiquated language, giving her poems a romantic feel. For instance, "athwart," "aglint," "nought," etc. She enjoys utilizing adverbs with several meanings, such as "laughter-lighted," "thought-worn," "wind-inwoven," "blood-red," and "dream-shattering," among others.

Odes can be found in "The Indian Gypsy," "Ode to H. H. The Nizam of Hyderabad," and "The Indian Dancers," among other works. The fact that Sarojini Naidu always chooses the precise phrase to express the desired feeling makes her lines highly epigrammatic. For instance, the following words from "Purdah Nashin" effectively convey the Muslim women's unspoken anguish despite leading an ostensibly secure and isolated life:

Time lifts the curtain unawares, and
sorrow looks into her face who shall
prevent the subtle years,
Or shield a woman's eyes from tears? (5-8)



A very subtle illustration of how a poem of spiritual thinking can be delivered with such ease and simplicity is "To a Buddha Seated on a Lotus." It effectively conveys the poet's earnestness. The poet is amazed and awed by the Buddha's placid, unhurried expression. The Buddha's calm demeanor stands in stark contrast to the never-ending string of difficulties that characterize human existence.

Sarojini Naidu's second collection, *The Bird of Time*, has a graver, somber tone since it contains poetry about Life, Death, and Spring. *The Bird of Time* feels the pangs of grief if *The Golden Threshold* trembles with pleasure and delight. The collection of poetry in this book is shrouded in a mist of hopelessness and melancholy.

The poet describes a young widow in "Dirge." Her friends and the people in her immediate vicinity strip her of all the lovely items that had previously adorned her, making her woes even worse. They emphasize her sorrow. But by the poem's end, her family has realized that doing so will just make her torment worse and that even if the cheerful trappings are permitted to stay with her, she won't be able to appreciate them.

To give her poems a truly Indian flavor, Sarojini Naidu combines the sounds of folk tunes. In "A Love Song from the North," the papeeha represents intense love. The poem "At Twilight" laments the conflict between two races. The poetry contains an anthropomorphic element. The poet, who is worn out, observes a woman's burial procession. She considers what will happen after death as she is overtaken with grief. She believes that in order to maintain peaceful relationships, people should do so while still alive. In her poems, Sarojini Naidu makes very wise word choices. There are an abundance of long, polysyllabic words as opposed to brief, monosyllabic ones. The few stressed monosyllabic words add to the somber atmosphere.



Sarojini Naidu's favorite season is spring, the king of the seasons, which fits with her upbeat demeanor. After poetry about love, she has produced the most poems about spring. For her, spring, a time of fertility and abundance, is also a time when love blossoms. Like humans, the entire natural world shares in this happiness. She keeps writing poems after poems, each one capturing the splendor of spring. Sarojini Naidu, a lover at heart, is enthralled by the variety of birds with lovely songs, the explosion of colors in nature, and the abundance of fruits. She has the chance to show off her verbal prowess and her capacity for imagination in the spring songs. Like Keats, Spring demonstrates her love of the sensory aspects of nature and her sensitivity to color.

Young leaves grow green on the banyan twigs, And red
on the peepul tree, Poppies squander their fragile gold
In the silvery aloe- brake, Coral
and ivory lilies unfold
Kingfishers ruffle the feathering
sedge, With butterfly-wings in
the wild-rose hedge

The sounds of the bulbul, koels, dadhikulas, bees, the vivacious dance of fireflies, the lovely motions of winds, and other creatures are abundant in her poems. Sarojini Naidu is a master at using rhyme and English meters. She has a perfect sense of English rhythm. "In Praise of Gulmohar Blossoms" makes her love of color clear. The intense red of the flowers is likened to "the glimmering red of a bridal robe," "the mystic blaze of a gem," "the limpid clouds of the lustrous dawn," "the blood shed to succor the Rajput queen," "the fire of victory," "the flame of hope," "the flame of hate and desire," and "the flames of the funeral pyre of a widow." Her literary abilities is amply demonstrated by the vivid adjective use in the aforementioned examples and the resulting feelings. In "Golden Cassia," she employed a similar style to describe the yellow hue of cassia flowers, using brief epigrammatic, rhyming lines and allusions to fairy tales.

Fragments of some new- fallen star; Or
golden lamps for a fairy shrine,
Or golden pitchers for a fairy wine. (4-6)



In India, the spring is also a time of festivities. But with this collection, Sarojini Naidu is not even cheered by her favorite season, spring. She is thus shown ruminating on the woes of young widows who are unable to enjoy the delights of spring in "Vasant Panchami" and "In a Time of Flowers." She actually feels sorry for them. The Vedantic Philosophy of the oneness of the human and the divine is subtly presented in the mystic song "Village Tune," which is a subtle song. There is a lot of implicit imagery. The young girl calls on Ram to assist her in returning home and finding salvation. The senses are referred to as impediments by the boatman's song, the lightning, the darkness, the serpent, and the evil spirit. The poem paints a realistic portrait of rural, rustic life in India.

Sarojini Naidu is successful in giving her stanzas a symmetrical form. In "In the Bazaars of Hyderabad," she employs a couplet for each vendor and their goods, and she utilizes a stanza for each religion to express "The Call to Evening Prayer." Additionally, the beginning and finish of the stanzas are punctuated with the cries of the Hindus, Parsis, Muslims, and Christians, all while maintaining perfect composure. Some poems, including "The Soul's Prayer" and "In Salutation to the Eternal Peace," offer a profound philosophical view.

The Broken Wing, which evidently explores the darkest aspect of human existence, has songs about "Love, Death, and Destiny." The collection's opening poems are dominated by feelings of agony, suffering, and sacrifice. Some of the poems are sung in appreciation of her father, Delhi, and Hyderabad. The Petrarchan sonnet "Imperial Delhi" uses the rhyme scheme abbaabbacdeed. The poem extols Delhi's historical significance and bestows the highest honor as follows:

Unbroken symbol of proud histories, Unageing
mistress of old mysteries
Before whose shrine the spells of Death are vain. (12-11)



Two of the memorial verses are dedicated to Gokhale and the Nizam of Hyderabad, respectively. The poet's genuine feelings for these two important people in her life are expressed in both poems. Another sonnet in the Petrarchan style, "In Salutation to My Father's Spirit" uses the rhyme pattern abbaabba cdeed. The compactness of the sonnet is noteworthy. The simple terms "jester," "golden-hearted," "selfless," "serene," "dreamer," "calm wisdom," and "Vedic legacy" are used to describe her father's unique personality traits. In addition, the principles he held dear are weaved into alliterative lines in the sestet, which are frequently epigrammatic.

Thy life was love and liberty thy law,

And Truth thy pure imperishable goal [...] (10-11)

The poetry of the time, notably those from the second decade of the 20th century, was written at the same time as Sarojini Naidu was actively involved in the struggle for freedom. She obviously needs to stifle her desire to write poetry. Her heart hurts when she thinks of humanitarian issues like the deaths of Indian soldiers in World War II and the struggle for independence. Despite her bad physical condition, she had an indomitable soul that was driven to pursue her ambitions. The poems in this collection frequently begin in anguish, sadness, and hopelessness, but at the same time they reveal her unbreakable soul and its strength of hope.

O Fate, betwixt the grinding-stones of Pain,

Tho' you have crushed my life like a broken grain, Lo! I will
leaven it with my tears and knead

The bread of Hope to comfort and to feed

The myriad hearts for whom no harvests blow Save
bitter herbs of woe. ("Invincible" 1-

6)



Her word choice is appropriate for the situation and the people involved. Here, she purposely employed everyday terms like "grinding stones," "bread," "knead," "harvests," and "herbs" when talking about normal people.

There are poems that both celebrate the delights of spring and the agony and suffering that a love affair can bring. These poems contain a theme of the pain of love. As a result, there are pictures of a yearning soul, romantic recollections, and longing for love. The terms "tears," "weeping," "agony," "sorrow," "fire," and similar ones intensify the gloomy atmosphere.

Three portions of eight poems each make up the lengthy poem sequence "The Temple: A Pilgrimage of Love." The sequence has received a range of feedback, including acclaim and criticism. Sarojini Naidu is seen handling a theme consistently for the first time. One can see how skillfully a philosophical and spiritual issue is handled here. Normally, the magical element is ephemeral, but in this case, it is taken very seriously. The poet compared the progression of a love relationship to a journey. She has fully utilized her skill with language in the poems in this collection. The poems are rife with powerful metaphors and similes. She also used rhetorical queries rather frequently. The first section, "The Gate of Delight," discusses the intoxicating effects of love and focuses on savoring its joys and pleasures. In this portion, the lover offers "glory and renown" since she is so eager to enjoy the joys.

Sarojini Naidu's poetry in "Sins of Love" features a rare sexual aspect, but it also contains lovely words, and the refrains make the lines even sweeter. The second portion, "The Journey of Tears," is full of emotion and discusses the difficulties that can arise on the path of love, in particular, estrangement and separation. The lover, who has lost hope, acts out of revenge, abusing her estranged love and even wishing for his demise. She speaks in a heated, metaphor-filled manner.



Many critics believe that this specific passage goes against Sarojini Naidu's style. The third chapter, "The Sanctuary," is thought to represent a rekindling of love and a sort of arrival at the "destination." The lover completely yields to the desires of her beloved. Despite the reunion, the atmosphere is really relaxed. Instead of the sensual ecstasy of "The Gate of Delight," wisdom is attained via pain and suffering, which leads to the realization of the God of Love in the end. She declares in "Devotion" with complete submission:

Love, I am yours to lie in your breast like a flower,

Or burn like a weed for your sake in the flame of hell. (7-8)

Some critics find it difficult to accept this complete submission. Sarojini Naidu appears to view it as the "cleaning" of the human soul from the filth of the senses in order to reunite with the divine spirit, though. She alludes to this mystical, spiritual attitude in the poem's title. There can therefore be no room for doubt.

VERSIFICATION IN SRI AUROBINDO'S POETRY:

Sri Aurobindo is a visionary poet who has received widespread praise. He is more of a Truth Seer. He perceives Divine Life on Earth and speaks with a prophetic voice. As an overview of Sri Aurobindo's poetry, Amar Nath Prasad writes:

...Sri Aurobindo's poetry is not simply rich in thought, of Vedantic mysticism but also suffused with the various colours of craftsmanship...the poetry of Sri Aurobindo has

an aesthetic as well as philosophical charm which instantly appeals to the heart of the reader. The metaphors and images used in his poems are apt and suggestive. (5)



It must be acknowledged right away that Aurobindo's poetry is divided into two distinct periods: the first, which is about his time in England and Baroda, and the second, which is about his life in Pondicherry after giving up an active political life. The poetry of these two eras differs significantly from one another. The poetry from the previous era demonstrates his familiarity with Greek mythology and the Classics. He exhibits his understanding of spirituality and Vedantic philosophy in the latter stages of his work. His command of English meter is obvious throughout his poetry. He exhibits a flawless knowledge of the English poetic forms, including the sonnet, the epic, and others. It is incredibly nice to see him approach Indian subjects with such calm and ease when using English lyrical styles. His poetry includes his thoughts on the divine as well as his political, military, and political perspectives. He describes the abstract using concrete visuals, which makes his points clearer to the reader. His spirituality is rooted on his real-world encounters.

The influence of Western classics is clear in "Songs to Myrtilla." In the employment of sensory imagery and other figures of speech like personification, paradox, similes, and metaphors, a young romantic's vigor can be seen. Especially in the sensory descriptions of nature, a discourse between Glaucus, the embodiment of darkness, and Aethon, the embodiment of day, invites comparison with Keats.

In his poetry, Aurobindo also employs the conversational approach. The poetry don't just tell drab stories. The dialogues make the scene livelier and give the feelings more validity. He employs contrasts to give the poems impact. In tone, "To the Cuckoo" is an ode, although it is written like a sonnet. The poem, a Petrarchan sonnet with the rhyme pattern abbaabbacdcdee, provides the highest praise for the spring-bringing messenger. The sestet discusses the impact of the cuckoo's song, whereas the octave discusses the cuckoo. The cuckoo's lovely melody is referred to as "creative rain" because it gives flowers new life and brings back childhood memories in people's imaginations. The poet uses metaphors to describe them as follows:

The spent and weary streams refresh their youth
At that creative rain and barren groves
Regain their face of flowers; in thee the ruth Of
Nature wakening her dead children moves. But
chiefly to renew thou hast the art
Fresh childhood in the obscured human heart. (9-14)



Though elegiac in tone, "Phaethon" has the shape of a sonnet. The tale of Phaethon, the son of the Sun God Apollo and the Nymph Clymene, is discussed. Abbabaacddcdcc is the rhyming scheme. The English metre is Aurobindo's forte. In order to break up the ding-dong rhythm and highlight the solemn, sad tone of the poem, he has added modulations to the iambic pentameter lines in the shape of anapaests and trochees. The Baroda era saw the creation of roughly twelve further sonnets. The majority of the sonnets have a moral or spiritual theme, or are in the Spenserian mood. The song "O Face That I Loved" is about loving someone who is not physically attractive. However, the speaker declares his love for her. "Some magic curls" and "Some glances" from her captivate his soul. Shakespearean sonnet "I Cannot Equal" has the rhyme pattern ababcdcdefefgg. The tone is very similar to Shakespeare's sonnet "My Mistress' Eyes." The beloved's 'divine' face, not her bodily characteristics, is what the admirer finds attractive. The song "O Letter Dull and Cold" is about a lover's unspoken love. Despite his best efforts, he is unable to communicate his sentiments. The love letter is inscribed in his heart, but because it is spiritual in nature, human sight cannot comprehend what it means. Even the beloved, he worries, would recoil in terror at the sight of "A picture not of earthly lineament." The sestet of "My Life is Wasted" portrays the consequences of the lover's unrequited love, while the octave describes the lover's cold, emotionless heart. She falls in love with him and is praised by others. The sestet illustrates the difficulty of the lover, who is unable to both accept and reject unrequited love. He feels as though hell is closing in on him and goes through a hell of passions. Shakespeare's sonnet "Because Thy Flame is Spent" is written in a metaphysical vein; the lover freely admits that he does not believe in the mercenary view of love. Perhaps the beloved has stopped loving him, but the lover is determined to return her affection. Thus, via his experiments, Aurobindo deftly employs the English metre and vocabulary to generate a unique effect of visionary thoughts and philosophical truth.



CONCLUSION

The final collection of Sarojini Naidu's poems, *The Feather of the Dawn*, was released posthumously by her daughter. The poems in this collection cover a variety of subjects and are consistent with her writing style. These poems maintain their technical proficiency and verbal grace. The final section, "Poems of Krishna," is noteworthy for the mystical aspect, and in particular, the third song in the "Songs of Radha" section, "The Quest," stands out for its imaginative power, verbal felicity, and passionate desire to pursue Him. The twenty-line poem effectively summarizes the progression from a sincere desire to understand god to the final realization of the divine.

Through these and other poems, Tagore demonstrates the value of children and the futility of worldly possessions. The poems in this book include this as a key component.

As a result, a closer examination of Tagore's poetry's versification reveals his grandeur as a poet and his innovations in the field of poetry, such as the prose poem. A closer look reveals the natural balance and the mantric quality, dispelling claims that he lacks metrical discipline and providing abundant proof of his remarkable poetic vision.

Aurobindo's metrical experiments, which produced the quantifiable metres, are his unique contribution to English prosody. English meters are based on emphasis or stress rather than syllable length. In his successful attempt, Aurobindo used the length as a factor in English meters. Aurobindo outlines the guidelines for quantitative verse in a letter that is annexed to "Transformation and other Poems" and expresses his opinions on the form. Some commentators would rather make the comparison to Hopkins' "sprung rhythm."

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