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The Portrayal of Indianness and Nationalism in the poem in *the Bazars of Hyderabad*

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ABSTRACT: The paper focuses on the abstract idea of Indianness and Nationalism in Sarojini Naidu's poem *In the Bazar of Hyderabad*. The formless idea of Indianness and Nationalism is referred in the writings of most Indian English writers and Naidu is one of them. She portrays a simple country life, different languages, diversity, women's rights in highly traditional and superstitious society. Indian English Literature is any literary work written in the English language by an Indian stating some element of Indianness. However, simply being an Indian-authored work does not contribute any obvious or substantial aspects that may be categorised as Indianness. Indianness in Indian literature should ideally refer to the components that embed or highlight Indian values, the Indian way of life, Indian religious hues, Indian history, and even numerous Indian difficulties. In the works of Sarojini Naidu with a special focus on *In the Bazaars of Hyderabad*. The poem highlights the uniqueness of being Indian at the time, including its problems and solutions as well as its traditions and customs. The article will show how Indianness and Nationalism is presented in this poem. In which perspective did she depict Indianness and Nationalism.

KEYWORDS: Indianness, Nationalism, different languages, diversity, traditional and superstitious society, Indian English Literature, Element of Indianness.

Indianness can be defined as what and how Indians are, as well as what makes them who they are. It is simple to assume that our poets generate Indianness in their poetry since they are Indian poets. When the British came to India, they took their culture, language, and religion with them, which led to writers and poets attempting to write in this foreign tongue and becoming famous and reputed. Indian English differs from western or native English in many respects, including theme, language, writing style, imagery, and so on. Poems produced in Indian English become more related to Indians because they are for and by Indians. However, when a poet writes for a foreign audience, the Indian flavour of the poetry makes it worthwhile to read. The patterns employed by Indian poets include attitudes, beliefs, myths, allusions, etc. Therefore, nothing else can inspire Indians more than their own country. Indianness is a secular attitude that encompasses not only religious diversity but also linguistic, class, caste, regional, political, social, and physical diversity.

One of Naidu's most well-known poems, *In the Bazaars of Hyderabad*, depicts a pre-industrial bazaar in a scenscape that is unmistakably rural and pastoral. Naidu's lyrical scenscapes frequently depict rural life and the natural world. As a result, Naidu's poetry employs representation in a dualistic manner that serves two purposes, first, to placate her English readers, who have grown accustomed to anticipating dancing girls, fragrant blossoms, and pricey silks as the ostensibly authentic version of India and, second, to appropriate this image of the other by establishing her poetics in the ancient Indian aesthetic principle of *rasa* and thereby subvert the colonial gaze. This introduces the second defence; Naidu didn't write just for readers who spoke English. For lack of a better way to express it, Naidu's portrayals are essential to the complex politics of representation that are a part of her poetics, establishing a pastoral and idyllic picture that is basically premodern and supporting an image of India that is also and most importantly non-colonial. *In the Bazaars of Hyderabad*, she describes Indian themes which plays vital role in the social and cultural life in India for many years. She describes the various stalls in the bazaars of Hyderabad. She writes:

“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 ye pedlars? 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 gatheredTo perfume the sleep of the dead.” (Naidu, *In the Bazaars of Hyderabad*).

A feeling, devotion, or sympathy known as nationalism unites a group of people via shared institutions and culture, fostering a sense of unity. An ideology known as nationalism justifies a group of people having their own government and exercising full sovereign rights. It assumes that people may be classified into different nations based on some traits they have in common. The fundamental elements of nationalism include shared racial, linguistic, religious, and cultural heritages as well as elements of history, geography, war, and many more. None of these elements, however, is sufficient to define a nation or nationalism. One important component, for instance, is race. In the development of nationalism, it is not fully required. The idea that a nation must belong to a single race is not necessarily true. For example, English and French, two significant races, make up one nationality in Canada. The Indian nationality is influenced by a variety of races. The groups would be closely related because they speak the same language, which would suggest that they have comparable philosophical and traditional values.

Additionally, in dangerous times, war fosters nationalism. When left unchecked, nationalism typically results in war, which then causes nationalism once more. Independence and imperialism wars are among them. Nationalism is defined by the Merriam-Webster Dictionary as “loyalty and devotion to a nation, especially a sense of national consciousness,” and “exalting one nation above all others and placing primary emphasis on promotion of its culture and interests as opposed to those of other nations or supranational groups.”

Nationalism also has an impact on literature. There has been a long period of writing centred on nationalism because nationalism has an impact on literature in addition to society, culture, race, and individuals. Many Indian writers in English have expressed an interest in writing nationalistic fiction, beginning with the 1857 revolt, and continuing through independence. Many more literary works have been published since independence. Many prominent Indian English writers, including Rabindranath Tagore, Sarojini Naidu, Raja Rao, Mulk Raj Anand, R.K. Narayan, Manohar Malgonkar, K.A. Abbas, G.V. Desani, Bhabani Bhattacharya, and others, depicted the recurrent themes of nationalist struggle separately from their civilizational, cultural, and historical antecedents. The Indian Freedom War brought nationalism into sharp relief, and the subject of “Nationalism and Literature” can be simply handled by relating patriotic writings as an expression of people’s nationalist fervour against foreign supremacy, which first appeared in the middle of the twentieth century.

Where the mind is without fear, a poem by Rabindranath Tagore, states: “Where the mind is led by thee into ever widening thought and action into that heaven of freedom, let my country awake.” In ordinary social life, human traits are respected in Tagore’s definition of nationality. Every Hindu, in his opinion, should sacrifice their life in order to obtain freedom. *The Home and the World*, his subsequent work based on the same ideas, expresses many aspects of India’s anti-colonial nationalist fight against the colonial rule. He opposed nationalism that was fashioned after western ideas.

Sarojini Naidu shed light on current Indian life and its problems. She actively challenged caste prejudice and gender inequity. Her second poetry collection was *The Bird of Time: Songs of Life, Death, and the Spring*. It is founded in the British romantic poetry tradition, although it emphasises nationalist themes more forcefully. During the Swadeshi Movement, the poem *In the Bazaars of Hyderabad* promoted the idea of boycotting European goods in favour of indigenous and handmade Indian items, “What do you sell O ye merchants? Richly your wares are displayed.” It depicts Indian handicraft by focusing on Indian bazaars. Sarojini Naidu’s oratory skills were equally brilliant as her lyrical ability. She spoke at events all around India about nationalism, women’s empowerment, and social welfare. She advocated for the abolition of colonial rule in India and was elected the first Indian woman to lead the National Congress in 1925. Her poetry incorporates imagery from English decadence into India while adopting their speech. On the other hand, Naidu’s actual life, in which she was a close ally of Tagore and Gandhi and continued to be an active participant in the nationalist fight, provides a stark contrast to the sorrowful, quiet ladies in her poetry.

The construction of a homeland, separation, expansion, unity, maintenance of identity, and other goals are just a few of the desires that are generally linked to nationalism. Unusual poets, writers, and Indian nationalists came to inspire the people and advance national harmony. It is impossible to instil a sense of nationalism artificially. Additionally, it cannot be imposed on people’s minds. A nation’s residents ought to feel conscious of and connected to their surroundings. No factor or combination of components and sentiments can turn people into a nation until its



residents have a sense of national solidarity. Nationalism is also significant since it reflects the true feeling of the people.

Sarojini Naidu had a sharp sense of aesthetics and admired many colours of Indian folklore and traditions. As recommended by Edmund Gosse, Naidu uses indigenous themes to express the spirit of India. Her poetry's themes and background were authentically Indian, and she sung with fullthroated ease of the festivals, vocations, and life of her people like a real daughter of her motherland. Her poetry is notable for its lyricism, symbolism, imagery, mysticism, and native passion. Her first collection of poems, *The Golden Threshold*, published in 1905, was praised for its Indianness. The descriptive song *In the Bazaars of Hyderabad* by Sarojini Naidu depicts the vibrant, traditional pageantry of Indian bazaars that is still present in India today. This poem nicely describes the work that merchants, vendors, goldsmiths, hospitable fruit sellers, and flower girls perform to make a living.

Mohd Farhanin his theses *Globalization patterns of migration and cultural identity in Amitav Ghosh select novels* refers nation in different perspective as mentioned: 'Amitav Ghosh does not believe in national borders and geographical boundaries that divide and separate both the country and its people from their own people as well as from other neighbouring countries and their people under the pretext of religion and community. Ghosh in his novel sees history as those trajectories of event that cause dislocations, disjunctions, movements, and migrations, eventually replacing solid markers with shadow lines, destabilising our nations of the past in the reverberations of the present.' (Chapter-II, 57).

In the article "Alienated Suffering of Divide and Cross: A Study of Amitav Ghosh's *The Shadow Lines*." The author highlighted various viewpoints of nationalism. He says 'The writers of the Partition have focused on various issues like violence, migration, alienation, nostalgia, rape, abduction etc. The attempt in this paper is to read out displacement, nostalgia, and alienated sufferings in context of Amitav Ghosh's *The Shadow Lines*. The Partition and the creation of the border have formed the politics of the continent as well as the thinking of its people. Amitav Ghosh deals the subject of border as futile and false lines.' (Mohd Farhan, 39).

In the theses, "H. L. V. Derozio As The Romantic Revolutionary Poet" Ray depicts nationalism and patriotism of Derozio in this way: "Derozio was a "social reformist" who defied the antiquated ideas of superstition, suttee and idolatry and promoted the spirit of enquiry, challenge and condemnation against the evils prevailing in the orthodox Hindu society." (Ray, 101).

To conclude, one can say that India is a very diverse country. Different languages, cultures, traditions, and faiths are present in our nation. These factors collectively have had an impact on the entire world. The word 'Indianness' is difficult to describe, yet we can say that it is a feature that all outstanding works by Indian writers must exhibit. From Sarojini Naidu to R.K. Narayan, all of them represent daily life of a common man's simplicity, his culture, and his ideals always remain a favoured theme for their writings. India has a rich and distinctive culture and customs. Every community and sub community in our nation has its own culture, custom, religion, language, and literature. The development and establishment of society are fundamentally influenced by literature. The plots in fictional works are based on real-world events. We should therefore treat the stories as a mirror of reality rather than just as stories. Every facet of Indian life has been affected by Indian authors. They have painted a lovely picture of India in their writings, and as a result, our nation's culture, tradition, and ideals have gained a great deal of attention throughout the world. Mark Twain, a well-known American author, writes about India in his book- "India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend and the great-grandmother of tradition." (Raman Singh, "The Wonder that is India.")

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