

**The Smells and Sights of Sarojini Naidu's
Bazaars of Hyderabad**

Haian Wang
I MA ENGLISH
School of Humanities and Social Sciences
Jain Deemed-to- be University
Palace Road, Bangalore

ABSTRACT- Folklore is one of the central subject in the poetry of Sarojini Naidu. In *The Bazaars of Hyderabad* is associated with one such subject, the charm and enthusiasm of a traditional Indian bazaar in the city of Hyderabad is presented in this poem. Naidu had enthusiastically described the Bazaar with merchants and vendors selling diverse range of wares. The poet stops over at the galleries arranged by the merchants, traders, hawkers, goldsmiths, fruit sellers, peddlers, magicians, musicians and flower girls. The poet describes the experience of conversation between the seller and the buyer, here the poet questions the sellers about what they are selling and who in turn politely answer while explaining their products. Emotional moods are stirred by the poet, when Naidu makes the readers feel that the bazaar life also witnesses both sorrows and joys. Wedding and festival occasions brings joy in the Bazaar's life when people buy jewellery, garlands, fruits and children crowding near the magicians. The sorrow and sadness is witnessed when common public kitchens are arranged when the nobles or soldiers die and when flower girls are seen weaving masses of white flowers to be used for the dead people's grave.

Keywords: Swadeshi Movement, boycotting, bazaars, heritage, visual imagery, auditory imagery, olfactory imagery.

'*In The Bazaars of Hyderabad*' by Sarojini Naidu is a five stanza poem separated into sets of six lines. Published for the first time in 1912 in Naidu's volume, *The Bird of Time*, the poem details social life in the city of Hyderabad, India, where Naidu was from. The lines are structured as conversation between vendors and their prospective buyers in a "bazaar" or marketplace.

These lines are often in the forms of questions. Each stanza begins with the speaker asking the "merchant" what they sell. It is this back and forth conversation that gives the

poem a musical quality. The relatively straight forward questioning, as well as the vibrant images, make it seem as though the reader is active within the marketplace itself. One is able to imagine the lives of those who are buying and selling and project onto the poem possible reasons for their sales and purchases.

A reader should also take note of the moments in which the poet utilizes the senses in order to make a scene more believable. This is scene through the depiction of a variety of colours, such as “silver” and “azure.” One’s auditory sense is stimulated by the music playing in the background and the words of the vendors and customers. While the descriptions of stalls may vary, they have been crafted in order to make one see the value in their existence. This is emphasized through the moments in which food, such as lemons, lentils and rice are mentioned. The customer or customers, are always engaged with what they are seeing. They are consistently interested in the products and the vendors are always willing to describe them in detail.

Sarojini Naidu describes in vibrant detail the market stalls and products of the Hyderabad bazaars. The poem begins with the speaker, a customer, asking a vendor what he is selling. This person gives him details regarding the turbans, rich mirrors and daggers, as well as beautifully stitched tunics he has for sale. The text progresses quickly to the next stall where the same, or possibly a new, customer inquiries about the “lentils, rice” and spices being sold. Again, they receive an appealing description of the items. In the third stanza the speaker becomes interested in what the “goldsmith” is making. These stanza is more in-depth as the goldsmith focuses on three different ways he treats gold. He is seeking to show off his products and his skill. He can hammer something thin enough for the leg of a pigeon, or forge something sturdy enough for a king. In the fourth stanza the speaker inquires about three different types of instruments and fruits. These products almost all originate from the Indian subcontinent and are added into the piece in order to further praise the Indian culture. The final stanza describes in greater detail than any of the previous stanzas what the materials for sale are going to be used for. In this section the speaker asks “flower-girls” what they are weaving. They respond by describing the creation of a crown for a bridegroom and a shroud for someone recently deceased.

Conclusion- Another theme in the poem is the Swadeshi movement, though not specifically mentioned in the poem. The poem was written during the Indian independence movement. By this poem Naidu proves that India is rich in tradition and there is no requirement of foreign products. Through the poem, Naidu encourages the Indians to buy goods from their traditional bazaars and she urges the country men to take part in the Swadeshi movement and boycott all foreign goods.

REFERENCES-

- Iyengar, K.R. Srinivasa. *Indian Writing in English*. New Delhi: Sterling, 1985.
- Jah, Amarnath. "A Tribute to Sarojini Naidu", Asia Publishing House, Allahabad, 1949, p. 47.
- Naidu, Sarojini, 'Palanquin Bearers', from "The Golden Threshold", p.3, William Heinemann, London, 1905.
- Punekar, Shanker Mokashi: "A Note on Sarojini Naidu". Indian Writings in English. Dharwar: Karnataka University, 1968.
- Rajyalakshmi, P. V. "Spring Lyric: Poetic Achievements from Sarojini Naidu", Abhinav Publication, New Delhi, 1977.