



SWAMI VIVEKANANDA: AN UNSUNG SINGER OF MAGNIFICANCE POETRY

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ABSTRACT

Swami Vivekananda who, in expressions of Sister Nivedita (Margaret Elizabeth Noble his Irish committed devotee), inhaled India. He was an identity of numerous features – a scholar, a logician, a holy person, a minister, a pioneer, a reformer et cetera. Not very many individuals know him as a Poet. The English verse in India brought by the consummation years of the nineteenth century has mostly appeared as a restoration of social patriotism, very important for a country. It likewise has religious effect on it as in it out of the radiant past of India. What's more, whosoever can be the best admirer of this culture and brilliance of its past that is one and just Swami Vivekananda. We discover a blend of these viewpoints in Vivekananda's verse likewise however proportion of religion is bigger than different parts of his verse.

KEY WORDS : Personality, Poetry, Nation, Cultural, Patriotism, Religion

SWAMI VIVEKANANDA – AS A POET

The slant of the advanced personality at present is by all accounts towards setting overwhelming an incentive on the considered verse. In this way, we are not just finding in a writer an incomparable vocalist yet a logician, a prophet, an instructor, and once in a while a religious evangelist. Vivekananda has every one of these attributes in his verse. In expansion to this, patriotism in his verse didn't leave want to be free. His spirit is brimming with excitement, appears to approach for freedom and flexibility. He is sufficiently intense and gets out individuals of his country to conscious and see the new sunrise with over again sun for another life. He is nationalist and prophet in one.

His patriotism was pervaded with concern for the masses to achieve liberation and win democratic rights. That was truly democratic patriotism.¹

Impact of Vedanta (rationality) reflects from his verse. His sonnets resemble mantra of

Vedas. We discover a closer estimation to what we might call the 'mantra' in poetry. The discovery of the word, the divine movement, the form of thought proper to the reality which lies in the apprehension of something stable behind the instability of word and deed. Something that is passion of humanity for something is a dim foreshadowing of the divine urge which is prompting all creation to unfold itself and to rise out of its limitations towards its Godlike possibilities²

Nor I, nor thou, nor God, nor man . The 'I'
Has All become, the All is 'I' and Bliss.
Know thou art That, Sannyasin bold! Say-
'Om Tat Sat, Om!' ³

The mantra and lovely articulations of the honest to goodness otherworldly the truth are just conceivable when three most elevated qualities of graceful discourse get together and turn out to be constantly one, a most astounding force of

cadenced development, the most noteworthy power of verbal shape and considered stuff style, and the most astounding power of the spirit's vision of truth. Vivekananda's verse is congruity of these three components. Vivekananda's verse makes higher the joy of instrument and changes it into the more profound pleasure of the spirit:

I look behind and after
And find that all is right,
In my deepest sorrows
There is a soul of light. ⁴

He represented in his verse, the very way of his idea control and the unmistakable method for articulation of the conceived thinker:

"From dreams awake, from bonds be free!
Be not afraid. This mystery,
My shadow, cannot frighten me!
Know once for all that I am He! ⁵

We can keep Vivekananda in classification of powerful artists as otherworldly segments can without much of a stretch be perceived in his work. His sonnets articulate magical attributes:

Before the sun, the moon, the earth,
Before the stars or comets free,
Before e'en Time has had its birth
I was, I am, and I will be! ⁶

Symbolism in Vivekananda's verse gives an enthusiastic precision of the artist's imaginative encounters and his innovative power:

The moon's soft light, the stars so bright,
The glorious orb of day,
He shines in them; His beauty-might-
Reflected lights are they.
The majestic morn, the melting eve,
The boundless billowy sea,
In nature's beauty, songs of birds,
I see through them-it is He. ⁷

A hefty portion of his sonnets are conversational in style and do little infringement to composition linguistic structure.

His words, writes Roman Rolland, are great music. I cannot touch these sayings of his, spread as they are through the pages of books, without receiving an excitement through my body like an electric shock. And what shock, what transports must have been generated when in burning words they issued from the lips of the hero! ⁸

His style of composing is not altogether different from that of his equivalents like – Rabindra Nath Tagore and Aurobindo. His verse is recognized for consistency and development. His verse has a smooth melodic stream. He has composed basically and intelligently. He is a philosophical artist and continues relentlessly in the treatment of his subject.

All in all, he unquestionably involves a particular place in domain of cutting edge Indo-Anglican verse.

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