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## IMPACT OF SYMBOLISM IN POETRY OF SWAMI VIVEKANANDA

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### ABSTRACT

Swami Vivekananda is the mark of the profound summit on the cheeks of the materialistic world. His breathtaking attempt to spread out the banner of India was hailed everywhere throughout the world from the dais of Chicago and he turned out to be superbly eternal voice of the Vedanta after Adi Shankaracharya. His significant learning of Indian theory and its application to the down to earth schools of life i.e. instruction, society and ethical quality have been a constant wellspring of study and research for the genii; the minimum considered part of his identity is the writer in him. Like his exposition and lecturing, his verse is likewise copious of great musings and strategies. Mostly the thematic aspects of his poetry have been dealt but not so profoundly while the artistic aspects of his poetry are almost untouched. His dialect, rhyme, beat; versification, image and symbolism are great. His symbolism is not the symbolism of any erotic artist but rather contains the profundity of heart and the stature of psyche.

**Kew words:** Imagery, perceptual, enthusiastic, sentimental, conventional, compound.

Swami Vivekananda is the poet of most profound sense of being, available in every part of the universe. His poetry is not the simple introduction of dry philosophical viewpoint; it is garbed in the decorations of symbolism and talk. In the determination of the topics, he is a work of art yet his treatment to the subject leads him to the sentimentalism. Arabati Pradeep Kumar apropos remarks, "The poems of Vivekananda are rich in lyrical quality as the ancient epics of the Hinduism were perfect in the subtleties of style and diction and carry out the qualities of spontaneity, lucidity, symbols, images, metaphors and similes which enhance the poetic beauty of his poems."(101)

The reason for the present paper is to clear up the symbolism, display in the poems of Swami Vivekananda. Symbolism is the impact on our faculties after the genuine experience. To be sure an endeavor of a specific meaning of symbolism is to fill sea in the palm. Dialect is the medium of articulation

through words and explanations; it presents pictures which make discernments as though they are a piece of our genuine encounter. The peruse perceps everything through the sensibility of the writer and in this manner turns out the artist's pictures or symbolism. Symbolism is utilized to unravel the distinctive and visual message of artist. The artist utilizes distinctive aesthetic ways to deal with play conceal look for with his feelings however a mindful peruser gets it together out of the writer's observation and treatment of the subject and an understanding leaves the artist's creation through picture and symbolism. Naresh Chandra tries to characterize it as-

.....an image is a replica of any object or phenomena formed by reflection or by some other physical process. Thus a reflection in water or glass, or a mirage formed by refraction rarefied strata of air in the desert or the echo of a sound reflected

from a rock or building is described as the image of the original object or phenomena. (111)

A few feelings and encounters may not be a piece of a pursuer but rather these turn out to be a piece of his discernments through the artist. Our sensibility gets a more extensive sky to fly in the organization of a writer. Tossing light on the significance of the estimation of pictures, Naresh Chandra remarks -

“The point is that an image is not merely a revival of our previous sense impressions or experiences. It may bring us an experience or an emotion of which we had no idea before. That is where the poetic value of the poetic image lies”. (113)

M. H. Abrams and Geoffrey Galt Harpham expand it saying it a standout amongst the most widely recognized in feedback and variable in importance and give it the credit to make "dynamic" verse, 'concrete'.

“Imagery” (that is, “images” taken collectively) is used to signify all the objects and qualities of sense perception, referred to in a poem or other work of literature, whether by literal description, by *allusion* or in the *vehicles* (the secondary references) of its similes and metaphors.(134)

In short, it can be said: “As a literary device, imagery consists of descriptive language that can function as a way for the reader to better imagine the world of the peace of literature and also add symbolism to the work. Imagery draws on the five senses, namely the details of taste, touch, sight, smell, sound. Imagery can also pertain the details about moment or a sense of body in motion (Kinetic Imagery) or the emotions or sensation of a person such as fear or angry (Organic imagery or subjective imagery).”

The symbolism can be ordered in the given areas on the base of their starting points and ordinariness

Perceptual  
Emotional  
Romantic  
Conceptual  
Conventional

Traditional  
Compound

#### Perceptual symbolism

Perceptual symbolism continues from the impression of the writer and fulfills the view of the pursuer. There are five sense organs which acclimate us to the outer world; they are windows of experience and information to us. These sense organs make seven sorts of symbolism

Visual-Presentation of something through sight, Sound-related Presentation of something through ear, Olfactory-Presentation of something through smell, Gustatory-Presentation of something through taste, Material Presentation of something through touch, Sensation Presentation of something through physical development, Natural Presentation of something through inward (sensation like appetite, torment, thirst, lament and so on.)

There are plentiful evidences of Perceptual symbolism in Swami Vivekananda's poems. He is a spiritualist writer and his verse does not present the sentiments and feelings as specifically as a common man's; these are the aftereffects of his emotions and observations with symbolism of Nature and Indian myths. We see, feel, touch, smell and tune in through him as though his is our sensibility and we are the immediate recipients of his sentiments. We tune in with him the blasting music and blowing of the trumpets, the sound of the firearms and guns pierce our ears in 'And Let Shyama Dance There'; we are floored at seeing – “The beauteous earth, the glorious sun,/ The calm sweet morn, the spangled sky” (The Song of the Free, 25-26). His 'On the Sea's Bosom' shows a wonderful symbolism of nature when he was coming back from the west through the Mediterrean Ocean. The symbolism of the orange sun among the multi-hued mists in the blue sky specifically plummets to our impression of the sight. He influences us to feel the celestial touch of God in 'kinship shakes' and in “the nectar in mother's kiss/ and the babies' sweet 'mama' ” (In Search of God, 70-71).When he composes 'To An Early Violet', he shows us in the character of Sister Christine, not to surrender to the dim billows of cataclysms and continue on the planet where indecencies control temperance's. The blossom of affection, obligation and activity might be smashed

down in this climate yet we ought not overlook that regardless of being obliterated, these blooms of prudence never lost their odor and make us glad and fulfill in the profundity of our souls where no tempest of devilishness may damage their excellence or go them away. For the most part, his verse is brimming with motivation to reach to the furthest reaches of our abilities in light of the fact that to know the base of constrain is to go past of it. A standout amongst the loveliest cases of the sensation symbolism is from 'And Let Shyama Dance There' where he portrays the exercises of the troopers in the war zone-

"The earth trembles under the infernal dance,  
A million heroes mounted on the steed,  
Charge and capture the enemy's ordnance,  
Piercing through the smoke and shower of shells." (54-58)

The anxiety of a searcher of God is all around uncovered 'In Search of God' where the searcher sets down ".....on Ganga's shore/ Exposed to sun and rain/ With burning tears...."(13-15) and 'cried with water's thunder' however his sufferings don't demonstrate wild goose pursue and a heavenly voice understood His quality with him.

#### Romantic symbolism

Romantic / Emotional symbolism is the upheavals of sentiments and feelings. This symbolism is not the piece of the contemplations or sense organs yet it is firmly identified with the core of the writer. Verse can't be without feeling and to the extent a spiritualist artist is concerned, he has a delicate corner to all without a bit refinement between poor people and the rich, the miscreant and the devout. The enthusiastic part of the artist is very much painted where he expect the part of a tyke to look for God yet gets himself in solitude in this dim and wide world.

"Like a child in the wildest forest lost,  
I have cried and cried alone,  
'Where art thou gone, my God, my Love?'  
The echo answered, 'gone'. (In Search of God, 5-8)

Before long he comes to realize that the subject of his pursuit is with him generally. The enthusiastic viewpoint scopes to its peak when the kid gets

furious with his mom and meanders all over for quite a while; mother looks for him back and forth however discovers him no place. Finally, the wicked tyke comes back to her yet set up of rebuffing him, she sticks him to her bosom, 'with confused mouth and sorrowful eyes'. The tyke falls at her feet and aches for exonerate however realizes that she will never be furious at him. In 'My Play is done', the tyke has grown up and is nourished up of 'life's streams' recurring pattern' where his reality is empty; everything appears of him yet nothing is of him including his body, name and birth. He requests to his Divine Mother to remove him from the obscurity of the world where he, 'Tossed to and fro, from wave to wave in this seething surging sea, /of passions strong and sorrows deep, grief island joys to be. (21-22). He is worn out on this thus he asks for Her to shower leniency on him, to chide him however not to be irate to him and to take to him, ".....to those shores where strafes forever cease; /Beyond all sorrows, beyond tears, beyond even earthy bliss" (35-36). His passionate cry looks like the misery of Shelley in 'Tribute toward the West Wind'- "Oh, lift me as a wave, a leaf, a cloud! /I fall upon the thorns of life! I bleed!" (53-54).

#### Conceptual symbolism

The sentimental symbolism is known as the individual symbolism as well. Despite the fact that every one of the pictures are seen through the writer, a few pictures are excessively obscure, making it impossible to be clarified on account of the perception and origination of just of the artist. Naresh Chandra watches it as-"The personal image becomes private when it is linked with our experience of the poet, not shared ordinarily by others. Something happened in his private life of which none else has any knowledge and he furnishes forth an image out of it." (125)

After his arrival from America and Europe, he composed Kali the Mother in 1898 amid his visit to Kashmir in the Dal Lake close Kshir Bhawani sanctuary. Kali is the incarnation of "Shakti" for the obliteration of the underhandedness of the world. Swami ji has introduced both the sides of parenthood; one normal picture of mother, troubled at the lost of the youngster is basic among the writers of the world. His lyrics like "The Blessing",

"Who Knows How Mother Plays" and "My Play Is Done" excessively show the delicacy of mother. In 'To the Awakened India', he recalls, "Himalaya's daughter, gentle, pure/ the mother that resides in all as power" (24-25) who is in charge of the era and operation of the world with the energy of affection; She opens the door of truth i.e. unity on the whole. He additionally displays the spectacular picture of mother. Zinia Mitra interfaces the symbolism of Kali to the vision of Blake and says that his 'prophetically calamitous vision is a dreadful disclosure'. Assist she says:

Vivekananda conjures mother to come "dissipating infections and distresses/moving frantic with satisfaction". Here the picture invoked is not that of the defensive mother but rather relates passing. In the following stanza the affiliation is fortified and it is made unequivocal that she is not only individual demise, but rather 'Time, the All-destroyer' whose extremely name is Terror and whose exceptionally breathe is 'Passing'. (96)

"How beautifully he says-

For Terror is Thy name  
Death is in Thy breath,  
And every shaking step  
Destroys a world for ever.  
Thou 'Time', the All-destroyer!  
Come, o Mother, come! "(19-24)

For Tagore, God is the best vocalist and as an artist he introduces himself before Him; Swami Vivekananda pictures God as a writer and painter. He guarantees that God is the oldest Great Poet whose verse is the entire universe, written in ceaseless joy. Like the Divine Poet, the Divine Painter has painted the world with his 'brilliant brush' on the canvas of the earth with different hues 'over the chest of nature'. In 'And Let Shyama Dance There', he praises this Divine painting as:

"The rising orb of day, the painter divine,  
With his golden brush but lightly touches  
The canvas earth and a wealth of colors  
Floods at once over the bosom of nature,  
-Truly a museum of lovely hues-  
Waking up a whole sea of sentiments." (15-20)

### Conventional symbolism

A symbolism that has been utilized since quite a while and everybody knows about it, is traditional. The symbolism of blossom, travel, lost kid, limit and murkiness are the fortune of the supernatural verse however Swami Vivekananda gives it another tint. He has looked at 'the human body' to 'the container'. For the Romantics like Shelley, this glass is loaded with antagonism, disappointment, disillusionment and dissatisfaction by society and condition. Swami ji lays the duty of utilizing the life like glass on its client; no social, ecological or physical is in charge of the acrid or the sweet substance of the container. God has made just the glass, not its substance. He again looks at life to the street; the ordinary voyage of our companions or relatives might be a luxurious situation while it might demonstrate a bed of thistles to us. We are roused to continue walking without tending to other's fortune and our setback as he doesn't enable us to sob in the Shellyian tone for what we don't have. The consequence of our 'blame and energy' ought to be acknowledged as His concede is bound to the individual one.

.....It has neither joy nor grace,  
But it is not meant for any other hand,  
And in My universe hath measured place,  
Take it..... (10-13)

Facilitate they who think the container, brimming with delights, are set out on the ship of pride and emptiness, thinking hapless animals their slaves, are exhorted not to do as such as nothing is lasting. Life is a circle and a rise of water on the unforgiving ground of substances (a specific symbolism of the Buddhism and the Jainism). 'My Play is done' has the examination of life to 'the gliding air pocket' and 'old wheel of pain and ecstasy's while the Divine door is 'the entryway of light'. He thinks about existence to such a wheel of which, "False hope its motor; desire, nave; its spokes are grief and joy" (30)

The representation of dramatization has been connected to life by the genii of the world among who Shakespeare is on the finger's toe. Shakespeare says In 'As You like it' that the world is where everyone has come to have his impact in different states of mind and conditions. Fitzgerald in

his interpretation of the Rubaiyat of Omar Khammay says:

"A moment guest - there back behind the  
Fold Immerse of Darkness round the Drama  
rolled Which, for the Pastime of Eternity,  
He doth Himself contrive, enact,  
behind."(Stanza - 52)

Swami Vivekananda likewise remarks on life as a show of Maya, coordinated by an obscure and inconspicuous chief; neither the delights nor the distresses are perpetual, neither the substance nor the presence is valid. We are offered parts to play, both of Merry Andrews or Don Quixote. He tends to the Maya, as dream to reduce the effect as the puncturing the shroud of murkiness is a hard nut to pop open. At the point when the cover is penetrated, it influences, "cruel to thunder, sweet melody/fell passing, the sweet discharge" (Thou Blessed Dream, l.15-16). We ought to make the most of our life in which we are the creator of our sufferings and grins; we are the performing artist and chief of our fate.

"A play- we each have part  
Each one to weep or laugh may;  
Each one his dress to don-  
Alternate shine or rain." (Thou Blessed  
Dream, 5-8)

### Compound symbolism

Compound symbolism is not another sort of symbolism but rather the amassing of all the perceptual, theoretical and enthusiastic pictures. This is an uncommon nature of a writer which exchanges the pursuer to the following sensation with each new line and the pursuer gets him dumbfounded at the beautiful excellence. There are not all that numerous cases of this compound symbolism in his sonnets, wherever these will be, these are phenomenally astounding as the starting stanza of 'And Let Shyama Dance There' is admirable

"Beauteous blossoms ravishing with  
perfume, Swarms of maddened bees  
buzzing all around; The silver moon- a  
shower of sweet smile, Which all the  
dwellers of heaven above Shed lavishly  
upon the homes of earth." ( 1-5)

nitial three lines percepts notice, sound and sight separately and line fourth and fifth make the feeling

of everyday happiness and joy, showered on the earth by some Divine power. He utilizes the varying media symbolism together in 'The Song of the Free', where the picture of the spreading out hood of the snake is assembled with the blasting up fire (as both go upward) and the lion's thunder in the leave echoes the thunder of the cloud. This visual-aural symbolism is critical from 'In Search of God'-

"The majestic morn, the melting eve,  
The boundless billowy sea,  
In nature's beauty, songs of birds,  
I see through them-it is He." (53-56)

Dr. Radhika Nagrath offers vent to her musings on the distinctive introduction of his symbolism as: "With the images of the physical Nature, the poet shakes the inner being to realize its real, true nature. His imagination, continually in search of concrete pictures often turns to the world of Nature for evocative atmospheric images. He uses the visual and the kinetic images from Nature which link the inner feelings with and external situation..... The visual and the kinetic images combined with auditory images create an atmosphere of fear darkness which are always aiming 'to crush' one out. (84)

In a long run, Swami Vivekananda's symbolism is gotten from mystical wonders to the characteristic marvels. He has indicated us everything unmistakably. The evangelist in him is not truant a bit but rather his proclaiming are went with wonderful pictures and reaches to a typical pursuer effortlessly, diverts him from his unpleasantness and leads him to the acknowledgment of Satyam, Shivam and Sundaram. He is heavenly in their application and his easy utilization of symbolism demonstrates his dominance over dialect. There is no exotic nature at mean level which may debase the Mantric synthesis of his written work. Other than every other component of his symbolism, the unmistakable is the evident decent variety with inborn solidarity in Mother Kali and Nature's tranquil and furious look. It is his Vedanta vision to see himself in all and all in himself as he and the world are the piece of Him.

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