

Exploring The Female Psyche: An Analysis of The Poems of Nandini Sahu and Nalini Priyadarshni

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Abstract- The exquisiteness of a poetic expression springs from the fact that from the reader's perspective, every poem is a glimpse into the myriad shades of interpretations and analysis of the experiences embedded upon the consciousness of the writer ; those impressions selected out of the plethora of 'field of experiences' that the lived culture offers. The hermeneutics of the poetic expressions offers a glimpse into the contemporary social and cultural consciousness of the poet. The vividness and originality of the poetic output fits well into the analogy of a 'wilderness' and the conscious reading of these poems may well be compared to 'freshly picked blossoms' triggering an array of sensations in the readers' mind. The contemporary Indian poetic scenario is a multi-faceted one offering a long list of poets. The multitudinous complexities that the Indian soil offer has enriched the imaginative expressions of the contemporary writers

Key words- Phenomenology, Female consciousness, social consciousness, Poetic expressions, Psyche

Introduction

Phenomenology acknowledges the impact of various types of experience extending from imagination, perception, memory, physical consciousness, spatial and temporal awareness, attention and cultural imprints. Hermeneutics or the art of interpretation in this context aids in the analysis of these lived experiences. In addition to the social and linguistic context, the cultural context too plays a significant part in it. Both

eidetic and empirical considerations, along with the ontological perspective of analysis opens up an array of possibilities and significances in the different genres of literature. Transcendental arguments illustrate the methodology of inference and analysis of the mind. Edmund Husserl in *General Introduction to pure Phenomenology* cites the example of picking up a sheet of paper in a semi dark room in order to elaborate on the mental process of perception. This sheet of paper, which is the 'cogitatum' was picked out of multitudinous background intuitions in a vast 'field of intuitions'. This perception applies not only to physical things but also memories and imagination.

The exquisiteness of any poetic expression springs from the fact that from the reader's perspective, for the readers every poem is a glimpse into the myriad shades of interpretations and analysis of the experiences embedded upon the writers consciousness; those impressions selected out of the plethora of 'field of experiences' that the lived culture offers. The vividness and originality of the poetic output fits well into the analogy of a 'wilderness' and the conscious reading of these poems may well be compared to 'freshly picked blossoms' triggering an array of sensations in the readers consciousness.

The Poems of Dr Nandini Sahu and Nalini Pridarshni

The contemporary Indian poetic scenario is a multi-faceted one offering a long list of poets. The multitudinous complexities that the Indian soil offer has enriched the imaginative expressions of contemporary writers. A strong voice in the current Indian English poetry, Nandini Sahu's writings have found acceptance and accolades in the international poetic scenario. The journey of her 'self' and her love for nature and life offers excellent ground for a phenomenological reading and interpretation. She has carved out her own genre by blending aesthetics with social consciousness. Her works include *The Other Voice, a collection of poems*, *The Silence*, *Silver Poems on My Lips*, *Sukamaa and Other Poems*, *Suvarnarekha: An anthology of Indian women poets* and *Sita (A Poem)*. Her critical prose includes *Recollection as Redemption*, *Post-Modernist Delegations in English Language Teaching: The Quixotic*

Deluge, The Post-Colonial Space: Writing the Self and The Nation, Folklore and the Alternative Modernities (Vol I & II).

The Other Voice, which is her maiden collection of poems is an expression of images formed in the poet's consciousness, symbols assimilated during the different facets of lived experiences. She writes:

I believe in interfusing classical art with a feeling of inventing symbols/images to convey my personal as well as social consciousness. My poetry becomes an instrument to explore the world through words in relation to human condition, and a way to preserve the literary heritage of classical art. (*The Other Voice, Preface vii*)

The poet delves on a number of impressions that the female consciousness evokes, ranging from nature, motherhood, nuptial responsibilities, love, pregnancy, rituals, pain, pleasure and myths in the anthology *The Other voice*. In the collection is included a poem by the same title, which clearly expresses the design behind the title of the anthology.

The Pleasure of being a woman

the opposite sex, is immense,

Opposite

by nature, in dreams, ambition,

obsession, recreation.

Purgating the creation performing roles.

Opposite, perfect and different. (*The Other Voice, 12*)

The Indian consciousness reverberates loudly in the poems of Nandini Sahu. She deftly interweaves the thread of nature's expressions into the Indian fabric.

Let's listen to the roots and ask---can there be a tomorrow where the world could vibrate Can we give them a smile again caress them with morning sun's flames with sweet anticipation? and with hope of a new dawn? Can we mend their live once more and green the curly, leafy hill? (*The Silence*,90)

Nandini Sahu manoeuvres deftly through the female consciousness with an agility and verisimilitude which enfolds the reader's attention. The changes which transformed the society from its clutches of patriarchy and male-centric focus has been extensively mentioned through the verses penned by the poet.

Let my female footprints

Be followed by women

For whom

Silence, no more, be

The way of life.

Let the coin turn, and

When the free birds fly

High in the sky

let the caged birds sigh. (*The Silence*,37)

Yet another prodigy of the contemporary Indian poetic scenario is Nalini Priyadarshini. A widely published poet, she fills her poems with intensity and complexity arising out of the poetic and social consciousness. Her poetry collections which include *Lines across Oceans*, which has been co-authored by Dr. Russel Micnhimer and *Doppelganger in my House*, serve as finest examples of passionate utterances echoing the cultural Indian ethos. The poet exemplifies the skill of

blending the mythological narrative into the finer consciousness of the mundane day to day experiences.

From crushed seed to

Burst of colour

Drenched in beauty ethereal

You just have to traverse self

It's not the place you start

But where you reach

And what you become

Padma in the hands of Vishnu. (*Doppelganger in my House*,12)

As the title of the anthology, *Doppelganger in my House*, suggests, the poet is aware of the existence of her poetic self which often interferes with her physical existential roles. This juxtaposition of roles only seeks to deepen the poetic urges.

What could be lovelier than

waking to your whisperings

Warm on my neck

I sigh and turn

eyes still closed

and let my mind wander to

that dark and secret place

abloom with a thousand baccara

between sleep and wakefulness

where dreams go to die

and poems are born. (*Doppelganger in my House*,45)

The poems are an exquisite portrayal of the Indian female psyche which is complex maze of tradition, modernity, rituals, customs and passion. The Indian kitchen, which traditionally has always been in the custodianship of the ladies in the family, is an inseparable part of a contended family. The poet finely blends this niche into the art of poetic composition proclaiming at the same time that she does not desire to follow the oft tread paths of her masters, as can be seen in:

You wish me well when you ask me to

shape my expressions with cookie cutters

to make them look like those of old masters

I, being more concerned with texture

of ingredients I mix and slap into place

and the flavour they lend to my poems

can't be bothered with shapes just now. (*Doppelganger in my House*,54)

Conclusion

The true essence of poetry emerges when it crawls out of the cocoon of being a mere idea into a more sublime state of expression of the being. The usage of metaphors to stretch the notions of semantic attributions is an inseparable part of the phenomenological study of poetry. The language used by poets transforms into an

interplay of connotations, as and when it enters the sensibilities of the readers aesthetic response.

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