

## Vedantic Poems : Literary productions of Swami Vivekananda in the Form of Poetry



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### ABSTRACT

Swami Vivekananda has been known as a religious preacher and his religious vocalization have been warbled upon; but his multifaceted activities has not been highlighted much. This text rejuvenates the literary production and the opinion on fine arts as evinced by him in his writings. Swami Vivekananda as a figure of literature and fine arts has not been accented much. Other than his speeches , letters and collected works in books, he has left some writings (works) written in Bengali and English which depicts his varied genius personality and multifarious interests in ordinary life. Some of these works are in the form of poetry bath in English and Bengali. The text is focused on the the literary productions that are in the form of poetry.

**Keywords :** Poems, Vedanta, Literature, Ideational, Spiritual

### INTRODUCTION

While discussing in context of literature we must say at first, that literature does not tires itself only by tracing Taste, Humour and Form as outlined by the great artist Abanindranath Tagore. Literature substantiate many other things than this outline. In the traditional mode of criticism on literature ,the Hesperian critics have divided literature into the following categories: Romantic, Neo-Romantic, Idealist, Neo-Idealist, Symbolist, Realist, Neo-Realist, Impressionist; Victor Hugo has said that literature progresses in turn through three layers: Lyric, Epic and Dramatic. Later literature and culture classified into (i) Ideational, ie., the literature in which the unobserved world is beyond sensory perception, and in which sound and form are considered as the symbol of the world; (ii) Sensate or Impressionist, ie, the literature which pictures the phenomena arising out of empirical knowledge as receptive realities; (iii) the literature which is combined of both the factors is called Idealistic or Mixed. When Ideational is too unobtainable an ideal, then it is repressed and combined with sensory realities and forms the idealistic phenomenon. Further, the historians categorize cultural era of history into heroic Age, Classical Age, Feudal Age, Bourgeois Age Proletarian Age, etc. Henceforth, the sociologists determine literature as the carrier of the impress of the culture of different periods of history into above-mentioned stages.

Surely, the literature of a said period depicts the impression of the development of culture of the time. As artefacts contains testimony of the cultural history of a past civilization, similarly, the past of the people is integrated in the literature it has produced in different era of its development. It is well understood that human society is kineto-dynamic, naturally, it is being transformed by the process of development of civilisation.

So, the psychology of an individual of the society of a certain group is not the same in all its stages of development. Taste, Humour and Form are related to the non-subjective conditions of the era of the society. Perception and ideas change in the trend of development of a given people. With the progress in the society the literature of people must progress. Therefore, it is admissible that tracing the progress of people in its literature is worthwhile. On this account, the decadence of a civilisation or nation is reflected in its literature of the particular period.

With this cyclic view on the field of the nature of literature, let us turn to Swamiji's literary works. While discussing his poems in English the first which is encountered is "The Song of the Sannyasin" composed during his tour to USA in the year 1895, in it he pens :

*"Strike off thy fetters! Bonds that bind thee down,  
Of shining gold, or darker, baser ore,*

*For fetters though of gold, are not less strong to bind;  
Then, off with them, Sannyasin bold! Say.....  
"Om Tat Sat, Om!"*

*Thus, day by day, till Karma's powers spent  
Release the soul for ever. No more is birth,  
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!"*

This fragment of poetry adheres to the tune of advaita theory, it expresses one's own belief. Sankaracharya's philosophy has been depicted in detail in Swamiji's poem. The poem announces an echo of the religious ideology of the Indo-Aryans of the Mediaeval Age without any hint to the contemporary scenario of the country. The same is the case with the poetry: "The Song of the Free". It is song not of freed India but a man free from the slavery of Maya as it says:

*"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!"*

In contrast, the poem, "Hold on Yet a While Brave Heart" written in the letter to the Raja of Khetri, a new ideology is penned, it says:

*"Not a work will be lost, no struggle vain,  
Though hopes be blighted, powers gone;  
Of thy loins shall come the heirs to all,  
Then hold on yet a while, brave soul,  
No good is e'er undone."  
Though the good and the wise in life are few,  
Yet theirs are the reins to lead,  
The masses know but late the worth;  
Heed none and gently guide.*

Swamiji mentioned an indication of progress indicating the future. Though it was call for aristocrats, but it was for all who work for a noble cause. It refuels the soul of all the workers of the motherland with inspiration. These works of Swami Vivekananda evidently expresses his religious views about God and man. He articulates the ancient doctrine of the Immanency of Parabrahman, i.e., God is present everywhere. The poems describes man as the expression of infinity of God is to be worshipped and not "imaginary shadows", many of these poems are English incarnation of Sanskrit and Bengalee compositions made by Swamiji himself. He inspire men to search divinity in man and to "break all other idols", Obviously, many of his works in English are recap of the theories of Vedanta which belongs to the spiritual orientation of the Feudal Age. So, these thoughts are ideational ones, and are not contributory to the direction for the materialistic prosperity of the India. For this reason, these poems have no progressive role to play for the advancement of the Indians, though they are comprised of rarefied and sacred thoughts.

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