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IMAGES OF KRISHNA IN THE POEMS OF SUGATHAKUMARI: STUDY BASED ON KRISHNA POEMS

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'Where is Radha' is one of the poems in Krishna's poems where Radha is more important than Krishna? Just like the name, this poem is about the search for Radha. The theme of Radha in love is a recurring theme in Sugata Kumari's poems. Radha, who is not even mentioned in the Mahabagata, is the heroine here. After Kannan left Vrindavan for Mathura, none of the inhabitants of Vrindavan have seen Radha. That time passes when every blade of grass and flower chanted the Radha Krishna mantra. Nature also becomes helpless in front of the poetess's quest, and the poet's heart, which is in search of Radha, also has Vrindavan on the other side of the complexities of life. Radha's Krishna is like the last embers burning there.

Ambady, Gokula and Vrindavan, which are frozen in the longing for Kannan, suddenly become silent in memory of Kannan, who left them one day. The intensity and delicate expression of the concept of love can be seen here. The first part of the poem is about Radha. Later, the poet tries to capture the conflicts she experiences through Radha's eyes. Later, Radha's moments with Kannan, her delusions, intense experiences and feelings are depicted. Then comes Radha's journey. A pilgrimage not mentioned in the Puranas. Krishna, who became Radha through his journey through the sacred depths of the Himalayas,

The poetess is remembering the lives of the women. A parallel reading of this leads to the meeting of the soul and the Supreme Soul.

"Where is Radha? Ha! A soulless woman!"

"Where did the body fall?"

The pain in the lines; stems from the pain of having to part with Kannan suddenly. In the vast land of justice and fairness that awaits Kannan, Radha cannot make up for the justice she has lost. While Kannan's paths of victory are only ahead, Radha is tormented by the funeral procession of sweet memories. Through Radha, the forest of sorrow, the stone levels, the steps of Kalindi, and the blue pond become unbearable.

"After loving so deeply-"

After pampering Matra

Is it so easy to leave?

Krishna, how far have you gone???

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Radha is also in front of Kannan through the pain of separation. The poetess says that it is an insignificant pain. Radha, who is immersed in unconditional love, is like a lump of butter in Kannan's palm. Radha, who sets out on a quest for identity, finally says, "I can't bear it anymore."

She is caught in a hundred pieces and falls into the bosom of India, seeking rebirth. Thus, the poetess says that Meera, Andal, and Kururamma are the reincarnations of Radha. The part of Radha who has always been healthy merges with them and attains union with Krishna. After all this time has passed, the poet's mind searches for something around her and sees Radha. That Radha is in every woman who works in the fields and who is frantically searching for drinking water that is boiling in the kitchen.

Here Radha becomes an image that burns itself out without any justification. She is a conch shell that has broken and collapsed in Krishna's absence.

The poem Naivedya is an expression of self-surrender. A song drips down through a hole in the heart, and bitter honey is contained in that song. When it burns on your lips, you should not suck that bitter honey. Do not get lost in it, says the poetess. The poetess says that God will accept that dripping for you; that the sweet mouth of sorrow is pierced by that bitterness with a blue needle, and the bitterness that drips down through it is God's Naivedya. The poetess uses a narrative dance that keeps the narrator and the poet's mind separate. Here, the powerful natural desire of the mind appears as the poet's mind. The hole inside

When it becomes like a flute, the bitter honey of the song of the flute flows through it; the poetess says that the bitterness will be taken to God.

The bitter honey that falls in drops; indicates that the cause of mental depression is love full of mere desires that is eager to fall into madness. This refers to the self-realization achieved by offering that bitter honey to God and offering it as an offering.

Such poems, which are fragrant with sandalwood, gain relevance during the days of Unnikannan's birth anniversary; here, the warmth of motherhood is felt, and the lines "A baby is seen emerging from the cradle" hint at the poetess's entry from Radha, who was in the throes of separation, to infinite maternal love. The poetess, born on the day of Ashtamirohini, makes Kannanunni, even as she sleeps in the cradle that is her bosom, realize that she is more beautiful than Kannan. The longing to wait outside the window also reveals the deep devotion to Krishna. The image of 'window' that appears there is a means to recognize human limitations and get closer to God.

Sugathakumari will be the first Krishna devotee to become a Kaliya herself just to touch Kannan's feet. What is happening there is an oppression of the ego. The reinterpretation of the myth touches upon traditional and modern narrative techniques, knowingly or unknowingly. Sugathakumari has presented the intoxication of self-torture and the sublime concept of self-realization in a human-centric manner in Kaliyamardana and Gajendramoksha. Kaliya, whose lust for self-realization does not disappear even when approaching the state of self-realization, spreads the path of self-love even in pain, like the unquenchable desires of the human mind. Kaliya, who raises a weak defense that his feet will not bow before Krishna's lotus feet, until his lust for self-realization is removed, until he knows the perfection of God-realization; They are fighting until they are freed from the poison, regain their identity, and break the bonds of life.

Gaja in Gajendramoksha; Another symbol that follows Kaliya. He is strong and fearless, he is the one who is not egoistic, who is obsessed with desire, and who is trying to free himself from the crocodile that has bitten his leg. When he tries to shake off the bonds of life, he falls back into it again, and drowns in the ocean of

sorrow that is life. Gajendra is a depiction of a purely human life. Even until they reach the threshold, the need for self-surrender towards God. The image of Krishna in both poems is the hope for liberation, which is the inner quest of India. They live in every atom. The realization of the Supreme Soul is to find that Supreme Soul from within. It is through the sacrifice of the Lord that the symbols of Gajendra and Kaliya reach that vast and profound vision. Apart from Gajendra, Kaliya and Krishna, 'water' is a common image in both poems. It is the mother image that witnesses everything.

***"Like the ocean, it roared."
When the Kalindi River rises
The waves are crashing and crashing.
When the place bursts into pieces...***

Kalindi is agitated. The image of water is presented here as a symbol of femininity that loses its identity in oppression and occupation. In Gajendramoksha, however, the water is polluted with blood, tears, and mud. The existential pains of the polluted and exploited are revealed here. The poem is a place of bliss that simultaneously desires happiness, liberation, and success.

Both poems express the vision of 'Tamassomajyotirgamaya'. Both poems are rich in thoughts that validate this vision. Kaliya and Gajendra desire liberation from the darkness that engulfs life, filled with darkness, pain, ego, and pride.

Shyamaradha is a short poem is a description of Kannan's Radha.

***"I will always be in love, my love,
I salute you, sorrow."***

The poem ends with: Radha becomes synonymous with love and affection. But she is Radhika, the beloved. The poetess bows down before that radiance of love, before Shyama. Seeing her silver beads, blue silk skirt, kuruniras, and the peacock feather on her right hand, the poetess experiences Krishna's immense love.

This is a poem that stands out among Krishna's poems. Although the subject of this poem is a companion (gopika) and Krishna and their unblemished love, this poem has a distinct difference from the other poems. Kathanayaka is not like the other gopis. She is Krishna's

She did not go to him or to confess her love. She always avoided his presence. She deliberately hides the reality of that relationship, insisting that 'you do not know me'. She has not had the opportunity to merge with Krishna and forget about it; she has spent her life in a hundred thousand tasks in her household chores. She is convinced that Krishna will never know her, and she has not been able to dance with Krishna or stand in that circle. She can only accept her fate and lean against the cracked door of the abandoned house and let out a sigh.

Even when the cruel Akruran approaches to take Krishna to Mathura, she remains motionless like a stone. When Krishna's chariot unexpectedly stops in front of her hut and Krishna's eyes dart towards her, she realizes the truth that she is Krishna's lover, and the poem finally turns to the doubt, 'Krishna, do you know me?'. The doubt about whether you know me, from the denial of the authority of God that has been affirmed that you do

not know me, becomes a submission. Akruran is the symbol of the authority that comes there to destroy the purity of absolute love. The opposition to the power politics of his time is manifested here.

This Gopika's love is idealistic. Having fixed her mind on the sole goal of love, she does not abandon her own actions. She feels so intensely internally

She does not need external gatherings. She melts in the spiritual presence of Krishna, and the moment she realizes that Krishna knows her, the warmth from her is heart-warming. MT describes this poem as “an experience where some black lumps in the heart melt into ice cubes.” Even the Gopika in the poem, which does not believe in expressiveness, has a part of Radha. There is also a voice in this poem that Krishna will not miss such a Radha part.

The poem of recognition is a spiritual recognition. The poetess, who is traveling along an unknown road, finds everything around her unfamiliar. The poetess, a devotee of Krishna, tries to see something familiar in that unfamiliarity. She recognizes that the song of love that reaches the poetess' ears belongs to a dark boy. She finds in him a part of all the characteristics that belong to Krishna. She is captivated by his smile. Only for herself; she thinks that Krishna has come in another form to bring relief to her loneliness. Through that small smile, she comes to the realization that everything in the world is hers. The presence of that boy convinces the poetess that she is not alone, that this land is not hers.

Devotion: self-sacrifice is what is manifested here. The self-confidence that one's faith will save one in any situation.

This poem is about recognition. The speaker is describing to his companion. The happy woman, who has stolen her own happiness, narrates her experiences to her companion. She tells him to surrender himself to Krishna and thus attain the divine beauty that blossoms in the power of love.

The flowers of the nightingale also continue on the path of self-surrender. Unconditional love gives way to devotion and aura. They wander through the centuries with one goal: the names of God. When they overcome many obstacles and sing there, nature itself ultimately helps the poetess. The poetess remembers the blessings that come with the grace of God. The poetess says that even if the flowers arranged as a favorite deity in the nightingale wither tomorrow, the devotee, who is always longing and lonely, will continue to sing in search of the identity of God.

Another aspect of devotion and its richness is revealed here. It is a scene from Vrindavan. Dr. M. Lilavati has said that "The best of the tender and sweet scenes of Radha-Madhav love are seen in the poem 'Oru Vrindavan Rangam' by Sugata Kumari." The lush description here takes the poet to the height of Kalidasa's writing skills. In Kalidasa's Abhi-Jnana Shakuntala, Shakuntala journeys to her husband's house.

The Kadambu tree blooms at the height of Radha Madhava's love as a decoration. Even nature is thrilled with the beauty of divine love. Each line of the poem gives the feeling of love. Krishna is likened here to the sun and Radha to the earth.

***"Since this is established in Radha,
Birth is an endless search.***

The poem ends with this. The essence of Radha is inherent in every woman. Therefore, life becomes a constant search.

The poem 'From the Forgotten' is a collection of nostalgic memories of childhood. The poet's mind, which has become a devotee of Krishna by listening to Krishna stories since her childhood, dusts off those memories.

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By organizing the things available at home, that childhood dresses up as a Krishna. In the household, that innocence is greeted with bursts of laughter and ridicule as a clown. The poetess presents the exuberance of that childish mind, eager to say that she is not a clown but a Kannan, in a way that touches the soul.

Amidst the mockery, the costumes were torn apart one by one, leaving only the hair that had fallen from her hair as she ran.

She didn't know the pitch. That peacock feather is Krishna to her. A great universal truth is conveyed in a mere small object. The poetess wonders why that day suddenly emerged from oblivion.

The heroine of "Another Radhika" asks who told her that there is a dark blue hidden in her tears, laughter, and songs. She has the nature of a dark cloud that keeps all the conflicts inside, lingers, and forgets to rain. Despite being widely known as Krishna's lover, she fails to receive the consideration of such a lover in due time, and she questions her tears, pains, and self-reproach and tells her friend about them.

"My unfulfilled desire"
Look at the mud hut that was washed away!

The earthen pot of memories in the last lines is flowing away. This Radhika is someone whose vast world has shrunk in the world of a small love. As the earthen pot of memories flows away before her eyes, this Radhika stands there, unable to do anything. Her dedication to life is clear here

A vision is a poem where the environmentalist and the Krishna devotee in the poetess come together. In the early parts of the poem, the colors of the Sahya Parvat and the surrounding nature mixed with the red shade of the evening are beautiful. The poetess finds the presence of God in nature. She attributes Krishna's qualities to Sahya and nature. 'Oh, the blessed vision!' the poetess's mind proclaims when she attributes the form of the divine being, the resident of Vaikuntha, to nature.

The second part of the poem is concerned about the devastation being caused to nature.

"I am standing in the shadow, my face down, my hands clasped together, trying to escape the wind!"

It is the earth that stands on the brink of destruction. The poetess introduces the ancient myth into poetry in this context. When Bhumi, the wife of Vishnu, sees her Lord with increasing burden and grieves, Vishnu, through each incarnation, removes the burden of the earth and establishes Dharma. Here, it is Kalki, the tenth incarnation of Kali, who arrives on horseback, carrying a sword, to remove the burden

The poetess is pleading with nature to save living beings from the wrath of Kalki and to give them a chance to live a few more days with all her might. The earth, with its hands and its chest cut, is singing to the earth to surrender all its burdens to God. The earth, which is on the verge of destruction, has nothing to do. The poet's ecological thoughts and devotion are harmonized here

The poetess is searching for Kannan, and when she asks everyone in Gokulam for Kannan, they all tell her that they have seen him. The poetess is thrilled to hear the people of Gokulam tell about Kannan's mischief that she has seen on different occasions. The magic of Mayakannan's antics spreads throughout Gokulam. Only the poetess is not lucky enough to see Kannan. The answers given by everyone when she asks about Kannan motivate her to search further.

"Even if you come, you will waste the cup."
Throw it into the ground and break it.... "

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The poetess dedicates herself to saying that. Even though she is suffering from the pain of separation from her husband, unable to see him, and even though centuries of births have passed, as a remnant of her search, her longing for him does not end.

The heroine of a moment is Radha. The enchanting picture of her love is depicted here. Here, a maiden is depicted in Vrindavan, broken by the memory of Krishna's journey, and Krishna is depicted sitting on the top of a tree, singing a hymn to her, praising her beauty. The heroine, Radha, is the one who has surrendered herself here.

***"A handful of stars-"
In the name of the flower that bloomed
It feels like it's been thrown away.***

The lines describe the emptiness of the rainy season, with its fleeting, self-absorbed experiences. After Kannan's journey, the sorrows of Radha, who experienced a bright love between Kalindi and Vrindavan, make the reader's heart melt.

'Raindrop' is a short poem that indirectly conveys the presence of Krishna. The dark-skinned Gopika Shyama herself is carrying water. A small black spot on her forehead is covered with a raindrop. Suddenly, when she hears a call from a river, she turns around, and her friend tells her that she too heard that half-river and that it is an effort; that play is the old play of Krishna that confuses us.

After Kannan's farewell, the mute woman and nature are here. Even the black face sheds tears. They fall on the burning forehead of Shyama, the beloved, who has withered and faded in the cycle of life.

It is doubtful whether a poet could have explored the inner lives of Kannan's mother, Devaki, and his foster mother, Yashoda, with such precision. In the poem Amma, Devaki describes the heart of a mother who, despite giving birth to eight children, is unable to breastfeed or caress even one of them.

"The river of blood was scattered on the stone slabs in the courtyard, and the stone slabs on the other side were scattered."

"If you hit your head repeatedly"

Devaki is the one who had to see the bodies of her own children scattered on the black stone before her eyes. In her eyes, the sorrow of all the women of the earth, who are unable to shed tears due to the burden of humiliation, is written. Sriky Shna, who comes to her mother, who is wrapped in a rag on the black floor in the darkness of a prison, is her mother's savior. He is the one who gives her strength from the city of Pum, from the terrible hell of life

The mother in the poem 'Kannantheyamma' is Yashoda. Devaki and Yashoda are both fortunate and unfortunate mothers. Along with the opportunity for sonly affection, both face the loss of their son. The heroine here is Yashoda, who is looking for the mischievous Kannan. She searches for the false Kannan, who broke the butter pot in Uri and ate all the sweets and released the calf, with a stick. The mother searches for Kannan with every plant and animal in nature. They all try to save Kannan from the mother's stick; the false one says that Kannan never came to this forest.

***The bracelet falls off. The face
Shining with a smile!
You closed your eyes, mother, my child.
I hear the golden flute!...***

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Finally, the poem ends with the affection of Yashodamma, who, upon hearing the sweet call of Ambadikkannan's flute from the forest, drops the sticks she has been playing and merges into the song of Venugana. When Krishna becomes aware of her proximity, the mothers' feelings in both poems become insatiable. The maternal affection that becomes intense is evident her

This poem is Radha's search. She wanders in the blind darkness with ominous eyes. Even in the forest where the blue groves are scattered, others have been searching. The poetess sings that even the forest is crying, heartbroken by her constant search. The poetess describes the delusions and ecstasies during her search. The final part describes the hardships Radha faced in life. The struggles and crises faced by the soul in the pursuit of God-realization are the main themes of this poem.

Krishna is a profound subject that cannot be sung or sung. This poem is the poetess' concern about what should I sing about now. From the front of the temple, a devotee asks the Lord who gave her life as a gift, what should she sing about now? She has only the veena, which is life as the virtue of the ages. Even when her throat is filled with the sweetness of devotion, songs sweetly emerge from that little budding lip. Her unblemished devotion to Krishna, which cannot be sung or spoken, is her asset. The devotee asks, "Give me the fire that will kill me if I cannot sing." Thus, she desires to perform the eternal service of God through self-realization.

Fire is rising from the temple that is the poetess' mind. The evil and darkness that is the mind are on fire. The poetess, who is trying hard to change the deity in the temple that is the mind; Kannan, from the fire of that darkness, is unable to do so. She has come close to Krishna in many forms and appearances in an endless search over the ages. The fire that consumes the impurities of the mind is causing her to become emotionally defiled. She wants to think far away from the word "Kannan's beloved" and become a mother. Even while burning in the trials of Krishna, the poetess yearns to melt in the presence of Krishna. This poem is about the mind of a gopika who, like the vision that liberation from the sorrow of speech is through spirituality, merges with the sweet sound of the Venugana and abandons everything; abandons the desires of the melody and wants to follow Krishna. The illusion of the mind that is wandering through dreams is an indelible wound. But the heart that aches from that wound also has a pleasure. That heart is in the throes of union with Krishna. Therefore, when the sound of the flute itself calls out, the gopika has to say, "I will follow you with all my heart."

In the first part of the poem, we see a helpless mother. Devaki! Since it is clear that her eighth child will kill her uncle and king, Kamsa, the mother knows that as soon as she learns of Kannan's birth, Kansa will throw the baby to death by throwing it on a stone. Therefore, even while experiencing the severe pain of childbirth, the mother endures the death-like pain without crying. The unni, who was like a scythe drawn by the gods so that Kamsa's soldiers would not wake up, also lies smiling without crying. Krishna is then transferred to Ambadi.

"In another mother's lap"
A tear has fallen from heaven 4

The poetess presents the good fortune of Yashoda. The poetess presents the birth of Unni on every Janmashtami. He gives happiness and comfort to everyone in various forms. The poetess also gives the voice that Unni should be born in every mind to eliminate impurities. The background and beliefs of the Aranmula boat race are the basis of this poem. During the Aranmula boat race, the Pampa River, recognizing the presence of God, roars with joy. It is dripping. Pampa becomes as dear to Kannan as the Yamuna. It is about how to recognize God in a crowd and to command peace. If you see someone whose eyes fill with fear when you see

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the dirty Pampa of today, don't be afraid! The poetess says that she is sure that it is indeed Sri Krishna. This is another poem by the talented poetess who merges environmental crises with devotion.

The heroine of the poem, Devadasi, is on the steps of the temple. She laughs off the fact that many people misunderstand her as a beggar. The pride that she once had that she was the lover of the god is now weighing her down like a burden of shame. Today, she is worthless. When she is not given the attention of the god, she does not complain or show any regret. Even though everyone has left, the one sitting on the steps of the temple is singing in protest, "The sea has rain, the van has rainbows, the forest has flowers, I have intense love in my heart." None of the complementary elements in nature help her find peace in her love. Her heart is pounding and she says that she will throw away the honeypot of love she had until now at the temple itself. Devadasi is a symbol of exploited female kindness. Devadasi has the courage to say out loud that she does not want those who do not want her. The heroine here is Kannan's Radha, who has to bear the burning conflicts and responsibilities of life while adapting to the harsh realities of life. The heat of life is burning her. The heat of her longing has affected her tears, her heartbeat, and her songs. She does not get a chance to feel the warmth of love. She is burning in the fire of life's trials. Radha says that it is easy to say that it is fate and to endure, but it is difficult to feel the pain of indifference. The pot contains boiling milk that is boiling due to Radha's longing. It has lost its warmth due to Krishna's longing. This poem is the churning of the mind. This is the state of all the gopis who are separated from Krishna. They melt in their pain and mental conflicts. They make mistakes in their household chores. The curd that emerges from the milk that is churned is a symbol of the purification of the mind's emotions. The curd that is churned carefully without mixing with the salt of the river; indicates the effort to suppress emotions. Finally, they reach the extreme and stand in the thought of Krishna. The blue color of the churned curd indicates this.

Here the poetess presents Meera, a devotee of Krishna, who sings alone. In the stormy darkness of pain, where bits of sorrow are falling without stopping; in the midst of the roaring of tragedies, Dhamira is waiting for that dark-skinned man unwaveringly. She is alone at night, riding a black horse with a mane that has been worn out from walking for a long time. She believes that death cannot touch her even in the relentless night rain. This Bhakta Meera's love is selfless and unconditional. Even by sacrificing her life, Bhakta Meera rises to the bliss of life that adorns the virtue of a spirit of dedication

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