

IN THE BAZAARS OF HYDERABAD



Notes

In this poem **Sarojini Naidu** has created a beautiful picture of Hyderabad's lifestyle and its bazaars where people from different backgrounds gather to sell and buy the goods. In this poetic masterpiece, Naidu encapsulates the essence and spirit of the bustling markets of Hyderabad, transporting us to a realm of vivid colors, bustling crowds, and the rhythmic pulse of commerce.

“In the Bazaars of Hyderabad” is not merely a descriptive portrayal of a marketplace; it is a celebration of the dynamic tapestry of life found within its lanes and alleys. Through Naidu's eloquent verses, we are invited to explore the myriad sights, sounds, and aromas that characterise these bustling centers of trade and culture.

As we embark on our journey through Naidu's poetic rendition, we will uncover the layers of meaning woven into each stanza, unraveling the intricate dance of commerce, tradition, and human interaction. From the fragrant spice stalls to the shimmering silk emporiums, every corner of the bazaar pulsates with its own unique energy, beckoning us to immerse ourselves in its enchanting allure.



LEARNING OUTCOMES

After studying this lesson, the learner:

- Describes a market-setting in 20th C India;
- Interpretes English words for Indian concepts;
- Analyses poetry in the form of conversation;
- Explains the tension between modernization and tradition employed in this poem.

In the Bazaars of
Hyderabad**Notes**

- **Ye:** 'You' in archaic English
- **Wares:** things sold by a merchant usually in the street or in a market
- **Tunic:** a loose-fitting shirt that reaches to the waist or knees, and often has no sleeves
- **Panels:** a flat section in the shape of a rectangle that is part of or fits into something larger. (here; the frame of the mirror).

14.1 SECTION I

What do you sell O ye merchants?

Richly your **wares** are displayed.

Turbans of crimson and silver,

Tunics of purple brocade,

Mirrors with **panels** of amber,

Daggers with handles of jade.

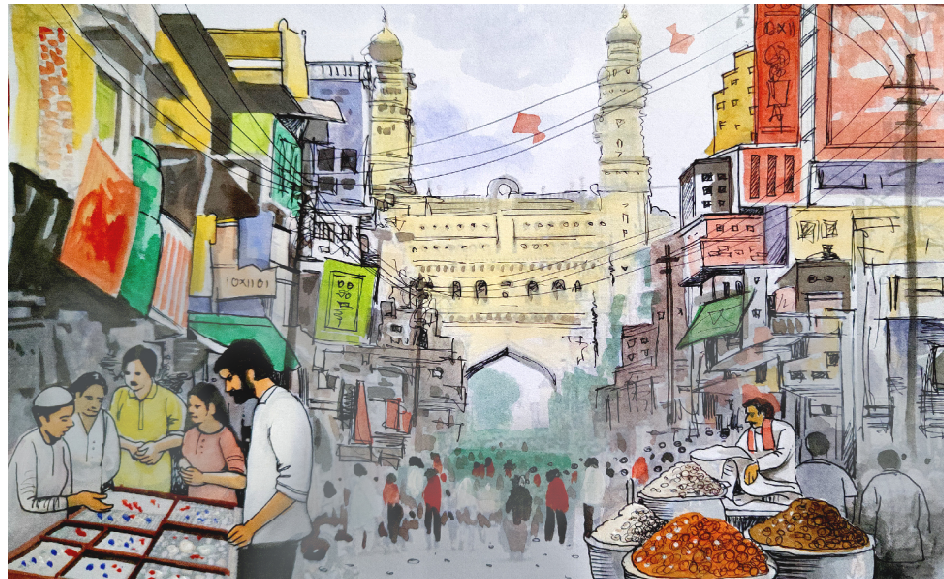


Fig 14.1

LET US UNDERSTAND 14.1

The poem opens with a common and familiar scene – a conversation between a seller and the speaker, a buyer. It is a typical moment found in any bustling Indian market. The buyer approaches the vendors with a simple question: “What are you selling?” Their response paints a vivid picture of the market’s offerings: deep red and silver turbans, rich purple brocade tunics, mirrors adorned with frames made of amber, and daggers with handles carved from jade, a striking green gemstone. The speaker’s inquiry and the vendors’ responses serve as the starting point for the poetic exploration of the bazaar and its diverse offerings. The poet appeals to the reader’s visual sense by displaying rich colours in fabric and design and bright gemstones.



INTEXT QUESTIONS 14.1

1. Where are the merchants? What are they doing?
2. Who addresses the merchants?
3. What do the merchants display? Why does the poet use the words ‘richly displayed’?
4. What kind of cloth is brocade?
5. Explain *Mirrors with panels of amber*.
6. What kind of people are likely to buy *Tunics of purple brocade*, *Mirrors with panels of amber*, *Daggers with handles of jade*?

14.2 SECTION II

What do you weigh, O ye **vendors**?

Saffron and lentil and rice.

What do you grind, O ye maidens?

Sandalwood, henna, and spice.

What do you call, O ye **peddlers**?

Chessmen and ivory dice.



Fig 14.2



Notes

- **Vendors** – a person who sells food or goods on the street
- **Peddler** — a person who goes from house to house to sell small goods

In the Bazaars of
Hyderabad**Notes**

- **Wristlet:** a bracelet or a band encircling the wrist
- **Frail:** delicate

LET US UNDERSTAND 14.2

The dialogue continues as the buyer moves from one vendor to another, fully engaged in observing and exploring the busy marketplace. In this stanza, each encounter with the vendors, maidens, and peddlers further immerses the reader in the vibrant atmosphere of the market. The poet first inquires about what the vendors are weighing for sale, and they reply that they are weighing saffron, lentils, and rice. Next, the speaker turns her attention to the maidens (young girls) and inquires what they are grinding. They reply that they are grinding sandalwood, henna, and an array of spices into a fine powder. Finally, the speaker addresses the peddlers and asks them what they are hawking. In doing so, she underscores the contrast between the ornate and intricate chess pieces and the dice crafted from ivory. This contrast highlights the market's diverse offerings, suggesting that even among everyday items, there are unique and fascinating goods being sold. The peddlers reveal that their trade involves selling chessmen and ivory dice specifically intended for the game of chess and a board game.

**INTEXT QUESTIONS 14.2**

1. How many people does the speaker address in this stanza?
2. Where are the maidens? What do they grind?
3. Who are referred to as vendors in the poem?
4. Why do the maidens grind sandalwood henna and spice?
5. Who are peddlers? How are they different from vendors?
6. What do the wares sold by the peddlers – 'chessmen and ivory dice' – suggest about Indian society?

14.3 SECTION III

What do you make ye goldsmiths?

Wristlet and anklet and ring,

Bells for the feet of blue pigeons

Frail as a dragon-fly's wing,

Girdles of gold for dancers,
Scabbards of gold for the king.

LET US UNDERSTAND 14.3

The speaker continues on her journey through the market, now approaching the goldsmiths to inquire about their craft. She discovers that they are fashioning exquisite ornaments such as wristlets, anklets, and rings. Additionally, they create delicate bells designed to be tied to the feet of blue pigeons. These bells are as light and delicate as the wings of a dragonfly. The goldsmiths also craft waist belts in gold worn by dancers. They also produce golden sheaths or covers for swords which are intended for the king.

With each revelation, the poet appeals not only to the visual sense of the reader but also to the auditory one, as she introduces a medley of sounds from bells and the golden girdles that grace the dancers' waists. She skilfully contrasts the tactile sensation of the sword sheaths with the fragile wings of a dragonfly. Thus the poet engages one sense after another.



INTEXT QUESTIONS 14.3

1. What do the goldsmith make for women?
2. What is a wristlet?
3. What do goldsmiths make for pigeons?
4. What do you think of people who buy gold ornaments for their pets?
5. What do goldsmiths make for the dancers?
6. What do the goldsmiths make for the king?

14.4 SECTION IV

What do you **cry**, O ye fruit men?

Citron, pomegranate, and plum.

What do you play, O musicians?



Notes

- **Girdle:** a waist belt
- **Cry:** call loudly
- **Citron:** a citrus fruit resembling a lemon but larger with little pulp and a very thick rind

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- **Aeons:** an immeasurably long period of time

Cithar, sarangi and drum.

What do you chant, O magicians?

Spells for **aeons** to come.



Fig 14.3

LET US UNDERSTAND 14.4

In this stanza, the speaker asks the fruit sellers what they are selling. They reply they are selling citrons – a citrus fruit resembling a lemon but larger with little pulp and a very thick rind – pomegranates, and plums. She then asks the musicians what musical instruments they are playing. They inform her that they are playing the sitar, the sarangi, and the drum. She asks the magicians what spells they are casting. The magicians reply that they are casting spells that will last for aeons, or an immeasurably or indefinitely long period of time. Sarojini Naidu here creates a contrast. The magicians have spells which will last ‘for aeons to come’, in complete contrast to the fruit on sale, which presumably would soon perish in the heat.

The poet appeals to the sense of taste by introducing fruit sellers offering citron, pomegranate, and plum. The poet then appeals to the reader’s auditory sense as musicians start to play the sitar, sarangi, and drums. The poet, then, guides the reader

into a surreal realm, introducing magicians who chant incantations and cast spells. This progression of sensory experiences and magical elements weaves a captivating narrative throughout the poem.



INTEXT QUESTIONS 14.4

1. The poet says, "What do you cry, O ye Fruit merchants." Why does the Poet say cry when she refers to the fruit men?
2. What are the fruit merchants selling?
3. What are the instruments played by the musicians in the bazaars of Hyderabad?
4. What does *Spells for aeons to come* mean?
5. Which of the following musical instruments is a *sarangi*?

(i)



(ii)



(iii)



(iv)



- a) Option (i)
 - b) Option (ii)
 - c) Option (iii)
 - d) Option (iv)
6. Name the instrument.



Notes

In the Bazaars of
Hyderabad**Notes**

- **Tassels:** a bunch of short threads or ropes held together at one end, used as a hanging decoration on hats, curtains, furniture
- **Azure:** the blue colour of the clear sky.
- **Chaplets:** (here) a string of flowers
- **New-garnered:** (flowers) that have been gathered recently; fresh flowers

14.5 SECTION V

What do you weave, O ye flower-girls

With **tassels** of **azure** and red?

Crowns for the brow of a bridegroom,

Chaplets to garland his bed.

Sheets of white blossoms **new-garnered**

To perfume the sleep of the dead.



Fig 14.4

LET US UNDERSTAND 14.5

In the final stanza of the poem, the poet paints a vivid picture of a marketplace filled with a burst of colour and fragrance. Flower girls are busy weaving together deep blue and red tassels, creating decorations for the bridegroom's headgear, crowns for the

bridegroom's forehead, and garlands to adorn both the bridegroom and the bride on their wedding day. These flowers will also be used to make fragrant sheets for the newlyweds' bed on their wedding night. They are also preparing white flower sheets for use on a grave, symbolising a gesture of respect and remembrance for the deceased.

Sarojini Naidu beautifully represents an Indian market in her poem, offering readers a glimpse into the rich tapestry of Indian heritage. This poem also serves as a statement of protest against European products and a celebration of India's own indigenous goods. It emphasises the cultural and historical significance of local craftsmanship and traditions.



Notes



INTEXT QUESTIONS 14.5

1. What colour tassels are the flower girls weaving?
2. What do the flower girls weave for the bride groom?
3. What is meant by tassels of azure and red?
4. What is the wedding hair thing called?
5. What is the meaning of tassels?
 - i) Fight
 - ii) Coloured
 - iii) a tuft of loosely hanging threads or cords knotted at one end
 - iv) conflicting situation
6. What two contrasting (happy and sad) occasions are referred to in stanza 5?

APPRECIATION

Lyric poem

Modern lyric poetry is a structured form of verse that expresses personal emotions or feelings, narrated in the first person.

“In the Bazaars of Hyderabad” is indeed a lyric poem. It celebrates the life depicted in the bazaars of Hyderabad, the occupation of the common folk, their joys and sorrows of everyday life.

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Notes**Dialogue Poem**

The poem is in the form of dialogue. The poet asks questions to the merchants, and they answer in response. Through this technique Naidu makes the picture of the bazaar visible to the readers.

Rhyme scheme

The poem contains five stanzas of six lines each.

Each stanza follows an alternating rhyme where the second, fourth and sixth lines are rhyming. So, the general scheme is ABCBDB.

Yet, in the first and fourth stanza, the third and fifth lines are also rhyming. So there is a variation in the rhyming scheme in these two stanzas: ABCBCB.

**DO YOU KNOW**

- Sarojini Naidu was born in Hyderabad on 13 February 1879.
- Naidu was a celebrated poet, playwright and Indian independence activist.
- She is known as the ‘Nightingale of India’.
- She was the first woman to become the President of the Indian National Congress.
- Naidu was the first woman to become Governor of Uttar Pradesh.
- In 1914, she was elected a fellow of the Royal Society of Literature.
- Some of her poetry collections are *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Sceptred Flute* (1928) and *The Feather of the Dawn* (1961).

LET’S LEARN**GRAMMAR****Active Voice and Passive Voice (Interrogative Sentences)**

In lesson 12, we learnt about Active and Passive voice and some rules to convert them for statement sentences. In this lesson we will proceed with the interchanging of Active

*Notes*

and Passive voice in interrogative sentences.

I. Yes/No Questions

The easiest way to change the voice of such an interrogative sentence is by changing it into Assertive first and then into Interrogative.

Let's take the sentence: Has he done his work?

Turn it into assertive sentence: He has done his work.

Then, the passive assertive would be: His work has been done by him.

Now, make it an interrogative sentence: Has his work been done by him?

In active voice, the basic structure would be:

[Auxiliary Verb + Subject + Main Verb + Object?]

- Example:**
- Did she bake the cake?
 - Can they complete the project?

In passive voice, the basic structure would be:

[Auxiliary Verb + Object + Main Verb (in passive form) + Subject?]

- Example:**
- Was the cake baked by her?
 - Can the project be completed by them?

Be mindful of maintaining proper word order when transforming questions into passive voice. Also, pay attention to verb forms, ensuring they are correctly adjusted for voice changes.

II. Wh-Questions

In active voice, the wh-word usually serves as the subject. The basic structure would be:

[Wh-Word + Auxiliary Verb + Main Verb + Rest of the Sentence?]

- Example:**
- What is he baking?
 - Where is she hosting the party?
 - Who taught you English?

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In passive voice, the wh-word becomes the subject, and the original subject (doer) follows the main verb. The basic structure would be:

**[Wh-Word + Auxiliary Verb + Main Verb (in passive form)
+ Rest of the Sentence?]**

- Example:**
- a) What is being baked by him
 - b) Where is the party being hosted by her?
 - c) By whom were you taught English?

The wh-word maintains its position as the focal point in both active and passive constructions.

Ensure proper word order and maintain the wh-word as the subject in passive constructions. Watch for changes in verb forms during voice transformation.

**INTEXT QUESTIONS 14.6**

1. Change the following active voice interrogative sentences into passive voice:
 - i. Who completed the project?
 - ii. When will they announce the winners?
 - iii. How did she solve the problem?
 - iv. Why did you break the vase?
 - v. Where can we find the keys?
2. Rewrite the following passive voice interrogative sentences into active voice:
 - i. Was the cake baked by Sarah?
 - ii. Is the book being read by anyone?
 - iii. Has the car been repaired by the mechanic?
 - iv. Were the tickets purchased by the group?
 - v. Will the letter be delivered by the postman?

3. Change the voice of the following interrogative sentences:
- i. Were the cookies eaten by the children?
 - ii. Who painted this beautiful portrait?
 - iii. Is the report being reviewed by the supervisor?
 - iv. Why was the concert canceled by the organizers?
 - v. Has the homework been completed by the students?



Notes

LITERARY DEVICES

Assonance

The repetition of vowel sounds within words or phrases creates internal rhymes and adds to the musicality of the poem (see Lesson 13). For example,

“Crowns for the brow of a bridegroom,”

Repetition

Poets often repeat words, phrases, or lines to create a musical effect, to emphasize a point, to draw attention to a point, or to lend unity to a piece. This is called repetition. For example:

“What do you sell, o ye merchants?

What do you weigh, o ye vendors?”

Imagery

Imagery is a literary or poetic device wherein the poet uses words or phrases that appeal to any of the senses or any combination of senses to create “mental images” for the reader. It helps the reader to visualize more realistically the author’s writings. (see Lesson 6)

The most commonly used is **visual imagery** that uses qualities of how something looks visually through a description of shape, colour, light, or pattern. Sarojini Naidu has used imagery that appeals to all the senses. (see Lesson 11)



INTEXT QUESTIONS 14.7

1. Is there any simile used in the poem?

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2. Find out the symbolism used in this poem.
3. Complete the table given below listing the imagery used in the poem.

Sight	Sound	Smell	Taste	Touch
turbans of crimson and silver		fragrance of sandalwood, henna and spice		

LET’S DO

Alliteration is the repetition of the first letter (generally a consonant) or first sound of several words, marking the stressed syllables in a line of poetry, as we have seen in previous lessons.

Sarojini naidu uses alliteration as a poetic device to increase the musical effect and rhythm of poetry in “the Bazaars of Hyderabad”.

Example: “Girdles of gold for the dancers.”

Find other examples of alliteration from this poem.

LET’S TALK

1. Discuss how Naidu navigates the tension between modernisation and tradition in this poem. Does she present one as superior to the other?
2. Discuss how the bazaars in the poem symbolises a sense of national pride and cultural identity.
3. Explore how the poem celebrates the diverse cultural elements present in the bazaars of Hyderabad and how they contribute to a sense of unity among the people.



WHAT HAVE YOU LEARNT

- Naidu expresses her admiration for the vibrant and bustling bazaars of Hyderabad, a city in India known for its rich culture and heritage.

- Naidu captures the essence of these markets and the diversity of people who frequent them, celebrating the bustling energy and lively atmosphere.
- She portrays a harmonious coexistence of various religious and cultural communities, emphasizing the unity amidst diversity.



TERMINAL QUESTIONS

1. How does the poet highlight the occupation of the simple people in India?
2. When you happen to visit the bazaars of Hyderabad what things from the poem come to your mind?



ANSWERS TO INTEXT QUESTIONS

14.1

1. The merchants are in the bazaar in Hyderabad.
They are selling their goods that they have displayed in a very attractive manner.
2. The poet, who finds the display very attractive addresses the merchants.
3. The merchants display turbans that are crimson and silver, loose-fitting shirts made of purple brocade, mirrors framed in yellow amber and daggers that have handles made of jade, a green coloured stone.
The poet uses the words ‘richly displayed’ as all these items are brightly coloured, expensive and lavishly exhibited.
4. Brocade is a patterned fabric specifically made for ornamental outfits. It is a rich silk fabric with raised patterns in gold and silver. These rich designs are not embroidered on the fabric but woven into it.
5. The mirrors sold in the market are framed with a yellow coloured stone called amber.
6. The rich people and nobles from the court of the Nizam of Hyderabad will buy these costly items.



Notes

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Hyderabad

*Notes***14.2**

1. The poet addresses vendors, young maidens and peddlers.
2. The maidens are in the bazaar.
They are grinding sandalwood, henna and spices for sale.
3. The vendors weigh saffron, lentil and rice.
4. The maidens grind sandalwood henna and spice to make its fine powder.
They maybe grinding henna and sandalwood probably because there is some auspicious ceremony or festival.
5. A peddler is a person who sells from door to door or in the street, calling out to draw attention to his goods. to sell their goods.

Peddlers usually do not have a stall, so they will go from place to place selling their goods. On the other hand, a vendor is someone who sells goods from his own stall.

6. Individual answer (society that had money; able to afford luxuries; enjoy beautiful products; had leisure time for pursuits like chess)

14.3

1. wristlets and anklets and rings
2. A wristlet is a bracelet encircling the wrist.
3. delicate bells for the feet of blue pigeons
4. Individual answer
5. gold Girdles or belts
6. gold scabbards or sheaths to cover the sword

14.4

1. The poet used the term cry because the fruit men were calling in a loud voice.
2. The musical instruments being played by the musicians in the bazaars of Hyderabad are the sitar, sarangi and drum.
3. “Spells for aeons to come” means that the magicians are chanting magical spells that will last for a long period of time.

4. Aeons means an immeasurably long period of time.
5. (d) Option (iv)
6. Sitar

14.5

1. azure and red.
2. Crowns for the brow and chaplets to garland his bed
3. refer to tassels that are blue and red in color
4. referred to is a “crown” for the bridegroom
5. (iii) a tuft of loosely hanging threads or cords knotted at one end.
6. The flower girls were making crowns and garlands for the marriage ceremony. Chaplets were made to decorate the bed of the bridegroom. The flower girls were also making a sheet of white flowers to cover the dead bodies. These are some of the happy and sad occasions for which the flower girls are weaving flowers.

14.6

1.
 - i) By whom was the project completed?
 - ii) When will the winners be announced by them?
 - iii) How was the problem solved by her?
 - iv) Why was the vase broken by you?
2.
 - i) Did Sarah bake the cake?
 - ii) Is anyone reading the book?
 - iii) Did the mechanic repair the car?
 - iv) Did the group purchase the tickets?
 - v) Will the postman deliver the letter?
3.
 - i) The children ate the cookies.
 - ii) Who painted this beautiful portrait?
 - iii) The supervisor is reviewing the report.
 - iv) The organizers canceled the concert.



Notes

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Notes

v) The students have completed the homework.

14.7

1. “Bells for the feet of blue pigeons,
Frail as a dragon - fly’s wing.”
2. “Crowns for the brow of a bridegroom” symbolise celebration and festivity.
“Scabbards of gold for the kings” symbolise power and authority.
“Sheets of white blossoms” symbolise purity and mourning.

Sight	Sound	Smell	Taste	Touch
turbans of crimson and silver	<ul style="list-style-type: none"> ● Sitar, Sarangi and drum ● Spells for the eons to come 	Fragrance of sandalwood, henna and spice	Citron, pomegranate and plum	<ul style="list-style-type: none"> ● Wristlet and anklet and ring ● Girdles of gold for the dancers, Scabbards of gold for the kings