

A STUDY OF SELECT KASHMIRI POETS IN THE LIGHT OF ROMANTIC THOUGHT



A

SUMMARY

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Summary

Nature suggested various things to the Romantics. As proposed it was as often as possible showed as itself a masterpiece, created by an impeccable inventive capacity, in important language. While particular perspectives as for nature vacillated stunningly nature as a recovering force, nature as a wellspring of subject and picture, nature as a safe house from the fake creates of human advance; including counterfeit language the general points of view agreed nature the status of a normally united aggregate. It was viewed as normal, rather than, as in the coherent or practical view, as a game plan of mechanical laws, for Romanticism ousted the pragmatist point of view of the universe as a machine for instance the deistic picture of a clock with the straightforward of a characteristic picture, a living tree or mankind itself. Meanwhile, Romantics gave more conspicuous thought both to depicting ordinary ponders definitely and to getting erotic subtlety and this is as legitimate for Romantic scene painting as of Romantic nature verse. Exactness of observation, nevertheless, was not searched for its own specific reason. Romantic nature poetry is fundamentally poetry of reflection.

To talk definitively, Romanticism is the summit of poet's lifted up innovative vitality. It might well be called eager generosity. It is simply the poetry in segregation wherein the picture of the poet is particularly enunciated. It furthermore gathers adaptability from convention and impediment. It is the direct opposite of customary sort of verse which sustains reinforces and waters the interests rather than getting to be them rare. Regardless, verse is not rationale in that limit. It is not camouflage of feelings yet their release. So the unconstrained surge of extreme feeling exemplifies all what we mean by verse.

The vulnerable heart of the poet gets and moreover emanates images. This trade of energetic images obliges the craftsman for self-

explanation hence this outside verbalization of most profound assessments energized by satisfaction or trouble, individual clearly, goes about as the trademark wash down for the writer. In this mental develop 'Love' comes supportive to the artist and he intentionally or accidentally examines it according to his estimations.

Along these lines, it takes after from it that in Romanticism rever is not only the subject yet moreover the medium in which the Romanticist dumps his heart. The Sanskrit Rhetoricians are in this way right in communicating that love is the Lord of suppositions. The English critics have unequivocally grasped this view. Whatever on the planet has any worth is a declaration of adoration. Love once in a while talks. Love talking musically is verse. Love is awesome, not the smallest piece foul. It enlightens, it does not degenerate; from this time forward sublimity is moreover a component of Romanticism. Greatness of shape, thought or deed enraptured love; naturally it streams towards Beauty. It may be named as elegant intrigue also. Along these lines, Romanticism may for the most part be portrayed as the classy enthusiasm of Beauty imparted through sublimity of thought and love.

The life of the imaginative capacity has two shafts, the honest to goodness and the ideal and verse is in endless influencing between these posts. A Romanticist in this issue sticks his certainty on the authentic through the medium of persistent emotions. He is not either bound by astuteness or moral quality. He reveals in his own specific universe of innovative vitality on the Canvas of which Beauty is uncovered to him in the pivoting shades of warmth and sublimity. He recognizes Beauty and also makes it with routinely engaging vitality. He is always charmed of it yet never tired of it. Romantic verse of the world is an understandable assertion to it.

Kashmir would never stand to be a special case to this evergreen truth about human instinct. Here the Nature being in perfect transcendence constantly, romance can be felt noticeable all around even. The virgin shine of the snow on the elevated pinnacles, the powerful redness of the pre-winter organic product, the brilliant froth of the consistently singing creeks are in itself the most energizing articles to create love in the human personality. This plentiful Nature has additionally been in charge of weaving romances around numerous spots. The magnificence of nature has been joined to the excellence of psyche. In this the throbs of Nature and throbs of heart beat in Unison. The reaction of Nature to the call of affection is not just bottomless yet additionally self-remunerating here.

People were ignorant in Europe that romantic belief and insurgency had just come to a place secured by mountains and evergreen forests (Peer Panjal Range), who speak a different language in comparison to Europeans. They had effectively battling for their individual opportunity and their own exceptional personality. The dialect they had have been talking, is Kashmiri. In the prior circumstances from Lal Ded to Nund Reshi the two spiritualist poets of the locale, they proliferated in their poetry a few components like considerations of supernatural quality and religious domains. They expounded on the most proficient method to lecture message of God in a better way. The custom of composing this sort of verse until arrived at an end when Habba Khatoon changed this example to the romantic. She was the main poetess of Kashmir who composed on the romantic enthusiasm. The Vaakhs and Shruks of the previous poets at the same time gave us the possibility of well known fact however Habba Khatoon changed the example to 'Vatsun' in which she composed every one of her sufferings by her in-laws and the partition from her husband when he was caught by the Mughal Emperor Akbar.

Following two centuries from Habba Khatoon, there was another writer Mahmud Gami who likewise composed romantic Mathnavis (long narrative poetry) and furthermore he was known as the father of Kashmiri ghazal. Rasool Mir was the more youthful contemporary of Mahmud Gami composed replicated the old custom of composing ghazals yet he gave them an alternate shape. He composed ghazals in the acclaim of his darling to extol her excellence and other nearby things. Finally Mahjoor the National poet of Kashmir gave the ghazal an alternate shape. From the earliest starting point he composed ghazals to impersonate his old bosses however the conditions are not great to duplicate their forerunners. He turned aside and started to expound on patriotism to change the brilliance of Kashmir. Be that as it may, in short when I need to think back there is a considerable measure of literature which explains it much better.

The diamonds of this insurgency in Kashmiri literature incorporate Habba Khatoon, Mahmud Gami, Rasool Mir, Ghulam Ahmad Mahjoor and so forth while Lal Ded was the first and incomparable type of the spiritualist involvement in Kashmiri poetry, the most conventional drive of affection and melody, profound established in folk literature, again originated from a lady—after two centuries – in the beguiling individual of a poetess queen, Habba Khatoon. She and her successor, Arnimaal, were the antecedents of the Romantic Movement in Kashmiri verse. Their songs, remarkable for melody and spontaneity, communicated the profound wanting of the heart and the spirit—a reviving takeoff from the established style of their forerunners.

Habba Khatoon was a gifted child and learnt the Quran and Persian works of art. Her fame spread yet her father, frightened by it, had she offered to a farmer who lived in the close-by village, Lethpora. The talented young lady burst into melody which her ignorant spouse did not

appreciate. He and his parents discovered Zooni no great as some assistance in cultivating. What had a housewife to do with vaporous song? — They would taunt her. Out of the consistent clash of her initial wedded life was conceived that nostalgic and despairing strain in her songs that came to be trademark of her poetry, as well as of all the poetry of this period. Her verses which were a long ways from the spiritualist verse of Lal Ded—bore the incomparable stamp of unconstrained bird-song. Her songs spilled beyond the village limits and reached the capital city of Srinagar.

Lol-lyric is the normal verse frame that was promoted by Habba Khatoon. A passion-laden complex of affection and longing, pining for what is not achieved in the way of adoration, Lol is a Kashmiri word, hard to interpret. Lol is a short, melodious lyric, expressing a single complete mood.

Other poet Mahmud Gami (1765) survived the Sikh period of Kashmir, and died in 1855 A.D. nine years after the Treaty of Amritsar, which introduced Dogra rule in Kashmir. He emerges among the poets of his day by the way that the majority of his yield was in the Kashmiri language. Amid his long life, he ended up popular for his narrative, romantic poems ‘Laila Majnun’, ‘Yousuf Zulaikha’, ‘Shirin Khusrao’, ‘Sheikh Sanan’, ‘Sheikh Mansoor’, ‘Pahalnama’ and ‘Yakhayat’. He additionally versified in Kashmiri the histories of ‘Mahmud Ghajni’ and ‘Haroon Rashid’. He likewise composed over a hundred poems and ghazals. Some of these lyrics are perfect bits of musicality and delicate feelings. His contemporaries called Mahmud Gami ‘mard-I-ustad’, and he was agreed a similar position in Kashmiri which is given to Nizami in Persian. He is known as the Nizami of Kashmir, a title given him, maybe on account of his self-stated claim of holding a similar position in Kashmiri literature.

The ghazal was Mahmud Gami's strong point his verses managed 'Sufiana' (Sufi) and love subjects, the last prevailing. The love verses of Mahmud Gami were reminiscent of the passionate yearning contained in the verses of Habba Khatoon and Arnimaal. Mahmud Gami described in Kashmiri the notable and conventional Persian epic themes.

The nineteenth century poet who imparts to Mahmud Gami the respect of being the father of Kashmiri ghazal is Rasool Mir. Like Gami and Habba Khatoon, Rasool Mir additionally sang of natural delights and distresses, the love that captivated the regular people and inspired their uneventful lives. He likewise wrote some mystical verse.

Rasool Mir is associated with advancement in the style of love songs, in the Lol lyrics of Habba Khatoon, Mahmud Gami and others; the love plaint is tended to by a woman, ordinarily to a young lady companion. Rasool Mir turned around this pattern, in offering articulation to the lover's side—he portrays the preferences of the beloved which clarify why the lover looks woebegone. Obtaining openly from the Persian and Sanskrit dialects—the smooth illustrations—Rasool Mir's poems exploited to the full the musical capability of the Kashmiri language, and delivered ghazals, exceptional for their sweetness of lingual authority. No big surprise then that Rasool Mir turned into the most loved of artists.

The 'kalaam' (poetic work) of Rasool Mir is restricted to sixty seven poems, yet he has just turned into a fundamental piece of the Kashmiri oral tradition. One is not astounded by his prominence, since his lingual authority is near regular discourse. There is additionally extraordinary craftsmanship in his decision of sound and sense. With the development of Ghulam Ahmad Mahjoor as a poet of wide and well known interest in the mid twenties of the century, Kashmiri literature entered a time of imaginative, poetic revival. At the point when Mahjoor

died, Kashmir lost the best poet of the century, one whose poetry had enlivened ages of men and women for the best piece of four decades.

Mahjoor resolved to write in his own native language, Mahjoor utilized the simple diction of the society. Among women poets of Kashmir, he regarded and imitated Habba Khatoon, and in 1926, he demonstrated a modeled a poem (that became instantly popular) after her commended song “Pooshi mati jaanano”. His poem “The Flower of Nishat Garden” wound up mainstream all through the Valley. At the point when perceived by Rabindranath Tagore, the Kashmiri minstrel’s distinction spread beyond the Vale of Kashmir. He rose up out of the ‘Gul Bulbul’ (flower and the bird) stage to take a dynamic enthusiasm for social and political issues. His poetry progressively embodied the struggle of Kashmiris for self-government. The Kashmir was profound smashed with the despondency that accompanied hundreds of years old destitution and mismanagement. Among the writers of the ‘New Kashmir’ Mahjoor positioned as the best in the love for his country.

Abdul Ahad Azad (1903-1948), who was a junior contemporary of Mahjoor, and was affected by Mahjoor and by the energetic Kashmiri ghazals of Rasool Mir and Mahmud Gami, advancing himself from the phase of singing commendations of the tresses and mole of the beloved.

After Lal Ded, Mahjoor was the first poet who got the consideration of non-Kashmiri authors, for example, Rabindranath Tagore, Devendra Satyarathi and Balraj Sahni. Kashmiri writing was out of the blue being seen in non-Kashmiri artistic circles and talked about in Indian abstract periodicals. The acknowledgment of Mahjoor from non-Kashmiris had some positive mental impacts on the Kashmiri perusing open and on the modest number of Kashmiris who were writing in their up to this point dismissed local language.

It is hard to evaluate Mahjoor's commitment, for it is complex—topical, expressive and psychological. He is without a doubt one of the architects of artistic innovation in Kashmiri; he explored different avenues regarding new topics and systems, mixing these with the procedures of prior mainstream artists, for example, Habba Khatoon. In re-making the myths and legends of his local land, Mahjoor indicated extraordinary expertise. In the meantime, he could secularize Kashmiri verse. His ghazals gave inconspicuous patriotism and nationalism, mixed with luring romanticism. Normal Kashmiris—Hindu and Muslims, men and women—cherished it. In any case, instructed Kashmiris watched him with pessimism, for their scholarly fulfillment motivation still kept on originating from Urdu, English, and for some Hindi. What Mahjoor gave in beautiful frame and substance was required and he gave it in wealth. The period of innovation had come, and Mahjoor quickly acknowledged it.

With uncommon special cases where the artist takes after the content entirely as per the Muslim history, the greater part of legends are romantic as in every one exemplifies the life and experience of some saint of Chivalry or has a place in issue and frame, to the period of knighthood. Likewise everyone has a tinge of invented account of which the scene and occurrences are exceptionally remote from the common life and frequently woven into wanton distortion and beautiful deception, the perceived elements of romantic both in stories and in aesthetic poetry.

The impact of Persian frequently sneaks in seriously in subjective states of mind that sublimate into romantic flashes first under a hidden and symbolic arousing quality and later into superb discharges. Habba Khatoon, Arnimaal, Mahmud Gami, Rasool Mir and Mahjoor individually remain as points of reference in the romantic verse of sixteenth, eighteenth, nineteenth and twentieth century's. To them

everything in the romantic condition of Kashmir especially blossom, meadow glen, happy and even a thorn seemed both puzzling and alleviating or more all in blissful correspondence with the artists sub-cognizant. This convention was conveyed assist by Wahab in ghazals and by Haqani, Haji Miskeen, Hairat and Lassa Khan in their 'Bazmia' (love), mathnavi, yet the field of the initial three was sufficiently tremendous to be constrained to unadulterated romanticism. Actually, the productive inheritance of mathnavi writing amid the nineteenth and mid twentieth century is sufficiently potential to supply super models of style and topic for quite a while to come. *Gulrez, Gulnoor Rana-Zeba, Sherin-Khusroo, Wamiq Azra, Gul-e-Bakawali, Mumtaz-e-Benazir*, despite the fact that exclusive Kashmiri renditions of remote romantic works, do come upto the standard with respect to word usage, plot and contribute the style. With respect to romantic songs and ghazals amid the last and the present hundreds of years, it will require an entire talk to cover the subject. Despite the fact that no vital romance in mathnavi shape has showed up after 1947, Rahi, Kamil, Nawaz, Rasa Javidani, Firaq and Azim have enhanced Kashmiri with the finest costs in unadulterated romanticism, in various non-mathnavi poems. This gathering has unwittingly given a prompt the budding poets in modern romanticism.

Verses initially implied something relating to lyre i.e. to be sung: later it came to mean a poem separated into stanzas or strophes, and straightforwardly communicating the writer's musings or assumptions. In Kashmiri we have 'Lol-verses' an expression begat by Prof. J. L. Kaul, 'Lol' inferring an untranslatable complex of affection, aching and pulling at the heart. This shape has a long history and convention in Kashmir. Habba Khatoon started its frame Vatsun in which every three line stanza is trailed by a hold back. At the appointed time all tunes, for example, 'Chakri', 'Rouf' and 'Lila' songs received Vatsun as its shape.

In traditional verses, for example, those of Habba Khatoon and Arnimaal there were couple of suggestions and less decorations; they had explicitness, straightforwardness and a delicate impact of feeling; though the later impersonations are increasingly modern. The prior verses are accused of the power of feeling that frequently focuses on the longing for the darling that may look like any individual from Yousuf Shah Chak the ousted and deposed admirer of Habba Khatoon the Biblical Yousuf the perfect of magnificence in all oriental lore.

Kashmir has constantly interested lords, champions, admirers of nature, and holy people and spiritualists seekers of knowledge or above all, men skilled with innovative creative energy. Its excellence and secret is without a moment's delay its quality and shortcoming and the wellspring of its triumph and disaster. It has roused alike raiders, who looted it over and over; and poets and men of creative energy who loved it as the heaven on earth. As far back as it rose as a new vale from the waters of a lake which was dry up, it has seen calamitous good and bad times in its history. This is genuinely outstanding in incredible detail yet what has rarely been acknowledged is that Kashmir filled in as a strong wellspring of motivation for a most energetic literary renaissance of England—the Romantic development of the nineteenth century.

Aside from a concise presentation of English Romanticism and Kashmiri Romanticism I arrived at the conclusion that there is no distinction between them. Verse is the internal creative energy of a writer whether in English or some other language of the world. The present investigation involves various aspects, each touching upon one or the other outstanding part of the subject.

The earlier Kashmiri poems, 'Vakhs and 'Shruks, had a place basically with an oral tradition and were fundamentally instructional and spiritual in character. The Vakhs' and 'Shruks' made by

the pioneers out of Kashmiri poetry Lal Ded and Sheik-ul-Alam, are without a doubt statures of a long going poetic legacy. The prosody of the ‘Vakhs’ and ‘Shruks’ is from multiple points of view not quite the same as that of Sanskrit wherein each hemi join has level with number of feet; though every hemi fasten of ‘Vakh’ and a ‘Shruk’ for the most part comprises of four focused syllables. It appears that in these prosodic varieties metrical examples were conceded by deviation from the standards, if there had been any. Because of it, the most innovative and creative articulations appeared through the variegated sound impacts that we find in these ‘Vakhs’ and ‘Shruks’.

With the spread of Islam in Kashmir, the Persian language turned into the most widely used language of the Valley like different regions and social cultures. In that capacity, Persian verse got presented in Kashmir, though the class of ‘Mathnavi’ and ‘Ghazal’ created as unmistakable poetic forms in Kashmiri at the later stage. With the development of poets like Mir Syed Abdullah Baihaqi, Fakhir, Mahmud Gami, Rasool Mir, Maqbool Shah Persian prosody picked up prominence as these poets utilized the Persian meters in their ‘Ghazals’ and ‘Mathnavis’ while holding fast to the old Kashmiri people subjective meters in their ‘Vatsans’ for being utilized by some customary poets as their fundamental type of lovely articulation. Habba Khatoon, Arnimaal, Mahjoor and others wrote in a lucid Kashmiri dialect and gave it a new shape of their poems like vatsun and ghazal.

Doubtlessly Mahmud Gami, Rasool Mir and different masters of the language acquired the art of Persian prosody and took care for some of its meters well; however the reality remains that they needed to experience the unavoidable impedance of the phonological highlights of the Kashmiri language amid their inventive procedure. Despite these evident realities, it ought to be borne as a primary concern that Kashmiri

poets all around embraced Persian prosody as it helped their lovely articulation in being more cadenced, thorough, different and dynamic.

Amid the second half of the twentieth century some thorough and extensive discussions were made on the prosody of the Kashmiri language and amid the most recent ten years some great books regarding the matter have been distributed by famous researchers of the Kashmiri language. Amin Kamil the poet, commentator and specialist was maybe the principal Kashmiri researcher who started this procedure of discussion. He checked the Ghazals of Rasool Mir and Mahjoor and attested that they could not entirely adhere to the Persian prosody in their Ghazals as the obstruction of the phonological character of local dialect was unavoidable.

Habba Khatoon stays one of the establishing literateurs of the Kashmiri language who, with her graceful outpourings, offered ascend to a remarkable style in the Kashmiri verse. Her verse is portrayed by a lingual authority established in local soil, profound tenderness giving real articulation to woman's travails and the lyricism that keeps on staying unmatched in Kashmiri writing. The power of her verse and the bent of her expression have been hypnotizing the Kashmiri society throughout recent centuries. Her own disaster of love and irritation from her affection loans a moving anxiety to her verse. As much as her verse has molded and overwhelmed the Kashmiri mind, to such an extent as her individual remained covered in mystery and myths. Indeed, even the issues of both her introduction to the world and passing are additionally not settled yet and there are numerous renditions of where was she born, where did she pass on really and where was she buried at last.

Such contentions are all inclusive about all the authentic identities over the world. Nonetheless, what they desert is a withstanding impact by method for their imaginative yield which shapes the social and scholarly

identity of a group and advances the aggregate human comprehension of issues of which there are no definitive answers.

The rich inheritance of expressive yield, the Kashmiri virtuoso in course of time created the account whether romantic or epic and periodic sarcastic verse. One of the best writers of the mid nineteenth century was Mahmud Gami. While he now and again delivered verses of awesome magnificence, his most prominent commitment lay in his adjustment of stories of Islamic and Persian conventions, as 'Shirin Khusrao' and 'Yousuf Zulaikha', 'Laila Majnoon' and others. These effectively build up his claim as the best narrative poet in Kashmiri.

Mahmud Gami composed free interpretation of Persian Mathnavis. He unreservedly interpreted in vernacular verse the well known 'Shirin Khusrao' of Jami took after by Yousuf Zulaikha from the same author. Mahmud Gami was a profoundly learned man and an exceptional beautiful virtuoso who turned into the sole representative of his period. It was Mahmud Gami who detected the beat of his chance in which the people were reeling under the obscurity of political oppression. Mahmud Gami understood that individuals required some sort of amusement and delight; consequently he attempted the errand of free interpretation of Persian love epics. He consolidated mystic idea with earthly love and delivered a wonderful mix of the two.

Contemporary Kashmiri poetry is certainly began not long after the adjustment in social cognizance in 1931. The freedom struggle created a significant upheaval and in the long run a new and completely better approach for showed up in the innovative personalities of our poets. The truth of the matter is indisputable that Mahjoor had begun composing verse in 1918, yet his prior verse was not unique in relation to the threadbare wistful verse which was basically womanly both regarding articulation and passionate bemoaning of love that had a long convention

spread more than a few centuries. The majority of the lyrics created by Mahjoor in the initial ten years of his idyllic vocation bargain overwhelmingly with the despondence and frigidity condition of feelings which had been regular to all our ‘Sufi’ and romanticists. The tunes of this nature incorporated into the collected works of Mahjoor’s influence on us to believe that if Mahjoor had kept writing in a similar mode, it would have been adequate to say in regards to him that his verse was only a resound of Habba Khatoon, Maqbool Shah Kralawari, Rasool Mir, Wahab Parrey and numerous different well known poets. Be that as it may, Mahjoor was sufficiently smart to comprehend significance of being out of the groove and accordingly he blended his verse promptly with the political and social states of his opportunity. The intense notion for opportunity made such a tumult in Mahjoor’s psyche and it discovered unconstrained articulation in his numerous verses.

Mahjoor won prompt fame and he felt supported. He, from one perspective, considered truly on the political states of Kashmir, he began reevaluating different subtleties of Kashmiri verse on alternate; as a culmination his verse had a tendency to accept emblematic shading. Till then he used to compose intense progressive and nationalistic verses. At that point he received a backhanded method for articulation to call Kashmir a garden and its people blooms was another sensibility in which the utilization of the names of different wellbeing resorts, aromatic glades, smooth winged animals and thundering waterways was in such a route as proclaimed another cognizance and praiseworthy method for composing.

In the next chapter “Rasool Mir and its Romanticism” after introduction, an attempt had been made that Rasool Mir’s attitude to his milieu, that he must have seen the worst of the prevailing tyranny and exploitation as he belonged to the countryside where the rule seldom

prevailed. On that time he used to write poetry to flourish nature and natural beauty.

In the next chapter “Habba Khatoon’s Tinge of Romantic Vigour” I have explored upon Habba Khatoon’s expression of feelings and longings as it emphasizes romantic love. Her songs are sung by men roving upon rivers, by ladies at their looms and peasants in the fields.

In the next chapter “Mahjoor; Romantic and Revolutionary Poet” I have analyzed the poems of Mahjoor in romantic nature and also his zeal and zest for revolutionary future of Kashmir. It mirrors a lover’s shades and situations of mundane human love

In the next chapter “Mahmud Gami a Voice of Kashmiri Romanticism” an attempt had been made about Mahmud Gami’s generosity, owned where consequently exploited to widen the horizons of Kashmiri poetry. He conveys deep experience of human emotion, sometimes trivial, often early and yet our soul jumps to something higher and something rare, not through any avoidance of any of the demands of the physical existence through their fulfillment. Much of the poems can be read, understood and appreciated simply as the judgment would be justified.

In the concluding chapter I have steered clear of the relevance of the traditional prosody in contemporary genuine poetry and would rather emphasize the fact that rhythm and metre have all along been organic components of poetry and that versification alone cannot make a poem. It is perhaps, a poet’s extraordinary creative personality-endowed with imagination and sensibility representing the intensely individual music of his thought patterns that shapes his art.