

Mahjoor; Romantic and revolutionary poet

The primary goal of the present chapter is to attempt a romantic and revolutionary study of Mahjoor's poetry. The significant topics of Mahjoor's poetry are romantic and enthusiastic in nature and to some surviving reverential as well. The romantic poems address the hidden time of his lovely calling. They are governed by various shades and conditions of ordinary human love. They mirror a lover's excellent wants, slants of aggravation, anguish, sufferings and discouragement imagined out of separation from the cherished one. It is observable to be indicated here that recalling the settled tradition of Kashmiri verse, Mahjoor in a vast segment of his love poems demonstrates the beloved as a male and the lover as a female.

Romanticism is an obviously multi-layered and multi-sided demeanor which is not limited to appeal of youth and excellence. It is conceived of creative energy, without which every beautiful flight would be unimaginable. English romantic writers – Wordsworth, Coleridge, Shelley, Keats and others share this in like manner, the essential and most imperative fixing; creative energy. This internal vision shows itself certainly as a takeoff from the acknowledged translation of outside reality.

Mahjoor's creative ability creates forests and fairylands however as has regularly been stated, he barely makes anything which is new. The winged flights of creative energy to look for another vision or another translation are obscure to him. There is no disobedience to acknowledged standards and the ordinary mentalities. Familiarity with the baffling idea of reality and of the blaze of the inconspicuous which fires the imagination is not particularly in evident in his verse.

In any case, the most critical poem that gives us a clear sign is ‘Yemberzal’ Narcissus, underscoring the dominance of life which advances reflection:

Mahjoor came with me to see the garden
How shall I tell him there’s nothing we share?
For while I am lost observing myself,
He is thrilled by the feast for the eyes. (Raina 1989: 49)

This irregular lyric communicates his failure to pierce the veil mystery that keeps him from including inward vision and significance of thought to his supreme enthusiastic ecstasy and specialized brilliance. As M. Y. Taing says, “he remains a disciple of Habba Khatoon, Rasool Mir and Maqbool Shah Kralaware and does not experience the agony that is the normal dower of all romantic poets.”(Raina 2008: 59) It must be said surprisingly that, without being engaged with consideration of the snared web of human idea, he displays exquisite pictures of nature in every one of its shades with the blooms and all the dower of summer and harvest time in slope and dale with the music of the breeze blowing through the trees. He additionally sings of the magnificence of human connections and yearning, delight and agony.

Mahjoor started composing Kashmiri verse decisively from 1914. He made his presentation as a Kashmiri writer a year later when he made a ghazal in the style of Rasool Mir. (Romantic poet of Kashmir, known as Keats of Kashmir) Encouraged by the great gathering which the lyric got, he wrote in 1927 his commended verse, Poshe-mati-janano (My companion, infuriated after blooms), which likewise wound up prominent overnight. Literary Association of Srinagar in 1935 sorted out an all India Urdu symposium where Mahjoor recounted his ballad “Bage Nishat Ke

Gulo” (Flower of Nishat Garden). This lyric is a perfect work of art in nature verse, built up him as a recognized poet. His period was a grandness time of Kashmiri writing. He additionally kept in touch with some devoted lyrics to which R.N. Tagore got such a great amount of inspired by Mahjoor’s verse and called him “the Wordsworth of Kashmir”. Balraj Sahni says in regards to mahjoor’s songs and poems:

“Are the cherished property of every man, woman and child living between Baramulla and Pansal. If Mahjoor writes a poem today, it will be on the lips of the populace within a fortnight. Children on their way to school, girls thrashing rice, boatmen plying ores, labourers bending in their ceaseless toil, all will be singing it. The beauty of Mahjoor’s poetry ‘lies more in its music and refined sentiment than depth of thought. It has the water colour delicacy of Kashmir landscape.’ (Iqbal and Nirash 1978: 55)

Other than, being extremely melodic and remedy in the system of meter and rhyme. Mahjoor is, maybe, the first to bring into Kashmiri the thoughts of patriotism, human freedom, love of humankind, solidarity of Hindus and Muslims, poise of work, regard for physical work and nature (scenery, birds, flowers and so on.)

Three sorts of poetry were composed all through the mid twentieth century. The first was the mystical custom. The second drew out the uniqueness of the Kashmir personality. The third presented ingenuity in complex conditions and new thoughts, similarly social and political.

We at exhibit way to deal with the fourth time frame, from 1925 to 1947. This is the time of Mahjoor to whom we owe a significant obligation for keeping alive Kashmiri verse at a muddled time when Urdu

and English, presented in the most recent decade of the nineteenth century when Persian had ousted from workplaces and schools and when scholarly creativity was at a low pace. He has a place with the school of Rasool Mir and offers with him the acclaim of being the best artist of our Kashmiri 'geet' (song) and ghazal. He enhanced a great part of the tune to our language, recovered the dialect itself from the old traditions of our mathnavis (long narrative poem) of the most recent century and presented various new topics like My Youth and The Country Lass and some enthusiastic songs.

Wo'lo haa baagwaano naw bahaaruk shaan paidaa kar
"Come, Gardener, let us create the glory of a new spring".
(Raina 1972: 68-69)

The poet who played the recovery of Kashmiri dialect and culture was Ghulam Ahmad Mahjoor. He initially made poetry in Persian and Urdu and after that changed his mind to Kashmiri. He was the first who make Kashmiri verse both respectable and popular; he was additionally the modern poet of Kashmir to draw in the consideration of writers from different parts of India. He presented another method and word usage in Kashmiri and he expanded the topical and elaborate scope of Kashmiri poetry.

Mahjoor utilized three noteworthy styles in his lyrics. At times, the Persianized style is prevailing, as in 'Valo Ha Bagivano'. In any case, despite the fact that the symbolism is that of the traditional gul-o-bulbul, he utilized commonly Kashmiri collocations too. In the closing line he utilizes phonaesthetics adequately.

The ghazal is an exceptional sort of verse comprising of different couplets every one of which is specifically entire and autonomous of

different couplets. The quantity of couplets utilized as a part of it by and large shift from five to fifteen encircled in any Persian quantitative meter. The two lines of the essential couplet called 'matla' rhyme together, and the second line of all the going with couplets rhyme with the opening couplet. At last couplet called 'maqtaoets, by and large, utilize their pseudonyms. Concerning the subject oversaw in the ghazal in the midst of the nineteenth century, it may be said that things related to human love were overpowering. Unmistakable ghazal composers of this period like Mahmud Gami and Rasool Mir used this edge generally as a medium for imparting their feelings of unremarkable love.

In spite of the introduction of sorts and subjects got from Persian, the more settled mystic tradition continued surviving despite in the midst of this period influencing an imperative fortune of mystic to verse. The mystic verse of this period was told by two surges of mystic thought specifically, Tasavuf (Islamic supernatural quality) and Bhakti (the Hindu spiritualist convention). This kind of verse owes its verve and magnificence to craftsmen like Soch Kraal, Shams Fakir, Nyama Saheb, Wahab Khaar and Rahmaan Daar from one point of view, and to authors like Parmanand, Krishnajo Razdan, and Prakash Raam Kurigaami, then again.

Having presented a short record of the imaginative establishment of Kashmiri Poetry, we may now total up the whole record of Kashmiri verse before the passage of Mahjoor in the twentieth century. It may be shown here that up the finish of the nineteenth century Kashmiri verse existed generally in oral frame. The verse was transmitted either by strategies for solitary presentation or by recitation by society vocalists who showed Kashmiri tunes to the reinforcement of individuals music like Chakre. Verse was sometimes recorded fit as a fiddle, and was barely

printed. Had not the standard Kashmiri loved the writers truly and in this way presented their verse to memory and passed that beginning with one age then onto the following the fortune of the verse in point would have been lost for time everlasting. Most of the Kashmiri craftsmen started from the typical stock and, as it were, formed for an unlettered class. The fundamental pieces which evoked people advantage were either captivated or respectful in kind like naat (encomium) and lila (hymn) or interesting and mocking tunes called ladishah, or celebration melodies like rouf and wanvun. If the two points of powerful quality and love are dropped from before supply of Kashmiri verse, alongside no verse would be gotten out.

It may be incorporated here that Persian, which for whatever length of time that four hundred years had remained the specialist and court dialect of Kashmir, laid wonderful impression both on Kashmiri language and its written work. In verse, Persian quantitative musicality and meter came into usage alongside each other with the ordinary Kashmiri subjective meter. Additionally, new structures like mathnavi and ghazal were acquired from Persian verse. This was trailed by a rebate getting of Persian subjects, deductions and similitudes. In this way, an inadequacy of imaginative essentialness nearby a sort of creative pantomime was close culmination before the complete of the nineteenth century.

Mahjoor for the most part brought forth his inclination by *Ghazals* and *Nazams*. He has composed Ghazals of intrinsic esteem. In the event that one needs to discover best of Mahjoor, he should read his ghazals. Obviously that they speak to the substance of Mahjoor. Here he utilizes easily strange, however known symbolism, to offer articulation to what he experiences. They are by and large the record of his common encounters conveyed loyally. In that age there were a few artists who

were following beaten tracks and making nothing. There was no artist who could give it another turn. In this circle Mahjoor gets back home to us. His adjustment in this circle is clear. Mahjoor's variegated vision gave afresh new life to Kashmiri ghazals. These ghazals were taken care of by Mahjoor and one may securely say that he did not leave any stone unturned in transforming it. It might be said that he took after Rasool Mir. He not exclusively completed a considerable measure for verse and Kashmiri language yet served the country in some different ways.

With the start of the twentieth century, Kashmir seemed to stay on the edge of another period. Diverse verifiable and political forces provoked the complete of the settled medieval Kashmir. With the change of better strategies for correspondence with the Indian sub-mainland and distinctive workplaces for preparing it ended up plausible for young Kashmiris to go outside for higher examinations. Contact with dynamic powers in India, under the capable effect of flexibility battle in the country, made another develop in the minds of the insightful individuals and a charging in the souls of customary men. With these new powers socio-political changes seemed, by all accounts, to be inevitable. Meanwhile, the transfer of Persian, as the court language, completed its control and upheld the educated youthful colleagues to give more keenness in regards to their local language. With the progression of the sentiment Kashmiri character and a changed free condition, old subjects and standard structures required a radical change. Another age thusly seemed, by all accounts, to be nearby.

One of the pioneers of this new age was Ghulam Ahmad Mahjoor. Laid out against the establishment of verse formed before him, Mahjoor (1887-1952) may be fairly called the harbinger of a kind of renaissance in Kashmiri verse. Regardless, it may be raised here that Mahjoor's

approach was not an approach of an outright progressive. Despite the difference in Kashmiri verse that Mahjoor was responsible for, he stayed, to some degree, a meet of custom and experimentation. While he discarded adjusted love and difficult to reach pictures to a liberal degree in some of his earlier poems, he held the standard pictures of ‘gul’ and ‘bulbul’ in his from that point superb calling and gave new colossal to these standard pictures so as to offer sound to his eager feelings and what’s more his social and political idea. Not only this, in spite of all that he held the standard classes like the vatsun and the ghazal however introducing in them such points as may be delineated contemporary and grasped, those subjects in a language appreciated by the educated and the normal natives the same. This was proficient by strategies for straightforwardness and interest of verbalization which helped people to recollect past poets like Habba Khatoon, Arnimaal and Mahmood Gami. Probably, that these poets had taken guide in using direct and casual Kashmiri, Mahjoor added additionally shading and brilliance to the ease, smoothness and music of his harbingers. These verses demonstrate the idea:

Dil Nathie Reatithum Gooshay

Walo Myaani Pooshay Madno

Having stolen my heart, you have taken as your home
corners.

Come O my blossom fan dearest.

(Kamil 1995: 87)

Vesiye Kya Malaale Rout Jananan

Jaaie Tami Rut Paristanan Manz

Companion, why is my affection so cross with me

That he has lived in fairyland?

(Taing 1984: 140)

Kya Sana Yeaena Su Dilbar Roovi Zeeba Havina
Seene Zoolum Loolei Naaran Keenei Myoonei Traavina
Rooshi Rooshay Baag Vassina Gul vuchan Husnuk Bahaar
Sumbulan Kaerna Pareshaan Bulbulan Maechravina
Won't my adored leave that grimace,
What's more, demonstrate his beautiful face?
My chest is devoured in the fire of adoration.
Won't he coast into the garden?
Buds will blast into elate blossom,
Hyacinths open out flabbergasted,
What's more, the bulbuls will be frantic with euphoria.
(Taing 1984: 130)

In the above verses the utilization of the word 'paristan' (fairy land) by Mahjoor make it more inventive when contrasted with that of Habba Khatoon. By utilizing an expressive picture identified with the beloved's landing in the garden and its quick effect on the on-looking blooms, Mahjoor makes a sensational exhibition, therefore rendering his verse wealthier when contrasted with Mahmood Gami. Mahjoor, truth is told, set up a connection between the verse composed before him and the verse composed after 1947. Be that as it may, for him, it is hard to comprehend current age in Kashmiri verse.

The valley of Kashmir has delivered numerous Kashmiri poets however Mahjoor shines brighter in the flawless atmosphere of Kashmir. He was a progressive artist and has made the Kashmiris mindful of their work and regard.

“Mahjoor’s verse was published amid his life time under three unique titles, to be specific, Kalaam-i-Mahjoor (A work of Mahjoor in Kashmiri which comprises of 12 booklets including 73 love melodies and verses), Payaam-i-Mahjoor (A work of Mahjoor in Kashmiri involving 6 booklets covering patriotic tunes and tunes of socio-political nature) and Salaam-i-Mahjoor (A booklet of Mahjoor in Kashmiri containing religious and reverential tunes)”.(Kaul 1988: 14-15).

Mahjoor leaves upon Kashmiri verse impressions of sweeping results. After a long time he gives new life and disposition to it. It ends up being anew the verse of the overall general population of this world. It is standard and mainstream in soul. It advances notwithstanding different things which fuse elucidation and input of life, the verse of the beneficial individual experience of the craftsman. What qualifies it more is its vitality to offer satisfaction to the follower. Probably he makes use of conventional structures and not in any way like present day essayists, never likes to make tries in this field, yet in various respects he makes these look current by the new substance and word utilization. As a skilled worker he loathed examinations of new structures and demonstrated always his accessibility to form just in customary structures. In 1950 he censured show day young craftsmen for making without a worry in the world verse and for taking too much opportunity with the language.

Mahjoor for the most part makes utilization of three structures: Vachan, Ghazal and Kazam. Vachan is an exceptionally well known type of a lyric in Kashmiri, each stanza of which comprises of four lines, the fourth line being dependably the hold back. In its lyricism it is exceptionally close to ghazal and geet. Ghazal was presented in Kashmiri

by Mahmood Gami and among different writers; Mahjoor likewise composed ghazals of inborn esteem. In the event that one wishes to discover best of Mahjoor, he should read his Vachans and Ghazals. Obviously that they speak to the embodiment of Mahjoor. They are for the most part the record of his common encounters imparted dependably. These two structures were the medium of articulation of the forerunners of Mahjoor also. Nonetheless, when Mahjoor made them his vehicle of articulation, he discovers them poor, frail and free. After Rasool Mir, Shams Faqir and Wahab there were a few artists who were following beaten tracks and making nothing. The remarkable writers of the dialect were imitated unsuccessfully. Because of this Kashmiri Vachan and Ghazal had lost their life. They needed a writer who could give these another turn.

At the point when judged against this foundation the significance of Mahjoor gets back home to us. We feel about centrality the change which he acquired this field. The aesthetic limits and variegated vision of Mahjoor gave afresh new life to Kashmiri Vachan and Ghazal. They went into the hand of Mahjoor at a basic time, for he was increasingly an adherent to change and less a juvenile progressive. He had other than an eye on Persian and Urdu Ghazal. Because of it he didn't turn his back against the convention. In his developmental years he took after Rasool Mir. He had likewise perused at Hajan, a couple of months after the passing of Wahab, a productive artist, his unpublished Diwan some place in the second decade of this century. Be that as it may, this developmental period was short. In the verse of this period likewise we check some inventiveness and looks for developed Mahjoor. The dialect is straightforward and standard. It is the language spoken, not by the villagers, but rather by the general population of a city. We find indeed an

adjustment in their substance which is not of less significance. Much was in it about destiny, rehashed issues of spiritualist nature, social foul play and physical highlights of affection. By passing this Mahjoor presented something new here. It was, all things considered, what his mind felt at specific vital minutes about affection and life. The truth of the matter is that verse of Mahjoor went either into his Ghazals or his Vatsun.

In his mature years he composed poems which are all not a piece of his imaginative verse. Some of these have now just recorded significance. They are, obviously, versified trademarks of contemporary governmental issues and problem poems. These incorporate the song of *The Peasant Girl*, *The Freedom of 1947*, *Gulala*, *Sangarmalan* are set apart for their excellence and impression which they leave upon the pursuer. The opportunity of 1947 is a capable and gnawing parody on the individuals who trampled down qualities and took part in the shared slaughter. In the *Sangarmalan* he envisions new first light, the harbinger of adoration friendship thriving. It is the symbolism of its imagery which is one of a kind.

His thinking was extraordinarily awed by the logic of Iqbal. Mahjoor approaches as a messenger, if not to his own particular age, at that point to success.

Mahjoor predicted twenty two years prior and the fore saying about '*Tarsar Marsar*' and '*Tosimaidan*' (Tarsar Marsar are two almond shaped lakes in which Tarsar Lake is in Pahalgam a wellbeing resort in Anantnag Kashmir and Marsar lake is in the Srinagar region. Tosa-maidan is a well known field in Srinagar) has been converted vigorously. The fore saying of Mahjoor cannot commonly be overlooked. Mahjoor has assumed an awesome part in advancing the Kashmiri dialect, at the

basic development when it was surpassed by Urdu and English and furthermore when state Government wanted to advance its improvement. Mahjoor entered this graceful vocation when it was in genuine need of poet like him. He gave it another turn—ghazals went in his grasp at the basic time, for he was progressively a devotee to change and less a juvenile revolutionary. Mahjoor's state of mind to verse is comprehended from his more well known sonnets, 'The Peasant Girl', 'Of the Freedom of 1947', 'Gulala', 'The Gash' and so on. Gulala is the main bit of verse in which Mahjoor has talked about the childishness and shortcoming of legislators. No Kashmiri writer has ever appreciated in his life time the prevalence as Mahjoor did.

The seven ballads of Mahjoor which have been deciphered in English fall specifically under these classes:

a) romantic, b) existentialist and c) political-cum-patriotic. The romantic class incorporates the accompanying three lyrics:

1) grees koor. (Country Lass) It is a tribute in acclaim of a conventional worker young lady drew nearer from a romantic point and praised for her free and basic way of life as contrasted and the refined ladies.

2) vuzmal. (Lightning) It introduces a characteristic marvel, lightning, as a stunning young woman with all her physical charms and gay of mien.

3) nund bani dilbar miyani. (The melting Avalanche) It deals with a female lover's strings of division from her dear and her profound longing for relationship with him.

The lyric under existentialist classification are:

1)yemberzal. (Narcissus) In it I find a remarkable Kashmiri blossom, yemberzal presented symbolically as an individual going up against his predicament in the universe around.

The lyrics chose under political-cum-patriotic are the accompanying three:

1) sangarmaalan pyou pragaash. (Dawn) It shows the artist's idealistic vision of his homeland, Kashmir as a place liberated from the overbearing dictatorial government and getting a charge out of opportunity and thriving.

2) waloo haa baagwaano. (Arise O Gardener) It is a clarion call given to the Kashmiri individuals encouraging them to rise and begin a battle for the prosperity of their origin.

3) aazaedi. (Freedom) It is a sharp spoof on the political situation getting in Kashmir after India's Freedom from the British oversee in 1947, which the craftsman felt discomfoting and colossal.

Mahjoor's numerous strands of his verse have augmented the skylines of Kashmiri verse and acquired it numerous different subjects and topics from romantic to patriotism and nature to freedom. He has fused in his verse the subjects like love, delight, excellence, nature, freedom, revolution and advance of Kashmir and thusly he is considered as the main current and dynamic writer who has rendered the old ordinary verse of affection and magnificence into another voice of patriotism, advance and unrest. He changed the substance of Kashmiri verse by mixing romance with upheaval; in any case, he stayed faithful, all things considered, to the customary metrical type of Kashmiri melodious verse. As per Abdul Ahad Azad, "Mahjoor has the equal acumen to present the

nationalistic feelings, as he used to present the lively romantic pictures in very neat and congenial words”. (Azad 1984: 341)

Apparently, the verse of his last period has more authentic incentive than imaginative esteem. Being the agent of his age, Mahjoor had versified the contemporary mottos of socio-political issues. His verse denoted the start of the dynamic development in Kashmiri writing. His verse voiced the want for opportunity in Kashmir from the continuous misuse of the then rulers. The most prevalent ballads as are said *The Peasant Girl, Gulala, Gash* and so forth have talked about the childishness and shortcoming of government officials and the progressive energy of individuals on the loose. In addition, Kashmiri dialect and Kashmiri personality owes especially to the endeavors of Mahjoor who spared them in those basic circumstances.

Mahjoor was an admirer of life, with his eyes laved in the living tints of nature. He did not brood over life’s temporariness and passing. He was not occupied with legislative issues, he was not keen on religion, as was obvious from his refusal to take after his father’s clerical calling, for his basically catholic personality was against dogmatism and obsession which are frequently the terrible concomitants of sorted out religion. As a poet, he drew nearer to nature. Restoring the melodious convention of Rasool Mir, he amplified his canvas to incorporate new topics and new rhythms and soaks his poems in the living shades of spring and summer in Kashmir. To the straightforwardness, non-abrasiveness and music of Habba Khatoon, Arnimaal and Mehmood Gami he included shading, shape and magnificence. In any case, as Rasool Mir, he never grappled with the significant questionings of the human soul. “His poems” says Zinda Kaul, “are like a beautiful lotus in bloom. The depths are unknown to him”. (Raina 2005: 104) He had an unfailing intuition for the correct

word. In actuality he looks like Swineborne, words do infrequently appear to do not have the awesome need of articulation; there is a stressing after music for its own particular purpose – a shortcoming which one finds in many poets who create verse essentially for music.

Mahjoor remains as a connection amongst old and new verse. Be that as it may, for him, we would not have the capacity to comprehend the advanced age in writing. Notwithstanding the revival of Kashmiri verse that he was in charge of, he stayed to some degree a mix of traditionalism and experiment. While he disposed of adapted love, outside images and the sights and hints of Arabia; living near the general population he could not get away from the effect of prevalent inclinations and new esteems. After his prior stage, i.e. about the center of the thirties, he realized that the traditional wellsprings had nearly run dry and that the main thing that would give life and imperativeness to his verse was another subject.

Mahjoor's sweet, delicate and grand voice gave an enlivening to each Kashmiri, regardless of whether proficient or ignorant. His interesting poems made Kashmir's vibe pleased with its source, notional personality and innate limits offered to him by nature. In this manner a feeling of regard and love for the country was developed. Mahjoor with his sweet, pure and resonant verses hauled out a typical Kashmiri from disorder of abstemiousness in which ignorant and so called spiritualist artists had tossed them. T.N. Kaul says in "Poems of Mahjoor" that:

In the late thirties, Mahjoor rose up out of the "Gul-o-bulbul" stage and concentrated on social and political issues. Superstition neediness, financial misuse and political enslavement has left mass bewildered. They need to liberate from these shackles. In the interim Kashmir had started to feel the effect of freedom movement in India. A struggle had started

under the aegis of the National Conference for freedom from the Maharaja's tyrannical rule. Mahjoor was pulled in to the movement and along these lines started what typically called the second period of his artistic profession.

Because of his awareness, Mahjoor's verse transformed into a chipper clarion call for national and social wretchedness; the lyric *Come O Gardner* communicates such feelings which turned into the defacto national song of praise of Kashmiri freedom movement. This striking and clear change in Mahjoor's considered out of the sudden. Mahjoor was exceptionally mindful of what he was doing. He himself respected his follower's keenness in regards to this basic change in his inventive methodology. All the popular imaginative specialists like Jaya Lal Kaul, T.N. Kaul, M.Y. Taing, Naji Munawar and Shafi Shaq agree that we owe a commitment to Mahjoor for keeping alive Kashmiri verse. Being an astoundingly obvious and a champion; among the most surely understood verse writers of the essential segment of the twentieth century. Mahjoor has been drawing thought of both Kashmiri and non-Kashmiri scholars.

Mahjoor has conveyed the romantic poetry higher than ever. He has acclaimed by no less and identity than Rabindranath Tagore. The Hindi artist Devendra Satyarthi, collected folk songs of various Indian languages was alarmed to find that Mahjoor's poems were being sung by laborers in the fields simply like folk songs amid his life time. He had this message for his kindred compatriots.

dodh chhu muslim hyund chhu shakar saf saf,

dodh ta baye shakar ralaeviv pana vaen.

Muslims like milk and Hindus are like sugar, let us mix the two to create a harmonious society. (Taing 1983: 279)

Mahjoor was an admirer of excellence and the love of magnificence in any shape is the main nature of his Ghazals. He made his songs reflective of his sentiments in an ordinary style. He had ability to comprehend the beat of the time. He motivated the Kashmiri individuals for political and social change. He needed to ensure the convention of adoration and resistance. He adored different shades of life and delineated the tones of nature in his Ghazals. This pulled in the consideration of Tagore and he called Mahjoor 'the Wordsworth of Kashmiri poetry'. He augmented the canvas of Ghazal, enriched it with new and crisp symbolism, generally alluded to nearby widely varied vegetation and made his Ghazal the central vehicle of his idea. Mahjoor's Ghazals are better known for his radical humanism in a dialect that was impeccably comprehended by the general population.

Mahjoor is one of the bringing down identities in the domains of Kashmiri writing whose works reflect romantic poetry, patriotism and humanism. Indeed, even the normal man can appreciate his message that is depicted in straightforward dialect. Be that as it may, in the later phase of his profession the works he penned down is absolutely romantic and philosophical. He was completely roused by the considerable English writers like Wordsworth, Keats and Shelley. His works portray love, nature and human quirks.

Mahjoor procures a wealthier gather through the faculties than Wordsworth; they contribute his impressions of Nature with an unprecedented freshness and quality and in the meantime a wise, minute accuracy. In his verse picturesque excellence is mixed with the sentiments and poems are packed with subjective characteristics.

Mahjooor's verse is incredible as a result of the uncommon power with which he feels the delight offered to us in Nature and in the basic essential affections and obligations and with which his verse demonstrates to us this bliss and renders it in order to influence us to share it.

His verse is likewise one of authenticity wherein we discover love of Nature and straightforwardness mixed with a social confidence in the nobility of the unassuming lives—his provincial subjects of recognizable Nature get magnified by his intelligent sensibility. The *Greese Koor* (The Peasant Girl) can well be contrasted and the *Solitary Reaper* of Wordsworth. This lyric of Mahjooor is a standout amongst the most delightful of verses and might be considered as a consul result of romantic art. It is prominent for its straightforward yet pitiful topic, its unmistakable note of romance, its suggestiveness and frequenting tune. Least words deliver greatest impact, each stroke tells and holds up before the pursuer's psyche a wonderful however woeful page of village life in Kashmir.

Bundle from Beauty's everlasting greenhouse,
Heemal of Heaven or Caucasion pixie—
O peasant girl, what effortlessness, what magnificence!
(Wakhlu 1998: 337)

Before setting out upon the assignment of breaking down in detail the different aspects of Mahjooor's specialty, it will be legitimate to display an elevated perspective of Kashmir's literary scene as it existed before his introduction to the world. This will empower us to better comprehend the conditions he acquired and the colossal commitment he made to advance Kashmiri writing. The development of Kashmiri literary

idea from its most punctual stages down to the finish of the nineteenth century does not present such a confounding differentiation in the two its shape and articulation and energy of request as is obtained between the cutting edge school and its more seasoned partner.

Noted lyricists and versifiers like the saint- poetess Lal Ded in fourteenth century, Habba Khatoon in sixteenth century, Arnimaal in eighteenth century and Mahmud Gami and Parmanand in nineteenth century overwhelmed the scene in their own particular circumstances and advanced in their one of a kind and supreme ways sad and despairing subjects soaks somewhere down in spiritualist and profound legend. All through this long stretch these artists wove to some degree consistent idea of vulnerability, acquiescence to the enigmatic methods for Fate and confidence in God, and their work needed mirth and joy which are for the most part connected with seek and yearning and after the nonappearance of which political vulnerability can well be placed in the dock. While the subject, diction, meter, rhyme and symbolism of their lyrics remained impact laid its urge on them, the seeds of a renaissance could be seen by the sharp eye in Kashmir's eighteenth century verse, in its accentuation on human and common as opposed to simply mysterious or instructive angle. Artists of this period composed short melodies which communicated a greater number of states of mind than thought .their hearts started to pulsate all the more substantially; the dim drape was rising and they could picture the grand shade of a more joyful first light that was not far-removed. The cutting edge writing of Kashmir is basically the result of this deep rooted craving with respect to the general population for social and political emancipation.

Until the point when the time when Mahjoor showed up on the scene Kashmiri verse had been partitioned into two watertight

compartments: the Persianised spiritualist love poems of Muslim versifiers and significantly more dark reverential tunes of Hindu artists written in Sanaskritised diction. Both these styles were Greek to the regular man. They explained obtruse philosophical principles outside the ability to grasp of the majority. No one concentrated Kashmiri writing and obviously, the language had no place in schools and universities. Taught Kashmiri considered it unbecoming to talk in their first language with each other or even at home. Kashmiris lived on abused life. They felt more liberated and were preferred treated outside over in their own state. It was in this air Mahjoor started writing in Kashmiri. It was not a simple choice for him to take and just goes to demonstrate his lucidity of thought and development of judgment. In spite of the fact that Habba Khatoon, Mahmood Gami and Rasool Mir had before led the pack in composing poems in straightforward informal Kashmiri verse on love and nature, Mahjoor built up a far easier Kashmiri style and sang of the Happy Valley, its mountains and lakes, its widely varied vegetation and of the misfortunes of its poor and patient individuals. The way he combined culture and language in his poesy was straightforward sublime. He was in close touch with the basic people and voiced their deepest emotions in their own particular maxim. He chose the rhymes of famous verses of old experts and conveyed what needs be in excellent words.

The underlying period of Mahjoor's verse was described by a rush of shining verses and love strains. Such poemss had been composed by before romantic writers too yet what recognized Mahjoor was his uncommon straightforwardness of language, captivating style and ability to pass on the lover's yearnings and desires, expectations and fears, agony and delight. (The lover in Kashmiri verse is generally a female).

Attracted by the beloved's charm, a damsel sings:

The din of your unseen
Beauty rose, maddening
My heart. I repaired to
Your audience-hall. (Kaul 1988: 37)

And then she completely surrenders herself in love, unmindful of pain and pleasure:

In my sleep you bade me
Come and serve you: I trod
Hill and dale to reach you
Thus I spent countless nights. (Kaul 1988: 40)

In a poem entitled, 'Enter the Garden of Love', Mahjoor says that love is the motive force behind all activity in the world. This poem incidentally also betrays his deep study of nature.

Portraying the fickle mindedness of the beloved and the lover's hopes and fears, Mahjoor writes:

The eve saw me felting him,
With my heart on a platter and
A prayer for company till dawn
But alas! Dusk saw him off. (Kaul 1988: 51-52)
In one instant he lofts me to
The high heaven, fairies envy
My ear-rings; in another moment
He dashes me to the ground. (Kaul 1988: 65)

Then comes the lover's resignation to the will of God:

O companion! Let's go through
The daily grind, though I feel
Abject without him who has

Left me to face social slander. (Kaul 1988: 41)

But human nature being what it is, the lover tries to lure the beloved through culinary enticement:

Should he return, I might

Serve him like a slave, and

Fill his pockets with sweets,

Cardamom and betel-nuts. (Kaul 1988: 44)

The field in which Mahjoor exceeds expectations certain and where his strains touch the finest harmonies of the pursuer's heart is the one which reflects the exceptional torment and experiencing conceived of division the loved one. His portrayal of the sentiments of alienation, anguish and discouragement is astounding and indicates how profoundly he had considered human instinct and how merciful he was.

Partition is both sauce and trial for love. One fulfillment it chastises love. Mahjoor spoke to this all inclusive mind in home-spun figure of speech. This sort of mental innings begins with enthusiastic regret yet closes with awful, yet sweet, poignancy. It is really find the stowaway with the flighty inclinations of the beloved, a virtual see-saw with variegated articulations of the love reacted not in scurry but rather with tricks, on occasion hot, chilly or even insensitive. It is extraordinary contradiction clearing route for unalloyed assent. At the point when the beloved gets irate for no blame of the sweetheart, the last winds up edgy and mourns along these lines:

Don't cold-shoulder me;

This intolerance pain of

Separation will only

Drive me to suicide. (Kaul 1988: 55)

The beloved does not heed this plea and flees to some far-off place.
Then the forlorn maiden expresses her anguish in these words:

I call to you from the high
Mountain, "O Prince of Love!
Retrace your steps, flee not;
Fulfill your promise first." (Kaul 1988: 40-41)

Mark the despair and pathos in the following stanza:

Come and listen to my woes,
I'll unfold my charred bosom
To you; or will you come
Only after I'm no more? (Kaul 1988: 39)

Then follow the long and dark nights of separation, without sleep,
peace or joy and full of tears, suffering and yearning:

The whole night I gathered crystals
O my heart's blood, preserving
Them as a token to decorate
The neckline of your garment (Kaul 1988: 75-76)
I keep vigil to filter
Saffron the entire night,
Turn out in the moonlight
Furthermore, see my workmanship. (Kaul 1988: 45)

When the damsel is exposed to slander and calumny she engages in
some introspection, conscious as she is of her great charm and beauty:

Jilting by you came as
A jolt and exposed me
To ridicule: the string of
Pearls got riven in public. (Kaul 1988: 56)
A maiden sans clue, sans guide

Cannot go out in your quest.
Craving for the beloved must lie
Deep in the heart itself. (Kaul 1988: 53)

Then issuing a veiled and pathetic warning to the loved one, she reveals her last wish thus:

Flowers dye their garments
In my blood red tears.
If I pass away so young
Who will make your life colourful? (Kaul 1988: 72)
Pray come, as I long to
Spread the red carpet to the
Bedecked inner sanctum,
Confide in you, and die. (Kaul 1988: 47)

While describing man's endless and unavailing struggle against destiny, Mahjoor has a dig at the astrologers. The distressed damsel in his scheme of things gives vent to her feelings thus:

I summoned the astrologer to
Pinpoint the date of my tryst
With the friend, but he tripped
In calculation of my fate.(Kaul 1988: 89)

Nature contemplates was another subject in which Mahjoor had accomplished dominance. Had he not been such a sharp and keen onlooker of Kashmir's magnificence, his love lyrics could not have achieved the flawlessness, appeal and profundity of implying that they have in plenitude. Outline of nature in its virgin flavor is the strong point of Mahjoor, without a doubt.

The poem, 'Nightingale's Tale', is a sparkling case of Mahjoor's perception power and study of nature. Look how he sets up a connection between the paradise on one side and climbed and the morning breeze on the other:

O morning breeze! Coming as
You are from the heaven, what
Secret message do you pass on
To flowers to make them smile? (Kaul 1988: 69-70)

In spite of the fact that his poems he shook poor people and the discouraged out of their hundreds of years old sleep and roused them to battle for their rights. Aware of the critical requirement for advance and solidarity, he gave another and bright call for national and social recovery. These poems came as an unconstrained articulation of progress and were instilled with progressive energy and a high feeling of energetic intensity. Amid this period he has most really exhibited the throbs of the customary man twisted under social and political bad form. In the meantime he has held to him the guarantee of a blushing first light. Portraying the sad plight of the landless peasantry, he writes:

My grandfather's life, property
Were sold for an insignificant penny.
The advance that I drudged all my
Life to reimburse, is as yet uncleared. (Kaul 1988: 155-156)

With the beginning of opportunity new subjects pulled in the infiltrating eye of the writer. Before Independence it was pretty much to withdraw into the obscure as the known was intense. Human mind, for keeping up its wellbeing, borrows sweetness from the past to make the present agreeable. Presently the accentuation had clearly moved from

ethereal subjects to man in his totally. Interest by Mahjoor in these lone imprints his enthusiasm for showing him to take care of you no matter what the sun and shade of life opening out before him now.

At the point when an artist enjoys arousing man to his inalienable predetermination, his idyllic wildernesses cover with those of an evangelist. Indeed, even in this bind Mahjoor has kept his way of life as an artist very in place. He has controlled safe between passionate contribution and its subsequent reformist hints.

Mahjoor had elevated standards from the well known Government after Independence, not for himself but rather for poor people, in reverse and the oppressed, however inside a couple of years he got to some degree baffled. He was despondent at the way that the products of opportunity and advance had gone to the picked few and not permeated to the grassroots.

Reviewing the hardship looked by the flexibility contenders, the emptiness of the guarantees made by the pioneers and the badgering looked by the poor on account of the degenerate officialdom, Mahjoor composed his well known instruction, *An Ungrateful Friend*, which contains sideways references to this tragic condition of things through the mouth of a countryman who appears to have fallen foul of the Establishment:

My foes carried tales to you
And created a wedge between us
Those who pose as sufferers
Are, in reality, the tyrants. (Kaul 1988: 116-117)

Mahjoor cut out an exceptional and enduring spot for himself in Kashmiri writing. He was the writer of the general population in the genuine feeling of the term and his memory will dependably give euphoria and aid to his comrades. He has deserted a fortune for them to tons of distress or trouble. As he developed in years he turned out to be more receptive to the requirement for teaching higher esteems and touched upon even the most fragile parts of existence with vision and lucidity. To accomplish his end he affected a healthy change in his style for delivering long, instructional and significant poems as opposed to the short and light strains of his prior profession.

In his poem *A New World Order*, he alludes to this:

Seeing the new wave, Mahjoor too

He acquired a new style

He attunes his verses to suit

The changed times and climes. (Kaul 1988: 133)

This sonnet, together with some others, frames the core of his social, financial and political theory and bears the inspiration of his enormity. These artful culminations uncover Mahjoor's aggregate identity, his grand standards and the commitment made by him to the rise of individuals' life. He was the result of his local soil to which he gave back the best in him and in wealth.

Mahjoor came into Kashmiri verse a specific morning freshness and creative ability and a sweetness of diction. He liberated Kashmiri language from overwhelming Persian impact and disposed of old structures like 'pad' and 'ravaani nazm'. It is amusing that however Mahjoor's poems accomplished extraordinary notoriety. After his underlying endeavors at writing in Persian and Urdu, he understood that

his masterful satisfaction would come just in the event that he wrote in his own first language, which he stayed for the duration of his life, he had the chance of seeing relatively every niche and corner of Kashmir and come into direct contact with the general population. He additionally observed that the main verse that had prevailing with regards to persevering was folk poetry and what was composed by extraordinary experts of the verse like Habba Khatoon, Arnimaal, Mahmood Gami and Rasool Mir and absolutely not what resembled the light and was affected by or a submissive impersonation of the exhausted enchantment, adapted symbolism and stale sobriquets of wanton Persian poetry. His most prominent commitment was to make Kashmiri as a beautiful medium more regular and to endeavor untiringly to promote it.

Abdul Satar Aasi, who was a coolie writing in Persian; started writing in Kashmiri at his demand in 1942, he had recently affected Abdul Ahad Azad in 1935 to change over from Urdu to the neglected Kashmiri language, and he was enchanted to find a related soul in Mirza Ghulam Hassan Beg Arif. It is immense that all the noteworthy poets of the modern age, including Zinda Kaul and Nadim, surrendered their underlying commitment to Urdu and Persian and started writing in Kashmiri in the forties.

This Kashmir owes to the ceaseless efforts of Mahjoor. “There are thousands who write in Persian”, (Raina 2005: 103) he wrote, “only Kashmiri remains a helpless, neglected language.” (Raina 2005: 103)

The advanced time of Kashmiri writing opens with a crisp and free point of view toward national and social life. A stamped highlight of this period has been the beginnings of the popularity based battle in Kashmir in the wake of the freedom movement over whatever remains of India.

Because of this enlivening, Kashmir saw the ascent of another and capable abstract development, coming full circle in the recovery of crisp enthusiasm for nearby writing and expressions.

This cognizance of political advance especially amid the most recent two decades-has mixed the litterateurs of Kashmir no not as much as the craftsmen. Numerous a changed idea current in this manner entered the scholarly circle of the day. Political and financial issues found a profound and tolerating offer with current poets and writers and a significant part of the advanced Kashmiri verse focuses round the political and financial subjects of the day. Today the best known artists of Kashmir originate from the working class: they have sprung from humble conditions and have experienced political and financial misuse. Their tunes, in this way, breathe a free and progressive soul and also hold out a desire for the opportunity of all classes.

The spiritualist and philosophical note, which was struck amid the thirteenth and fourteenth centuries, is never again present. Nor are the topics of profound or instructional message, which once enlivened the medieval inventive scholars. Indeed, even subjects centered round human love and romance, which ruled the sixteenth and seventeenth centuries, can never again fill in as an intense motivation to an age endeavoring to develop another social and political texture of life. The spiritual and social substance of present-day Kashmiri society, of which the literary movements are just a section, is the result of a cognizant requirement for social and political flexibility. This cognizance had prompted a dynamic arousing in both masterful and literary circles.

The contemporary writing of Kashmir breaks through and through new ground. There is less of adoration and sentiment and a greater

amount of certainty and reality. There is a push to depict the trifling occasions in the lives of basic society, and furthermore their desires and feelings. This new period of writing, a result of the amassed encounters of the past additionally delineates the psychological clashes of the present time and the affectionate expectations and future longs for a politically stirred age.

The modern note is first sounded in new subjects presented by Ghulam Ahmad Mahjoor, whose tunes and lyrics, permeated with profound enthusiastic intensity, spoke to the general population of Kashmir. “He also interprets through his songs the cultural background of the ‘New Kashmir’, inspiring people to strive for its greater glory”. (Kaumudi 2005: 111) But while it was Mahjoor, who presented the freshness of subject and standpoint to decipher the enlivening among his kin, “it was Abdul Ahad Azad of Rangar, Kashmir’s nature poet, who by depicting the varied phenomena of nature, revealed his delight and pride in the country’s beauty”. (Kaumudi 2005: 111) Mahjoor keeps on singing the topics of upheaval and patriotism. In Mahjoor’s poems there is a consuming love for his nation’s past and additionally a feeling of pride for its old significance.

“Mahjoor reminds his people of their great heroes of old-great kings like Lalitaditya, mighty fighters like Tazi Bhatta and Zaya Bhan, and versatile poets like Gani—all of whom shed lustre and glory upon their native land”. (Kaumudi 2005: 118)

Mahjoor urges his people to be one and joined together; and lectures them the religion of mankind. He additionally expresses a notice against restraining infrastructure of religious truth by priests. Mahjoor

over and over lays accentuation on the commonplace subject of human love and religious congruity. There is a concealed message for the future in his verse. His is not poetry of adoration or romance alone, nor even of roses and waterways welcoming lovers into their middle, however a tune of the evolving times. Nature's components, the waterways, the greenhouses and the mountains are conjured to answer not the call of excellence, but rather the call of activity. Mahjoor Exhorts:

Arise, O Gardener! What's more, introduce
the grandness of another spring.
Make conditions for 'bulbuls' to
drift over out and out roses.
Dew weeps over the garden's
destruction. Pestered roses have
torn their pieces of clothing. Imbue
new life into blossoms and 'bulbuls'. (Kaul 1996: 123)

His verses consequently typify the soul of New Kashmir's struggle for freedom and liberation. Mahjoor motivates his affliction people with the guarantee of a more joyful world when the patio nurseries would be in full sprout and the part of the general population would be free from wretchedness and misery.

Mahjoor does not appear to have confidence in the intrinsic integrity of human instinct. His disappointment verging on disdain, as a rule, takes shape itself in clear impugning of desire, narrow-mindedness and brutality in human instinct.

The degeneration or defeat of the culminated self was respected relatively outlandish by the writers of the 'sufi' custom and additionally by the poets of the poets of the succeeding Romantic School, however in

a lesser degree. What we find in Mahjoor is somewhat an acknowledgment of a faith in conceivable ruin and degeneration of men. Freedom and genuineness, religiosity and truthfulness, strength and generosity, as he would like to think, had been the main goals of the first ages—in opposition to this, profound feeling of disappointment with present age and ages is typically transcendent in him as is transparently communicated in the sonnet “Kats Zoon” The Eclipsed Moon. (Taing 1983: 293-296) While enrolling his profound stun at men’s defeat, the poem additionally alludes to a negative political framework around them. Mahjoor’s attestation of human degeneration, as I would see it, has its underlying foundations less in the perversity of human instinct as in the shameful acts of the current framework.

He made of religious sort of helpful logic and joined high an incentive to the thoughts of honesty, goodness, love and immaculateness of heart. All these set up together constituted the embodiment of religion for him. The supernatural and eschatological parts of religion did not speak to him.

A sort of compassion appears to have solidified into an extreme religion for the artist by raising above every single other religion. However this amazing quality is not supreme. His philanthropy does not endeavor to supersede different religions but instead as times looks to blend them by following their similitude. This endeavor at blending combined with another essential conviction – that the basic sayings of all religions are the same and hypothesize of same ideals.

Mahjoor is impersonalized in a courteous daringly unique and is tended to as ‘Poshimut’ (Lover of blossoms), ‘Lalla’ (The Dear One), ‘Marmot’ (Lover of Love) rather than conventional ‘Dayi’ (Absolute

Supreme). The idea of 'Divine Omnipresence' is enthusiastically stated by Mahjoor. He does not discover God in far off sky or desolate isolations, far from the universe of life. The universe in all its changing shades of magnificence, nature and colour is viewed as an articulation and sign of his elegance.

Verse has constantly demonstrated an awesome hotspot for motivating insurgencies ever. Mahjoor likewise was seriously aware of this iron power working behind the delicacy of lovely idea. "Revolution is defined in his own words as: Revolution is the sum total of emotional fervour, restlessness, courage and youth". (Bakhshi 1984: 102)

It is basically viewed as a procedure of progress disquieting the old request of things and substituting it by new one. In this manner is for the most part supported and invited by him accordingly. It is extremely exasperating for a spirit like him, generally anxious of oppression, to discover men respecting abuse and despising change. He doesn't appear to support of a change that is achieved by moderate strategies and in an erratic way. A stormy soul, not a stop-hole plan, is viewed as the determinant factor in fostering a genuine upheaval. "Let thunder rumble,- - let there be an earthquake". (Raina 1972: 69)

With a specific end goal to follow the patriot drifts in Mahjoor, it is vital at the beginning to list quickly four or five elements which were for the most part in charge of fortifying such patterns in his verse.

The first and essential factor in such manner was the period in which Mahjoor was born. The solid tide of Nationalism that cleared Europe in the eighteenth century immersed in most Eastern and Western countries alike by the end of the nineteenth century. Mahjoor was born accordingly in the sundown of a politically arousing East in the year

1887. (Bakhshi 1984: 103) Kashmir did not witness the upsurge of such powers upto the mid twentieth century in the genuine feeling of the term. Be that as it may, in 1921 Kashmir saw a striking resurgence of patriotism which P. N. Bazaz calls “unprecedented, elemental upheaval that brought Dogra Raj to the realization of a Stark reality”. (Bazaz 1967: 30) One of the most striking of these extensive varieties of new political powers was the development of patriotism. In it was seen a response to the difficulties postured by the rotting political framework. The powers of vote based system in the State were coordinated against the political absolutism and interventions of Dogra govern, against standardized political disparity and settled in financial benefits. Such a demeanor as Mahjoor’s could not have discovered a more animating condition than this. None is conceived a vigorous patriot. It was a time of general political arousing to which Mahjoor contributed by additionally encouraging such an enlivening. All things considered, this was no little commitment.

Coupled and nearly connected with the initial, a moment factor was the political and social climate of Kashmir. A tremendous class qualification between outsider rulers and the local populace, total absence of education of the majority, low monetary conditions, were the remarkable realities of the circumstance. Such regrettable states of the homeland more, likely than not been in extraordinary degree loathsome to a delicate and mindful Mahjoor. Here his fundamental commitment lies in rebelling against the predominant conditions by enlisting the subject of laborers in his verse and in encouraging his kinsmen to topple the burden of servitude, of abuse, widespread in their property.

A third factor was Mahjoor’s relentless confidence in the past. Patriotism is basically a gathering memory of past accomplishments,

customs and encounters. A ravenous pursuer of Kashmir history it more likely than not uncovered splendid and profoundly edified periods previously, as is evident from his poems. No big surprise he felt pleased with his legacy. Then again was the profound stun at the disrespect of the present which additionally prompted the specific measure of closed-mindedness. Mahjoor's nearby relationship as a Patwari with the working class who were the unmistakable casualties of an uncalled for framework was another factor in deciding the course of his nationalistic verse.

A last, what I consider a noteworthy factor where outside impacts. Here it winds up critical to discover why only he demonstrated harbinger of another political and nationalistic poetry. Regardless of whether certain specific and external impacts worked other than the general and inward impacts? Through Azad's works on Mahjoor and other life-draws I discover that:

Mahjoor had a chance of studying the tremendous writing in Punjab where he lived a half year. He likewise remained in Amritsar where he made acquaintance with the renowned Urdu artists Shibli Namani and Bismil Amritsari. His acquaintance with Mohamad Din Fauq is additionally vital in such manner.

Punjab was a hot bed of legislative issues amid that period where new political structures and powers like vote based system, agent government and constitutionalism, had full sprouted and were straightforwardly managing the national battle. Mahjoor could not have gotten away from these solid impacts entirely; however the degree of such impacts is yet to be inspected completely. Any future research of these impacts won't just be attractive however estimable, as I would like to think.

All the previously mentioned factors joined to shape Mahjoor's nationalistic sentiments as well as through him of the majority. The blazes of developing patriotism were, as it were, fanned by his poetry and his poems turned into the national songs of devotion for the national movement in Kashmir.

Come, gardener! Create the glory of spring!

Make guls bloom and bulbuls sing—

Create such haunts! (Raina 1972: 69)

Mahjoor's fundamental commitment lies in influencing a conspicuous takeoff from the sad and melancholic logic of spiritualists having a place with the Kashmir School of Sufism. He changed other common perfect of verse into this common by dropping the world-nullifying reasoning of 'sufis' as well as by imagining the world as a sound framework. It is not a useless universe of spiritualists out an excellent all around requested entirety. He communicated the mood of life in his verse and sometimes had artists communicated such satisfaction previously.

Mahjoor advanced an altogether different idea of religion a sort of theory of philanthropy and gave moral as well as a Divine support for open lively ethics of love, thoughtfulness, kindheartedness and immaculateness of heart.

His change of Divine love into a sweeping general marvel was another wonderful change. He exchanged it from God to Social structure and it came to be showed in the universe, nature, society and man. The idea of love was offered with general character.

While thinking about the lasting components in Mahjoor as a man and a poet, we see he was an inquisitive amalgam of relentlessness and delicacy, progressivism and conservatism, vision and authenticity. Contradicting propensities appear to apply their adversary pulls on him. In spite of the fact that devoted enthusiasm and nationalistic emotions touched their extraordinary in Mahjoor, his thoughts on transformation do not have such power and frankness similar to the trademark highlight of Azad's verse who was not his devotee alone but rather a contemporary as well.

Mahjoor was more preservationist than he was radical. Presently, evaluating the adversary pulls of optimism and authenticity on him, he continually anticipated and in fact never felt careful about an arrival back to the brilliant age of the past. However, then again, he does not ignore the disasters and substances of the current framework. They are managed in the way, pretty much, of a down to earth pragmatist, as is reflected by the poem *Kashmir Zanana* The Kashmiri Woman. Truth be told, his verse changed between two distinct propensities, receiving either at various circumstances. This is no advantage; notwithstanding, yet rather an adaptability of thought because of various circumstances.

An energetic loyalist, patriot and a secularist, he without a doubt softened new ground up presenting an entire arrangement of innovative thoughts. Once the channel of devoted and nationalistic verse was opened, he was trailed by his progressive follower Azad and other who contributed enormously in laying a particular building of dynamic verse in view of political and social subjects and in taking care of the issues for their general public. Verse concerned itself chiefly with monetary and political issues, to social and political structure, foundations and

practices. What's more, this advancement in verse straightforwardly developed from Mahjoor.

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