

Prosodical Analysis of Maqbool Amritsari's Poetry

Imtiyaz Aalam

Ph.D. Research Scholar

Department of Kashmiri, University of Kashmir, Srinagar, J&K

Abstract:

The aim of this paper is to present the brief analysis of prosody used by Maqbool Amritsari, a Kashmiri Romantic poet of 19th century, in his poetic work. It is well known to everyone that prosody is very important in poetry as it maintains its continuity and provides semantic information. Pitch, length, loudness, timbre, intonation duration etc are considered as important tools of prosody because they make the poetry powerful by giving meaning to its words and also address the mind of reader.

Key words: Prosody, Semantic, Pitch, Length Loudness, Timbre, Intonation

Introduction:

Maqbool Amritsari is one of the influential poet of Kashmiri language and literature for his powerful imagery and choice of meter but unfortunately he remained behind the veil of anonymity for a long time. He was first introduced by Naji Munawar in 1976. It is very misfortunate for us that after Naji Manawar no one tried his hand on Maqbool Amritsari's poetic art and for me lobbyism is the only reason but not every discerning writer and critic can be a victim of lobbyism, nor his pen will be duplicitous and Naji Munawar is one of those discerning critics. It is just because of Naji Munawar, we are able to go through the notable work of Maqbool Amritsari.

Maqbool Amritsari's poetic work consists of *Ghazals* (poems) *Vatchuns* (repetition of refrain), *Naat* (in praise of Prophet Mohammad. S.A.W), *Manqabat* (in praise of saint) and three

Masnavis(narrative poems). His extant work is itself a proof of great art and imaginative thoughts. As for as his *Ghazals*(poems) are considered they are full of charm and passion which surprises the readers with an Ah Ha! experience and appeals their senses of sight, hearing, touch , taste , and smell. He has had a great wealth of best words which gives a unique colour and form to his poetic compositions. No doubt, his poetry has a great influence of Persian language and literature which clearly states that he had keen eye on the Persian forms of *Ghazals*. Therefore it is obvious that has had a full understanding of the poetic forms and composition of *Ghazals* in Iranian language and literature.

An important feature of the great poetry is prosody which describes its rhythm,tone, pitch, intonation and also provides its semantic information and in this sense Maqbool Amritsari holds a unique position among his contemporary poets. Discussing his prosodic features of his poetry, would be a prolonged discussion but in this article I will present a brief prosodic study of his poetry with reference to *Bahri Ramal* , *Bahri Hazaj* ,*Behri Razaj*(Persian prosodical meters).

While studying his poetic work it is found that he has mostly used standard and various variation forms of *Bahri Ramal*. The below couplet / verses of a *Ghazal* is written in the meter of *Behri Ramal* *Musamman Makhboon Mehzooz.....* its feet are *Faailaatun__Failaatun __Failun*.

Roshi wal aav bahar roshi wanay poshi matteo

Yaasmn boai saman khoai chaman poshi metteo

<i>Faailaatun</i>	<i>Failaatun</i>	<i>Failaatun</i>	<i>Failun</i>
<i>Roshi wal aa</i>	<i>v bahar Ro</i>	<i>shi wanay Po</i>	<i>shi Matteo</i>
<i>Yaasmn Boa</i>	<i>i Saman Khoa</i>	<i>i Chaman Po</i>	<i>shi Matteo</i>

The above mentioned *Ghazal* consists of eleven couplets and not a single couplet is out of rhyme scheme/meter.

Apart from *Bahri Ramal*, Maqbool Amritsari also used *Bahri Hazaj* with its standard and varied forms. The following couplet of *Ghazal* is the best example of *Bahri Hazaj Musamman saalim....*the feet being *Mafaeelun__ Mafaeelun__ Mafaeelun__ Mafaeelum.*

Masa tshv looleh mas deut tham rasay paeat soandrai bumbroo

Masa roosh, roshi yikhna poshi laagy gondrai bumbroo

<i>Mafaeelun</i>	<i>Mafaeelun</i>	<i>Mafaeelun</i>	<i>Mafaeelun</i>
<i>Masa tshv loo</i>	<i>leh mas deut tham</i>	<i>rasay paeat soan</i>	<i>drai bumbroo</i>
<i>Masa roosh ro</i>	<i>shi yikhna po</i>	<i>shi laagy gon</i>	<i>drai bumbroo</i>

There are ten couplets in the above *Ghazal* and no flaw is visible anywhere. In this *Ghazal*, Persian techniques had been used in such a way that they seems to be the techniques of Kashmiri poetry.

In addition to *Bahri Ramal* and *Bahri Hazaj*, Maqbool Amritsari also embellished his poetry by using standard and varied forms of *Bahri Razaj*. The below mentioned couplet of a *Ghazal* is written in *Bahri Razaj Musamman Mehzooz....*Its feet are *Mustafilun__ Mustafilun__ Faalun.*

Waesyai tsu dilber naareh mae zaaeth badan tsulmai

Ander firaakash raat doh wootum wadn tsulmai

<i>Mustafilun</i>	<i>Mustafilun</i>	<i>Mustafilun</i>	<i>Faalun</i>
<i>Waesyai tsu dil</i>	<i>ber naareh mae</i>	<i>zaaeth badan</i>	<i>tsulmai</i>
<i>Ander firaak</i>	<i>kash raat doh</i>	<i>Wootum wadn</i>	<i>tsulmai</i>

The said *Ghazal* consists of ten couplets in which second and sixth couplet of poem are out of meter /rhyme scheme. The second couplet of the said Ghazal is:

Sad fitna barpa karda aan gaartai khubaa

Badnaam aalam karith dilbar sarhadan tsulmai

The first verse of the couplet is consistent with the said meter/rhyme scheme but second verse loses its continuity at foot number 2nd.

Maqbool has used *Bahri Razaj* with its *Marabah saalim* form and has been used very less by other poets of Kashmiri literature till date. For example, we will take the couplet of a *Ghazal* which is written in *Bahri Razaj Marabah saalim.....* the feet being Mustafilun__ Mustafilun.

Bulbul banith manz gulshanas

Yaars dieto waen darshunas

<i>Mustafilun</i>	<i>Mustafilun</i>
<i>Bulbul banith</i>	<i>manz gulshanas</i>
<i>Yaars dieto</i>	<i>waen darshunas</i>

The said *Ghazal* consists of seventeen stanzas and no other *Ghazal* would be the best example of *Razaj Marabah saalim bahr* and Maqbool has written more *Ghazals* within different varied forms of *Bahri Razaj* but it will not be appropriate to mention them all in this article.

Conclusion:

Prosodical Analysis of Maqbool Amritsari's work shows that he had a keen eye on the metrical patterns of rhyme and intonation. In this article I have discussed only three *Bahrs*(meters) in his notable poetic work, apart from these three *Bahrs*(meters) he has also used other *Bahrs*(meters) as well. It would be a huge win and boost for

Kashmiri literature, if he would be completely revealed in the market of literature. There is no doubt that Maqbool was a great poet among the other poets of his era in terms of prosodical scales and standards. He had so much intensity of some other prosodic rhythm scheme that no other poet of his era has used them anywhere in their Poetry.

Bibliography:

Munawar, Naji. *Kalami Maqbool Amritsari*. 2nd ed., Kashmir Book Promotion Trust, 2021.

Raaz, Rafiq. *Kashir Zabaan Shairi Te Urooz*. 2nd ed., Meezan Publisher Batamaloo Srinager, 2020.

Rashid, Majrooh. *Readings: Essays on Kashmiri Literature*. Book Media Dalgate Srinager, 2007.