

## **The Study of Poetic Terms in Abid Shah Abid's Urdu Poetry**

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### **Abstract:**

Abid Shah Abid Balochistani was the poet of Barhvi, Persian and Urdu Languages. We can find the vast range of poetic expressions in his Urdu Poetry and its usage made his poetry more able and artistic beside it has made this poetic tradition strong in Balochistan and left foot steps for coming generations as well and on its base coming poets paid regard to Urdu poetry. Poetic Expression con is seen with uniqueness. In this respect, Tashbihat, Istearat, Qafia, Radif, Matla, Maqta, Takhalus, Taraqeeb, Sana-e-lafzi and Masnavi are most important.

### **Key word:**

Abid Shah Abid Balochistani,,Killi Kirani, Syed Karam Shah, Syed Umar Shah, Gulzar-e-Abid, Abida, Mula Hassan Brhavi.

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**Introduction:**

Poetry's genre not only a creative act, but an artistic endeavour. In this art the stream of thoughts are presented in suitable and perfect manner. To have a grip on his imaginative thoughts, the poet takes help of poetic terms, which is in fashion from years. In which similes, metaphors, hyperbola, rhymes are used

It is worth mentioning that the poem with rhyme is not appreciated because here the thoughts do not come itself, means it is not a spontaneous act rather a deliberate act. In the poetic works of Abid Shah Abid this art is on which level? What type of growth is seen? Which angles of newness are felt? Which terminologies are used? And which are not?

The word "term" is having a wide meaning. Simply saying when an ordinary word is used in a particular or special meaning by any artistic group the type of their terms can be different. When any nation or tribe a set any other meaning of a word which is more or less similar to the literal meaning of a word that word is called term or phrase because the meaning of 'term' is to set the meaning of word unanimously in this way 'terms' are set and fashioned in any nation and tribe. It is important here that the literal and set meaning of terms has some relevance also. (Syed Ahmed Dehlve: 1995, 343-44)

Terminology is not a thing of which people are not aware. If terminology is not used we can't avoid verbosity in any way. In that case lengthy and long sentences are used and practiced instead of short sentences. Which can be far effective for conveying ideas and they are used repeatedly that not only wastes the writers time but depressed reader too. Terminologies are basically symbols which quickly divert and attract the mind to the collection of thoughts. (Hafeez saddiqi 1985:13).

So, here we will talk about those 'terms' which are used by Abid Shah Abid in his poetic work, he has used the following terms in his poetry. Takhaloos, (poetic name) Qafiyah, Radif and similes. Abid Shah Abid On the west of Quetta city "Killi Kirani" is situated

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which is a resting place of the family of Chisti Modoodi, and is famous as Saadat kirani. Syed Abid Shah Abid with the poetic name (Abid) was born in Killik irani in 1888. His father name was Syed karam Buksh, he was religiously educated and we wished to give his a religious education also .But when he was only four or five years old his father died, after that Abids maternal uncle Agha Syed Umar shah, who was the head of Saadat kirani became his guardian. Sardar Umar Also had a religious education. So their family living style was also religious .Where there was always discussions of Persian books and Islamic history .In this environment Abid was brought up and the same remained unprinted in his mind till his last breath.

In the 19<sup>th</sup> century, the syllabus which was in our Madrissas Abid had full command on those books. The school education of Abid was very little, but even then his interest was inclined towards educational activities. He studied Urdu deeply; he wrote Urdu and Persian poetry simultaneously He remained on the different key posts in Balochistan. He reached to the post of E A C and was retired in 1938. He died in 21 April 1949.

He got published his concise work with the name “Gulzar-e-Abid” through Qasmi situated in Dew bund in Oct 1915 according to Zil Hajj 1333 Hijri. **(Kausar Inaamul Haq Dr. 1994: 343, 344)**

Wrote his poetry in Persian, Birahvi In his complete works “Gulzar-e-Abid” only his single Ghazal is present on page no 31, with the title “Barohi” which has five verses and Urdu In his compute works “Gulzar-e-Abid” we can find the poetry of all their languages. We find spontaneity and depth in Abid’s poetry .He has done Tazmin on master’s poetry and we can feel the wide thoughts in his poetry .More over he has translated the great Urdu poets in to Persian, so we can feel the grip and command of his both languages. Gulzar-e-Abid (1915) consists on approximately seven hundred verses, where we can find Urdu and Birahvi verses also. **(Sharafat Abbas 1999:27)** Before writing in Urdu, he was a poet of Persian; his intimacy with Persian is noteworthy in many places in his poetry.

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his poetic name is also the proof of his love with Persian , the use of poetic name in Urdu poetry is because of Persian not only ‘Ghazals’ but also in ‘poem’ this thing is used, Abid in his poetry many times used his poetic name and his poetry is decorated with a typical style of his name “Abida” which is used in local areas and this style cannot seen in any other Balochistani poets of Urdu.

The subject ‘Naat’ is the personality of Hazarat Mohammad (P.B.U.H). He has written Naat with typical respect and honor. Here he has again used his poetic name and the readers identify the poetic name with the sign (~) in the poetry it has an important place .He has used his name in *Ghazal*, *Poem*, *Naat*, *Munajat*, and *elegy (marthia)* .The use of penname proves that he is a man who sticks to his culture and norms. Although in poetry the use of penname is not compulsory but we see he has used it frequently,

The poetry of Abid is used with rhyme and he has used it in a right time and place. On one hand it is the cause of musical and versification effect on it also. It gives birth to classical values. In the terminology of poetry synonymous (*Muradif*) represents the poetry having rhyme. It means the verse like eulogy (*Qaseeta*) *Gahzal* or stanza (*Qattah*) in which rhyme (*Radeef*) is used. Although the *radeef* is not essential for any type of poetry. But in Urdu such *Ghazal* having no *radeef* rarely written, usually the poet manage and used *radeef* in their *Ghazal*. **(Hafeez Saddiqi1985:181)**

He has used single, double and triple *radeef*. He has written twenty eight *Ghazals*, in which single rhymed poems are more and the other rhymes are rare. He has written a continuous poem in the form of “Musnavi” this type is devoid of *radeef*. A continuation of “*Abu Bakarka, Umar ka, Usmanka*’ can be seen which gives birth to the effect of poem. Balochistani poetry, which started with the poet “ Molla Mohammad Hassan Birahvi” he also wrote his *Ghazal* in the rhyme of ‘Ali wali’. While following his footsteps Abid has also written his *Ghazal*. “The search of Balochistani verses” writes. “The repetition of line in Mulla Hassan’s poem with “Ali wali” shows that Abid did not imitate but study Mulla Hassan’s *Ghazal* **(Danial Tareer: 2009: 25, 26)**

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The use of “*Qafia*” in poetry has its important place. Abid in his poetry frequently used *Qafia*. He has used such *Qafia* in his poems like *Behter, Dilber, Akhgar, Kar, Bastan, Hewan, Giryan, Uryan, Buryan, Pehchan, Badakhshan, Gulzaar, Jannisar, Ghareeban, Lalazar, Muragzar, Khaksaar, Gulazar, jannisar, Beqarar, Afsar, Khar, Ahmar, Daftar, Kishwar, Ku Ku, Lu lu, Hu hu, Moomoo, Aai, Raanai, Lai, Chamkai, Shukrai, Ruswai, Bikhrai, Haraam, Qayaam, Aaram, Kaam, Jaam, Inaam, Imdad, Baad, Barbaad, Dad, Abad Abid* increased the number of his Ghazals and selected the genes of “*Musnavi*” for it. In *Musnavi* the *Qafia* of each verse is different from other in the works of Abid Ghazal no. 16, 23, 25, written in the form of continuous *Ghazal*. After compiling the list of Abid “*Qafia*” we can see that the *Qafia* which ends in “*Noon*” are more than others.

The use of composition and auxiliaries has given new dimension to the poetic song of Abid which adds in the sweetness of his poetry. Here the command on Persian adds in the flavor of his poetry. Basically Abid was a Persian poet, but keeping in view the importance of Urdu poetry, he wrote in Urdu also. **(Muhammad Nasir Agha, 2000: 75)**

He creates new composition and auxiliaries and creates new scenes of poetry; the use of unique things shows his depth as a poet. He is the spokesman of classical norms and his work invites and provokes others to write creative writings. Some unique compositions are used in his Urdu poetry.

Like, *Pehertung, Hajat-e-Zannar, Hajat-e-Gulzar, Khadim-e-maikhana, DastShoq, Sarafan-e-Ishq, Taqat-e-keemeya, Kehel-e-giraan, Kohsaar, Quetta. (The composition “Tarakeeb” of Kohsaar Quetta never used before In Balochistani literature) Gul-e-Rukhsar, Meshraan Mai khana, Naamai-e-janjal, Naveed-e-hussan, Jungle-o-Kathaar, Khowar-o-khab, Khab-o-Rahat, Deen-o-Dilwa, Dewana-o-Dagh, Rang-o-Lehm, Zahid-o-Musharaf, Sungreza-o-Murmur, Neel-o-Rehan, HooSehra, Shagird-o-ostadan, Gul-o-mil, Marz-o-Hadi, Baniy-e-Bedaar, Bala-e-Firaq, Khwaja-e-Konain, Khwaja-e-Daldal, Ata-e-Tifal, Naala-e-shabgeer, Bamisl-e-Shimla-o-kashmir, Khiraj haft kishwar, Firaq-o-soz-o-Hijran, Murghzar-o-Musaaf-o-Gulshan, Khirad-o-Aql-o-Dil-o-Deen.*

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He has used in his work new and unique. Simile shows his poetic excellence which adds in the beauty and depth in his poetry.

روز و شب بکواس سے اب پھر گیا مرا دماغ  
فرقت جاناں میں چلتا ہوں سدا مثل چراغ  
کافر ہوں میں ، عشق کا اسلام سے کچھ کام نہیں  
تار کے مانند رگ میں حاجت زناں ہیں

خوش نما ، شچار دیکھو سایہ دار ہیں سو بسو  
ہے بمثل شملہ و کشمیر یہ بھی ہو یہ ہو

He has used the “terms” with their literal and real meaning, which proves the grandeur of his poetic work. The study of *Ilm-e-Badee* Keeping in view after the study of Professor Hameedullah Hashmi’s Book “*Fun Shair-o-shairia or Rooh-e- Balaghat*” few chosen terms are as follows.

***Sanat-e-Afrad***: When in the poetry someone is a subject with the name of his forefather called Sanat-e-afrad.

یا الہی میری زحمت اور غربت دور کر  
خواجہ مودود چشتی سابقہ کے واسطے  
قبلہ عالم جناب خواجہ ولی  
خواجہ شاہ داد شاہ اولیا کے واسطے

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**Sanat-e-Aghraaq** : Hyperbolic terms is used when an exaggerated phrase is used which is possible only in saying not in doing .

فراق و سوز ہجراں نے نگاری آگ نالوں میں  
جلا کر خاک کر ڈالا سرتا پا ناخن تک

**Sanat-e-TajahulArifa**: It means to pretend to be unaware of the situation which knowing it from inside. Like,

نہیں معلوم غصے میں وہ کیوں تیور بدلتی ہیں  
مگر دل میں خیال یوسف دیوانہ آتا ہے

**Sanat-e-Tazad/Takafu/Tatbeeq**: To use in a verse opposite words in meaning whether both are nouns or verbs or words.

دلبر صبح سے شام ہوئی  
رات آنکھوں میں نیند حرام ہوئی  
رخ تاباں کے تصور میں جو مستانہ بنوں  
عقل و دانش کو فدا کر کے میں فرزانہ ہوں

**Sanat-e-Tazad Salbi**: This term is used when two words are not opposite but the negative word is used to give it negative effect.

شناسائی نہ ہو جس کو تمیز نیک ابتر سے  
بچانہ ہر کس و ناکس کو یارب ایسے افسر سے

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Here with the use of word 'Kis' the opposite word is formed.

**Sanat-e-Taala:** Where poets praise him self Abid has used this term.

ہوئے مسرور بے خود سب سے تعریف قدرت کی  
عجب دیکھا ہوں میں تاثیر عابد کے ترانے کی  
رہ گئی سب کی فقط نیکی بد  
مثل عابد ہے جہاں میں مادگا

**Sanat Tazmeen:** When the poet quotes other poet's poetry, the name is not shown only the sign "margin" shows.

تب لطف زندگی ہے جب ابر ہو چمن ہو  
یہ پیش نظر ہو ساتی پہلو میں گل بدن ہو

Abid wrote fives poems on *Daagh's* verse.

**Sanat-e-Talmee:** Which shows the incident, which could be realer unreal. It indicates towards any real and unreal happening, problems or literary and technical terms is called *sant-e-talmee*.

ہاتھ جوڑے سو طرح منت سماجت کی مگر  
رحم کیوں آتا کہ وہ شاگرد ہے شداد کا  
حوا جنت تو بنے لیلیٰ و عذرا بھی تو  
قیس و فرہاد بنوں وامق دیوانہ بنوں

**Sant-e-Maratun-Nazeer Tanasub Taufeeq:** When the words are used which are relevant to each other, but not opposite.

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گر تو ساقی بنے سے بادہ و پیمانہ تو دے  
رند مستانہ بنوں مشرب میخانہ بنوں

### **Conclusion**

From the above mentioned use of terms, we can see that Abid was aware of these terms and used them skillfully .When there was a little trend of Urdu poetry in Balochistan. These efforts on one place has given strength to artistic values and on other hand diverted the attention of other poets of Balochistan towards it. Which has the future of poetry, and he stimulated his successors to get command and excellence, in the use of these terms so that they enhance the beauty of their verification, and makes their verses according to the standard of up coming eras.

We can find the trace of Abid's poetry in the present poetry of Balochistan. The poet of Balochistan wrote the poetry under the influence of Abid and promoted the cultural colors and effects in their poetry. Other than him we do not find this aspect prominent in any other poet.

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