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Gul Pacha Ulfat and his poetic style

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Abstract

Ulfat was a superior, talented and reasonable writer that recognized for both his poetry and his prose. His style is celebrated for its simplicity, reasonability and its closeness to spoken Pashto. His writings have been reprinted in several collections and anthologies and his books are widely available in Afghanistan and Pakistan. Ulfat continually spoke out against illiteracy, oppression, ignorance, false culture, repression, urging the government to relax its censorship and the people to voice their opinions or at least to listen carefully to those who did. Gul Pacha Ulfat was a realistic poet and interested to discuss about social, cultural, ideological, economic and political topics. He sometimes disregarded literary device and figure of speech. He wants to say colorless without complication and ambiguity. Besides, there are a lot of literary device to color his poems to be interested.

Keywords: Gul Pacha Ulfat, poetry, style, simplicity, ghazal, rubai, analysis of Gul Pacha Ulfat poetry

Introductions

The Pashtun tradition of written poetry dates back before Khoshal Khan Khatak. Historical accounts of the Pashtuns mention poetry in the language as long as the 9th or 10th century A.D. the written tradition has coexisted with a longer oral and written traditions are evident in modern Pashto poetry, as are very recent influences from western poetry.

Until very, very recently to be an intellectual or even to be literate was to be a poet. The folklorist Jams Darmesteter, writing in the nineteenth century, summed the poet/ intellectual up as follows (his bias can be attributed to his enthusiasm for folk poetry.)

The sha-ir is the literary poet, who can read, who knows Hafiz and Saadi, who writes Afghan Ghazals on the Persian model, who has composed a Divan. Every educated writing Ghazal was one of the accomplishments of the old Afghan chiefs. Hafiz Rahmat, the great Rohilla captain, Ahmad Shah, the founder of the Durani empire, had written clever writer, he may be a fine writer.

Poets, as intellectuals, have been involved in the emergence of modern public life in Afghanistan and for a long time were considered authorities on all subjects, including politics and government, by virtue of their erudition. The educated man not only had a store of poetry memorized, but also wrote poetry of his own. Before the forties, an appropriate poetic quotation constituted a logical argument for or against a point; even now, many Pashtun intellectuals have a store of memorized poetry. Their own or others, that they draw on for pleasure of to enhance their speech and writing.

The most common form of Pashto poetry is the Ghazal. Poetics forms also include the rubai, the qasida and the kata. A kata is exactly like a ghazal except that the first line does not rhyme and a qasida is a longer poem (it might have as many as fifty or more lines) structured like the ghazal.

Literature Review

There are a lot of books and essays that talk and discuss about Gul Pacha Ulfat and his contributions, but the majority of them are written in Pashto and Persian language. Also, Gul Pacha Ulfat wrote a lot of poems and proses in Pashto language. That means, the English language is lack of information about Gul Pacha Ulfa. This essay will introduce him and his poetic style in English language.

Gul Pacha Ulfat

Gul Pacha Ulfat (1909-1977), the son of Mir Sayed Pacha was a prominent afghan poet, philosopher, politician, and professor. He was born at Aziz Khan Kath village, Qarghayee district of Laghman religion of Afghanistan.

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His education was entirely in mosque schools, he studied Sarf, Nahw, Mantiq, Tafseer and Hadith from the local Islamic teachers.

Ulfat was a prolific writer, recognized for both his poetry and his prose. His style is noted for its simplicity and its closeness to spoken Pashto. His writings have been reprinted in several collections and anthologies and his books are widely available in Pakistan and Afghanistan.

Ulfat continually spoke out against repression, urging the government to relax its censorship and the people to voice their opinions or at least to listen carefully to those who did. (Tagay: 3)

Work Life

When he finished his religious education and his private studies in the year 1935, he was selected as a clerk in the national Anis Newspaper. In the year 1949 and in the year 1952, he was elected to be a member of the National Assembly by the people of Jalalabad, the capital city of Nangarhar region of the country and the people of Qarghayi district of Laghman region of the country. Besides, he is the founder of Wolas, which is a national weekly in the year 1951. He worked as the editor in chief of the Wolas Weekly until the end part of the year 1953.

Pacha attended the Grand Assembly session in the year 1955; he represented the people of Jalalabad. In the year 1956, Pacha was selected to be the president of the Pashto Academy that is locally known as Pashto Tolana. At the same time, he worked as a professor of Pashto language and literature in the University of Kabul, Faculty of Literature and the Faculty of Law and Political Science. He resigned from the ministerial post he was handling and was elected to the National Assembly by the people of Jalalabad in the year 1964. He went into retirement at the end of the term.

When he was twenty-seven, he was appointed as a clerk on the staff of the newspaper Anis. Some years after, he was elected to the Afghan Parliament and subsequently appointed as president of the Pashto Academy. From then until his death in 1977 he was active both in politics and government and the literary scene.

Pacha, together with Ghulam Hassan Safi, Ghulam Mohayuddin Zurmawal, Abur Raof Benawa, Abdul Hadi Tokhay, Mohammad Rasul Pashtun, Fayz Mohammad Angar, Qiamuddin Khadem, Nur Mohammad Taraki and some others were the founding fathers of the Political Movement of the Afghanistan Weesh Zalmyan (Awakened Youth) in the year 1947.

Academic Contribution

After he had retired, Pacha kept on with his contribution to the enrichment of the Pashto Literature and he was doing this as a poet and as a writer and he did this until the last moment of his life. He authored many books about religious, political, ethical as well as social matter, in verse and in prose forms in supplementation of many articles that he has written. Some of the book he wrote are yet to be published. Pacha had been given some medals, which are; Abu Ali Sina, Khushhal Khan, Education and the Star medals.

Death

Gul Pacha spent the last part of his life in his village in the Laghman region of the country. He died on the 19th December, 1977 at the age of 67. He died of heart failure. He

was buried in the graveyard that belongs to the family in the same village.

Poetic style

style has traditionally been defined as the manner of linguistic expression in prose or verse. As, how speakers or writers say whatever it is that they say. The style specific to a particular work, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim; characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language. [Abrams: 303]

The literary style has the following elements: Diction, Figurative language, Imagery, Syntax, Tone and mood, Rhyme, Meter, Form, Poetic syntax, Sound. [Jago: 21]

Simplicity

Gul pacha Ulfat is a poet which sometimes offer general and common issues and subjects without to pay attention to literary device and figure of speech. He inserts to a subject by necessary of society.

دهقاني څومره ښه کار دی
هر دهقان سړی مالدار دی
لري ميري او پسونه
شنه پتي او شنه باغونه
هميشه په شنه باغو کي
پاس د ونو په سرو کي
جغ او سپاره د دهقان
آبادي ده د جهان (35 : Anzor)

Translation

Agriculture, what a good job
Every farmer is on top
Lots of sheep and rams
Green garden, green farms and map
Always be grooms garden
At the top of every bough
Every yoke and every plowshare
Make the world, be so soft

Or:

د ښځو شکوه
بادونه د خزان غوټي خندا ته نه پرېږدي
ظالم صياد بلبله د گل خوا ته نه پرېږدي
اختيار مي د خان نه شته دی د جبر په مذهب يم
دادا مي خپلي خوښي او رضا ته نه پرېږدي
هيڅ نه شمه ويلای، چي په کوم کور کي به سوځم
زما د زړه لاليه څوک مي تا ته نه پرېږدي
په چا وکړم عرضونه چاته وکړمه ژړا زه
دا بد رسم و رواج مي حق وينا ته نه پرېږدي
وهل که ټکول وي چا ته هيڅ ويلی نه شم
ظالم مي هم وهي هم مي ژړا ته نه پرېږدي
له ما نه تربيت د پوه اولاد غوښتل خطا دي
تعليم ته مي چي څوک د مکتب خوا ته نه پرېږدي

Translation**Women's complaint**

Autumn winds do not let buds laugh
 Cruel hunters keep the nightingales from the flowers
 My will is not mine, I belong to the religion of force
 My father does not let me do what I wish
 I have no say in which house I will burn
 My sweetheart, they will not let me have you
 Who can I complain to, where can I cry
 Tradition do not let me speak the truth
 When I am beaten me, I can tell no one
 Cruelty beats me, then does not let me cry
 How long will I remain in the darkness of ignorance?
 They deny me the light of science, knowledge, art
 It is wrong to expect me to educate sane children
 When school is forbidden to me
 What future can I offer my children?
 When the doors of education are shut in my face?

مات کودری

د گودر په غاړه پروت و مات کودری
 ويلي زه وم روغ منگی کلال جور کری
 دلته لوبو کي زه مات یوه زلمي کرم
 یوې پیغلي په اوږو ومه راوړی
 د جهان هره ذره کي عشق عیان دی
 مات کودري سره هم د عشق داستان دی
 دېر مین په دې گودر دي یو خای شوي
 دېر منگي دلته مات شوي لنډ بیان دی

This poem appears on غوره اشعار, a collection of Ulfat's poetry published by the Pashto Academy in 1955.

The verse in this poem are of a form close to the رباعي (Rubai). The term's plural رباعیات (Rubaiyat) is familiar to western readers in the title The Rubaiyat of Omar Khayyam. A Rubai consists of four half-lines, each of which is the same number of syllables; the first, second and fourth half-lines rhyme. Here is the most famous (to westerners) of Omar Khayyam's rubai, from the fourth edition of Edward Fitzgerald's translation (1879). Note that the translation preserves the structure of the original and at same manages English iambic pentameter:

A book of verses underneath the bough
 A jug of wine, a loaf of bread and thou
 Beside me singing in the wilderness
 Oh, Wilderness were paradise enow!

In this poem of Ulfat's, the form deviates from that of the standard Pashto rubai. In that each half-line has twelve syllables (standard Pashto rubai's, the verses stand-alone). The poem is on one of Omar Khayyam's themes, that the attributes of life and love are to be found in inanimate objects.

زه جسم نه یمه ما روح ددي جهان وگڼه
 تېټ مي مه بوله بام د خوني مي اسمان وگڼه
 د خاورو گټو په تخت ناست یم په هوا کي گرځم
 ټول حیوانات مي دي تابع ما سلیمان وگڼه
 تیاره کي نه یم په اسمان کي مي دېوه بليري
 د اسمان واره ملايک مي شاگردان وگڼه

دا ټول نقشونه د جهان او مختلف رنگونه
 زما په ذوق او ارادي پسي روان وگڼه
 په کابیناتو باندې زه هر قسم لوبي کوم
 بحر و فضا مي د يوې مندې میدان وگڼه
 شکایت نه کرم له اسمانه څه گيله نه لرم
 زما له لاسه د فلک څيري گريوان وگڼه
 سره له دومره اقتداره چې قدرت را کړی
 په نري تار کي مي د زلفو اویزان وگڼه
 د بڼکلو مینه مي په عقلو فکر لوبي کوي
 چې ستا ور بل شي پریشان ما پریشان وگڼه
 د عشق پنجو نه، نه خلاصیږم د لښکروو په زور
 د اياز مینه کي اسیر شه نشاهان وگڼه
 د لیلی یو اشارت بس دی د عاقل لپاره
 د عشق سودا کي لیوني دېر هوښیاران وگڼه
 د عشق او مینې په حرم کي زه لوی شوی یمه
 څوک چې بي مینې ژوند کوي هغه حیران وگڼه
 چې د جمال دېوه شوه بله پتنگان شوه پیدا
 لمړی پتنگ و دغې شمعي ته انسان وگڼه

This poem is a غزل (ghazal), which has the following characteristics:

- There are usually from seven to fourteen lines or bayt (بیت).
- Each line consists of two half-lines or Misra (مصرع).
- Each line must have the same syllable number as the first or Matla (مطلع).
- The half-lines of the first line must rhyme; the second half-line of each line thereafter must rhyme with the first line.

This poem is a celebration of the human spirit, expressed in a series of metaphors. Ulfat wrote this poem under the same constraints that hindered free expression in the Adabi Parche the various mentions sky and space, or the can be interpreted as referring to God. The writer could get away talking about the sky. He could always argue that the censor misunderstood and that he really was talking about the sky and space whereas any mention of God in other than worshipful terms would get him in trouble.

Lovely poems

پتنگ نه دی ، په دېوه چې ستي نه شي
 بلبل نه دی ، چې په گل فریادي نه شي (Zewar : 157)

Translation

The real butterfly, which themselves to sacrifice
 It is best nightingale, to flower gives advice

Social thought

زړه بي مه بوله تور کانی د صحرا دی
 په لیدو د زخمي زړه چې زخمي نه شي (Zewar : 158)

Translation

Not human, which to see, be rock
 When to see injured person, not talk

یو پټ غلی احساس مي نه پریږدي
 په اور مي کروي ، لکه چې خام مي نه پریږدي

جرئت می زیاتوي دومره په ځان بڼه پوه شوی
غافل له خپله حقه او غلام می نه پریردي (Bajawrai : 77)

Translation

My feeling is revolutionary, I will no remain
Gives me a lesson, gives me brain
I understood, which the lesson of dare
Screams me aware of rights, no be slain

Conclusion

In this essay, we read Gul Pacha Ulfat' life and his poetic style. It was revealed, the first character of his poems is simplicity. He spoke conveniently and realistically to convey his sense and aims. His poetic contribution is vacant of complexity and complex literary devices.

Ulfat continually spoke out against illiteracy, oppression, ignorance, false culture, repression, urging the government to relax its censorship and the people to voice their opinions or at least to listen carefully to those who did.

Gul Pacha Ulfat was a realistic poet and interested to discuss about social, cultural, ideological, economic and political topics.

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