

Poetic Genius of Gulzar

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ABSTRACT

This paper explores the poetic style of Gulzar- how he developed his style of writing. The expressions used by Gulzar make his poetry independent in existence like his songs which have their own identity and life as compared to his contemporaries. His poetry is a gift to all the generations and fit for all the times. One cannot get bored while reading him as his poetry touches the heart, soothes the soul and enriches the mind.

Keywords: *Enrich, sooth, imagination, style, expression, experience imagination and mannequin.*

Citation of this article

Basharat ul Haq. (2016). Poetic Genius of Gulzar. *International Journal of Higher Education and Research*, 6(1), 136-140. www.ijher.com

India is a multi-lingual country has produced a number of writers. But there are only a few writers who have the privilege of having acquaintance with various languages. Among such writers, Samporan Singh Kalra popularly known as Gulzar, is famous for his versatility as a lyric writer, short story writer, film director and film script writer. Today, Gulzar is regarded as one of India's foremost poets unparalleled in his exploration of human relationships and the insight and sensitivity with which he addresses many facets of daily life. His creation is a unique document of his experience and imagination.

It is difficult to assess Gulzar on the basis of different fields in which he has worked. In fact Gulzar has an independent world of creation. At the same time he also participates in activities which require team work.

Gulzar is a poet above all things. He is a poet of all the ages and tries to explore the problems of people and understand their attitude in their own language. In this acquisition he did

not remain confined to the languages of the elites, but he employed languages which illiterate people speak. Therefore in his works we encounter expressions of several dialects. His poetry is magnificent in all the three languages he writes in i.e., Urdu, Hindi and Panjabi. His style marks a sensitivity that is best reflected through his writings and treatment of life. He is one of those sensitive people whose work is laced with the lyrical and psychologically adept examination of human sensibilities.

Gulzar has such expressions which provide meaningful songs as one may notice in his first song written for the film 'Bandini' which runs as:

Mora gora ang lai le

Mohe shyam rang dai de

Chuup jaungee raat hee main

Mohe pee ka sang dai de

Ek laaj roke baiyaan

Ek moh kheenche baiyaan

Jaon kidar na jaanu hum ko koyee batai de (100 Lyrics, p. 2)

(Take away my fairness

Provide me with dark skin

I want to hide in the night

Just give me the company of my beloved

A shyness stops me

A desire pulls at me

Where do I go?

Can somebody tell me?)

Gulzar did not use expressions like 'tarah', 'jaisa', 'manand', as other poets use in abundance, but without such expressions he is able to produce meaningful songs. Similarly, one can find his poetic genius in a song written for the film 'Khamoshi' as its opening lines run as:

Hamne dekhi hai un aankon ki mehakti khushboo

Hathon se chho ke ise rishton ka ilzam na doo

I have seen in these eyes a lingering fragrance

Don't touch it with your hands and stamp it with a relationship.

This song made people applaud, as it nourishes the spirit soothes the soul and enriches the mind. Such unusual imagery is not possible from other poets. His imagery is outstanding and astonishing which makes him stand out of his contemporaries and is not considered merely a writer of film songs.

He is always experimenting and inventing words. He is a weaver who weaves words so effectively and effortlessly into songs. One can see, feel, smell, and touch his words. He has also invented a new style of writing poems which comprises three lines composition, in which the first two lines converge, while the third remains distant or apart from them and takes the meaning of the above two lines as a tangent. According to Gulzar, "It is known as 'Trivaini' in which the first two lines meet lines like the Ganga and Jammna and they complete the thought. While under these two lines runs another stream Saraswati, which is hidden and cannot be seen. The function of the third line is to explain the above two lines or comment upon it." (*Raat Pashmini Ki*, p. 20) For example:

Pedon ke katne se naraaz hue hain panchhi

Daana chugne bhi nahin aate makanon pe parinde

Koyee bulbul bhi nahin baithtee ab she'r par aa kar (Triveni, p. 40)

Birds are so upset at the cutting of tress

They do not even come to pick grains from houses

Even nightingales do not sit on a poet's couplet any more

Gulzar is uncrowned king of the world of words. He makes us smile, cry, fall in love and feel dejected by simple words. He creates a magical world where one can live forever. Such is the power of his poetry. He weaves the rich essence of the past which identifies itself with cultural diversities of India. He gave new life and beauty to Urdu language especially Urdu poetry. He is not only shining among the galaxy of Urdu poets, but his poetry in Hindi is also attracting millions as we have a few lines of a song from the film 'Rudaali' which run as:

Aoo morae chandar ma

Tri channd ki aung jalayae

Teri aunchi ha atari

Ma nae punk liya katwaye

You are my moon, and yet

Your soothing rays scorch my skin

Your perch is high

And my wings freshly clipped

Gulzar's range of poetry is vast. Birth, death, separation, longing, love, grief, hope-all of these are a part of his poetic gaze. He has written poems almost on every subject like nature, social concerns, relationships-between man and woman, husband and wife, father and daughter etc.

Gulzar says, "There was a time when I thought that everything under the sun is a subject of poetry. It took me light years to discover that even above the sun and around it there are worlds more poetic and full of romance: the bursting novas and supernovas and flying galaxies of the cosmos." (*Selected Poems*, p. xi)

Due to his excellent craftsmanship and independent power of creating imaginary world with his poetry, he stands tall among his contemporaries. His songs have their own life and identity. Words and music depend on each other in the same manner as mannequin and the clothes depend on each other. If we separate them we get on one side a naked statue and on the other side a bundle of clothes, but this is not the case with him. His poetry has independent existence like his songs which fit for all times and all generations. With such a power of poetry, force writers to consider him as poet of the world AS Amirita Pritam Says, “He is a poet of the world; there are some who does not want to break the thread of their identity, among them one is Gulzar.”(*Pukhraj*, p. x)

References

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