

Dushant – Prince of Hindi Ghazal

Dr.Sardar Mujawar

Abstract—Dushyant depicts not only a name, but also a name of poetry or – Ghazal form. Dushyant and Ghazal have so intermingled that they have become substitutes to each other. Real Ghazal is surprisingly expressed through minimum words within a short span of time. Dushyant was well-reputed and expert in this arena. He put Ghazal on top with a great skill. Before and after, Dushyant, there had been a number of Ghazal writers, but among them all, Dushyant remained unique Ghazal-writer who earned a great respect and love from his readers beyond imagination. No Ghazal-writer has achieved that much grace and fame as Dushyant Kumar. What was the reason of this? The only reason is it was said that the Ghazal by Dushyant was the fire-exploring words of poetry immersed with feelings. In his Ghazal there was restlessness, pain and woe. We notice the same restlessness in the Ghazal of Galib, the same pain and misery like Dushyant's but Galib's Ghazals were seen pains and miseries of his self only.

Dushyant's miseries were of two folds. One that was of own experience and the other was about social grief. This social grief and pain became the central point of his Ghazal. It gave Dushyant great fame in the history of Ghazal.

'Saye Mein Dhoop', what was the reason that his 52 Ghazals brought him on the top of the mountains of the poetic world? In my opinion the only reason is that Dushyant was in born poet and Ghazal-writer. We witness the same in-born gift of poetic aspects. Therefore we can call him the prince of Hindi Ghazal. We do remember his ghazals after reading them. Dushyant made an unending road for those who selected writing Ghazals. In his ghazal, there was a secret power, fire to burn social injustice and restlessness.

Keywords— Hindi Ghazal.

I. INTRODUCTION

GHAZAL is basically a popular form of Poetry. Though it is gift from the Arabic language, the Ghazal is not that way expressed on the large scale. From the Arabic, it arrived in the Farsi language, but it is very much surprising that most of the Ghazals are written and found in the Farsi language! Despite, the Ghazal has also strated showing colours in the Urdu language, not only that but it is a fact that Ghazal has prevailed a larged part of the Urdu language. Journey of Ghazal has taken a grip and started to spell its magic in Hindi language too. The credit, of course has always been given to Amir Khusro, because he was the only poet who has sown the seeds of Ghazals in the Hindi language. Taking inspiration from Amir Khushro, Kabir, Bharatendu Prasad-Nirala have given Ghazal, a new identity. The readers of Hindi have been made known, the metre in Ghazals by Shamsheer Bahadur

Dr.Sardar Mujawar, Ex.Associate Professor, At Post Wai, West of Dhoni Colony, Dist. Satara (Maharashtra), India. Pin : 412803, Mob.: 09422606635, Email ID : hindigazal@gmail.com.

Singh.

After Shamsheer Bahadur Singh, Dushyant Kumar, a very bright star in the Hindi Ghazal sky, began shining brightly with its true grace. Dushyant is not only a name, but behind the name, there is a great province of Ghazal, of the province of poetry. Real Ghazal is surprisingly expressed through minimum words within a short span of time. Dushyant was well-reputed expert in this arena. He put Ghazal on top with a great skill. Before and after Dushyant, there had been a number of Ghazal writers, but among them all, Dushyant remained unique Ghazal-writer who earned a great respect and love from his readers beyond imagination. No Ghazal-writer has achieved that much grace and fame as Dushyant Kumar. What was the reason and fame as Dushyant Kumar. What was the reason of this? The reason was that it was said that the Ghazal by Dushyant was the fire-vomitting Ghazal in his Ghazal, there was peacelessness, pain and woe. We notice the same restlessness in the Ghazal of Galib, the same pain and misery like Dushyant's but Galib's Ghazals were seen pains and miseries of his self. Dushyant's miseries were two fold, one that was of his self and the other that was other's means social grief. This pain has become the central point of his Ghazal. It gave Dushyant great fame in the history of Ghazal.

'Summer in the shadow'. What was the reason that his 52 Ghazals brought him on the top of the mountains of the poetic world? In my opinion, there is the only reason; the poetic aspect of Dushyant. In any of his Ghazals, you would notice the same poetic aspect of Dushyant, For example, the first ever sher of his collection 'Sayein Me Dhoop' indicates the same thing.

Kahan to tay tha Chiragon har ek ghar ke liye

Kahan Chirag mayassar nahin shahar ke liye [1]

Dushyant is satirical on the awful condition of famine. Cities are developed tastly, but villages are ignored purposely so far development is concered. Power is lacking in the rural areas. If power reaches, it is cut in between. People of the village are innocent and ignorant. They live always in adverse conditions. They are always in rags and it is their fortune. In winter, they cover their belly by their feet. Dushyant has thrown light upon their adversity –

Na ho kamiz to pavonse Pet dhank lenge

Ye log kitne munasib hai iss safar ke liye[2]

Dushyant was well aware of critical condition as well as emergency. In those days the social condition was very awful. Nowhere was happiness, no sign of joy and delight. Dushyant was very much worried towards such condition. Look at this sher of his Ghazal –

Yahan darakhton ke saye mein dhoop lagati hai,

Chalo, yaha se chale, umra bhar ke liye![3]

Expression of sorrows in the Ghazals of Dushyant throws us

in sad state. Looking at the pitiable condition of a railway labour, Dushyant has written.

Ye sara jism zuk kar boz se duhara hua hoga,
Mein sajde me nahi tha, apko dhokha hua hoga![4]

Government schemes are, no doubt, good but the poor are always deprived of them. The rich were busy hush uping those moneys. The system was ignorant of such corruption. The rich become richer whereas the poor, remain still in the worst condition of their poverty. Dushyant criticized very ironically against such corrupt system.

yahan taka ate aate sookh jati hai kai nadian
Muze malum hai pani kaha thahra hua hoga [5]

Dushyant has experienced that the people in the society have very strange dealings and relations too. Some people keep no relations with the society, they remain ignorant of their responsibilities knowingly. Even they pretend as if they are deaf. They are good at their tongue but prefer to be dumb. Dushyant has satirically expressed himself upon this,

Yahan to sirf gunge aur bahare log basate hain
Khuda jane yahan par kis tarah jalsa hua hoga[6]

There is sound pollution in the cities; and no peace of mind. Dushyant has written very catchy lines on this –

Tumhare shahar mein ye shor sunkar to lagata hai
Ki insanonke jangal mein koi hanka hua hoga[7]

Dushyant was such a Ghazal writer who has spread the Hindi Shayari in the entire world. Dushyant's personality was totally reflected in his poetry. Dushyant was a great poet who escaped his poetry from the beloved's embrace. He made relation with the poor, supportless through his Ghazals. Whenever the grief was excessively greater, Dushyant's sher came forward –

Ho gai hai pir parbat si pighalni chahiya
Iss Himalayan se koi Ganga nikalni chahiya [8]

The moment comes when the grief become limitless, courage in the man then emerges and then only man's passion for life becomes alive. Dushyant writes upon this –

Har sadak par, har gali mein, har nagar se har gaon me
Hath laharate huye har lash chalani chahiye[9]

Dushyant, it has been stated always, that he has shown that his poetry was fire-burning poetry. This fire had sieged Dushyant from within and without. This fire burns everything when there is injustice and tyranny. Finally this fire gives birth to a new change and system. Dushyant writes –

Mere sine mein nahi to tere sine mein sahi
Ho kahin bhi agg, lekin aag jalni chahiye![10]

Dushyant wished that the people, though they are poor, without support they are taking efforts, attempting and tomorrow they will walk on their own. Today, though they are facing the dark shadows of night, living in the evening. They know, for them tomorrows down is hidden in the dark night. They will be welcoming a smiling morning of tomorrow. The two sher from Dushyant indicates as follow –

Iss nadi ki dhar mein thandi hava aati to hain
Nav jarjar hi sahi, laharonse takrati to hain[11]

Ek chadar Sanz ne sare nagar par dal di
Yah andheri ki sadak oos bhor tak to jati hai [12]

Dushyant was aware well that the people who are doing

their profession, do it very honestly around the clock. But some other people are there who squeeze the poor and become rich.

Dukandar to mele mein loot gaye yaro
Tamashbin dukane laga ke baith gaye [13]

Though Dushyant has detached Ghazal from Mehbooba's embracing.

Chandni chhat pe chal rahi hogi
Ab akeli tahal rahi hogi
Phir mera jikra aya hoga
Vah kisi barf si pighal rahi hogi
Shahar ki bhid bhad se bach kar
Tu gali se nikal rahi hogi
Jin havao ne tuzko dulraya
Unme meri Ghazal rahi hogi.[14]

One more Gazal from Dushyant's 'Saye me Dhoop' indicates a symbol of Rumanian aspect of Dushyant's emerging image.

Tu kisi rail se gujarti hain
Main kisi pool sa thar tharata hoon!
Ek jangal hain teri aakhon mein
Mein jaha rah bhool jata hoon!
Tuze bhool ne ki koshish mein
Aaj kitne karib pata hoon![15]

Really, Dushyant Kumar can be called the prince of Hindi Ghazal. As a prince attracts us towards him so also the Gazals by Dushyant attract us and will attract us forever. Dushyant has formed a road for the newly entered Ghazal-writers in the segment. Today's generation has turned towards Ghazal-writing. Ghazal has become its beathing. But they are far away from the grace of Dushyant's Ghazal. There was power of making us restless due to deep distress in Dushyant's Ghazal in his Ghazal, we find fire that is burning injustice. Though Dushyant is not among us today, his Ghazals and popular sher do remain with us. Readers remember them always. Dushyant had written that – his songs would come to you to take your support –

Mere geet tumhare pas shahra pane ayenge
Mere baad tumhe meri yad dilane ayenge ! [16].

II. CONCLUSION

Thus Dushyant Kumar Stands As A Ever Green Gazalkaar Of Hindi Literature Spreading His Human Emotions Among The Readers.S.

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