
Ethos and Displacement in the Ghazals of Kaif Bhopali: An Analysis

Dr. Abrar Ahmed

Asst. Prof. Pacific University, Udaipur

Dr. Manoj Kumar

Asst. Professor, Amity University Rajasthan, Jaipur

ABSTRACT

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Migrating and getting displaced from the original habitat by compulsion or by choice has become a common norm in post colonial era. The people of this planet migrate in search of livelihood, better education, political compulsions and geo-political conflicts. Capitalism further assists it to grab its roots. This is also the case with Urdu ghazal writers; they also migrate and are made to stay in places with geographically, politically and culturally different climate. Kaif Bhopali is one of the writers, who never migrated from India but still could not be with his homeland. This is the only reason that the ghazals of Kaif Bhopali have nostalgia, displacement and dislocation as the common features.

This paper is an attempt to study the select ghazals, which are well praised and are full of nostalgic diasporic thoughts.

Corresponding author :

abrar786elt@gmail.com

mjkmr809@gmail.com

Migration and displacement are older than human civilization. The expulsion of Adam and Eve from the Garden of Eden can be termed as the first migration ever happened in this universe. They were displaced from heaven unwillingly. In our case, the displacement is manmade as the needs and demands of so-called 'development' are continually displacing disempowered and marginalizing populations in developing countries without providing them proper rehabilitation. The artists even migrate in search of livelihood or because of political compulsions. They are restless as the rehabilitation is not up to their satisfactory level. It is a fact that displacement gives rise to Diaspora.

What is Migration?

Humans move as family units or individuals with specific reason. As described by Wikipedia "Human migration is the movement by people from one place to another with the intentions of settling, permanently or temporarily in a new location.". (Para 1, Online) The movement can be of long distance or short also it may be the transfer from a particular country to a different one. At some places migration at an internal level is also termed; indeed, it is the most common form known to us.

What is Diaspora?

In this regard Panday says "The term 'Diaspora' comes from the words 'dia' meaning 'away' and 'speirein' meaning 'scatter' or 'sow'. It was used by the ancient Greeks to refer to citizens of a grand city who migrated to a conquered land with the purpose of colonization to assimilate the territory into the empire."(30) "The exact crux was extracted from the current meaning when the Old Testament came with a translation into Greek language and the word 'Diaspora' was

used to refer the populations of Jews exiled from Judea in 586 B.C. by the Babylonians, and from Jerusalem in 136 A.D. by the Roman Empire”(01) . Moreover, according to D. Sai Lakshmi and V.B.Chitra (2016, Indian Diaspora Writers .Para 3) state “The foremost characteristic features of Diaspora writings involve the quest for identity, nostalgia, familial and marital relationships apart from re-rooting, uprooting, multi-cultural milieu etc”(01)

What is Diasporic literature?

Amit Shanker Saha says, “Displacement gives birth to dislocated people variously recognized as diaspora, exiles, refugees, migrants, immigrants, emigre, expatriates, deterritorialized, uprooted, homeless, unhoused, visitors, tourists, travelers, nomads and so on”.(5) “Diaspora is the dispersion or spread from ones original homeland, it is a scattered population whose origin lies in a separate geographic locale.”.(Wikipedia Online) . The term 'Diaspora' also is used to show the ushering of human civilization internationally. Sujaritha says “Diasporic literature is more autobiographical with references to the narration of self”.(24) Amit Shanker Sha also traces “The indissoluble attachment to one's ground and roots is the common under current in all works”.(44)

In this paper we will be taking features of Diaspora in select gazals of Kaif Bhopali .Also this should be noted that a 'gazal' is commonly used Urdu word. It is lyrical poetry with different shades. It is associated to South Asia. The name itself pronounced as gazal, with its very un-Indian initial rolled 'g'. But like many exotics which have long been transplanted into a new environment, over the centuries of its life in South Asia the ghazal was successfully adapted and developed, first in Persian, then in Urdu, now also in other South Asian languages.

About the poet Kaif Bhopali

Kaif Bhopali was an Indian lyricist and also a well-known Urdu shayar in the world of Sher-O-Shayari. He was born at Lucknow in the year 1917. His ancestors had moved from Kashmir to Lucknow and then to Bhopal. Later, he moved to Bombay and began writing for films. He attended mushairas where he was much loved and appreciated. Chalo Dildar Chalo sung by Mohd. Rafi, Tera chehra kitna suhana lagta he.. sung by Padam Bhushan Jagjeet Singh is one of his noted works.

Need of the Analysis

The researcher felt the urge to search online about the analysis of the poems of Kaif Bhopali in English but no results were found. So, a simple thematic analysis was planned and also it has been my privilege that my father A. Rashid, a teacher by profession and a painter by hobby was very close to the poet Kaif Bhopali. He once told me that Kaif sahib missed his home town Bhopal (Madhya Pradesh, India).

Area of Research and Limitations

This research is limited to the ghazals by Indian poet named Kaif Bhopali. This carries no doubt that it is just a drop from the ocean as there are other more worth Urdu ghazals but bound by the limitations of this paper, they are not the part of the study.

Primary Objective

These ghazals may not actually be counted in Diasporic literature but still, the primary objective of the present paper is to analyze the select ghazals ,which are wrapped in displacement diasporic thoughts and also it traces its importance in the present era.

Methodology & Tools

A close textual examination of Kaif Bhopali's ghazals has been undertaken in order to expound how a selection of thematic and structural patterns can be traced.

- a) This is thematic study.
- b) Textual analysis is attempted.
- c) Content analysis has been used

Review of literature

A number of research works and theories were searched but none of the papers were based on the analysis of ghazals and also the elucidations of Kaif Bhopali's ghazal compilations have never been written by any English language researcher. The researcher Prema has agreed that "A lot of 'Diaspora' literature stems from postcolonial experience, therefore knowledge of postcolonial literature can further aid in understanding the diversity of Indian diasporic literature. There writings, using Homi K Bhaba's term, are hybrid. Hybridity, originally a term from horticulture refers to the mixture of two different cultures, or in between where one belongs to neither of the two or belongs to both".(37) In *In Memory of Begum Akhtar (1979)*, Ali seems to have matured as a poet and his Urdu influences are quite noticeable from the title of the book. He deals with the concepts he had left in his early book but presents them in a style which seems to be his own.

The first Ghazal

This highly appreciated ghazal appeared in the music album 'Unique' and was sung by Padam Bhushan Jagjeet Singh. The text reads as follows:

"Koan ayega yahan koi na aaya hoga...,
Mera darwaaza hawaan ne hilaaya hoga....,
Dil-e-nadaan na dharrak ae dil-e-nadaan na dharrak...,
Koi khhat leke parrosi ke ghar aya hoga....,
Is gulistaan ki yehi reet hai ay shaakh-e-gul...,
Tu ne jis phool ko paala woh paraaya hoga...,
Dil ki qismat hi main likha tha andhera shayed....,
Warna masjid ka diyaa kis ne bhujaaya hoga...,
Gul se liptti hui titlee ko giraa kar dekho...,
Aandhiyo tum ne darakhton ko giraya hoga...,
Khelne ke liye bache nikal aye hon ge....,
Chaand ab uss ki gali main utar aaya hoga...,
'Kaif' pardes main mat yaad karo apna makaan....,
Ab ke barish ne usay torr giraya hoga...."

(Retrieved from khabaryalnews.com)

In the above ghazal Kaif Bhopali conveys his ambivalent mood in the world. He counts his oscillating ethoes between the homeland and the settled land. The research conducted by D. Sai Lakshmi shows that "Diasporic writings are a response to the lost homes and to issues such like

dislocation, nostalgia, discrimination, survival, cultural change and identity”.(56) It seems that dislocation is the prominent feeling that haunts the writer. Kaif believes that nobody has arrived and this is just a hallucination as the door is moved by the wind. He stops himself from recalling his parental house as that might have been broken by the rains of this season. He challenges the forces of nature to test the devotion of love. Recalling the childhood memories he imagines his nostalgic memories of his motherland.

The Second ghazal

“Daagh duniya ne diye, zakhm zamaane se mile,
Hum ko tohfe yeh tumhe dost banaane se mile,

Hum taraste hi taraste hi taraste hi rahe,
Woh falaane se falaane se falaane se mile,

Khud se mil jaate to chahat ka bharam reh jata,
Kya mile aap jo logon ke milaane se mile,

Maa ki aghosh main kal maut ki aghosh main aaj,
Hum ko duniya main yeh do waqt suhaane se mile,

Kabhi likhvaane gaye khat kabhi parrhvaane gaye,
Hum haseenon se isi heelay bahaane se mile,

Ik neya zakhm mila ek neyi umar mili,
Jab kisi sheher main kuch yaar puraane se mile,

Ek hum hi nahin phirte hain liye qisssa-e-gham,
Un ke khamosh labon par bhi fasaane se mile,

Kaise maanen ke unhe bhool geya tu ae 'kaif',
Un ke khat aaj humen tere sirhaane se mile..”

(Retrieved from khabaryalnews.com)

He confesses that he has been blamed by the world in return of his friendship. His life had been a sorry figure and thee never came to meet him. Thee came to him guided by the world. He describes the change of old times and says that meeting the old friends has restored the pain again. He discloses that only he is not the sufferer, thou is also the complainant. How would believe that Kaif has forgotten thee as the letters were still found by side of his bed.

The Third Ghazal

“Dar-o-dewaar pe shaklain si banane aayi,
Phir yeh barish meri tanhayi churaane aayi,

Zindagi baap ki maanind saza deti hai,
Reham-dil maa ki tarah maut bachaane aayi,

Aaj kal phir dil-e-barbaad ki baaten hain wohi,
Hum to samjhe they ke kuch aqqal thikane ayi,

Dil main aahat si hui rooh main dastak goonji,
Kis ki khushboo yeh mere sirhaane aayi,

Mene jab pehle-pehal apna watan chorra tha,
Door tak mujhe ko aik awaaz bulaane aayi,

Teri maanind teri awaaz bhi zaalim nikli,
Jabb bhi aayi hai mera dil hi dukhane ayi”

(Retrieved from khabaryalnews.com)

The rains have come to break his lonely life. Life punishes like a father but death saves from the punishments like a mother. The memories continue as, whose fragrance is spread on my bedside. Here, the poet now gives it a diasporic thought, he explains that when he left his country, a voice came recalling him back to a long distance. Dushyant has pointed in his research “Diaspora writers give voice to their loss and their struggle of the confrontation with a new culture. They, through their writing, try to cope with the shock of up rootedness. It is also thought that all diasporic writings question identity and belonging. It is, however, possible that all diasporic writings may not be having very similar concerns.”(78) He observed “When diasporic people find themselves dislocated from the home society, they are upset mentally and strive to remember and locate themselves in a nostalgic past. Through nostalgia they try to escape from the reality of life in the settled land”.(60) The same case is observed in the writings of Kaif as he felt abandoned at the end of his life and died in 1991.

Conclusion and Recommendations

- 1) It would perhaps be wise to initiate the study of all the diasporic content based Urdu ghazals.
- 2) The learners and the listeners of Urdu poetry must get an opportunity to dive deep into the world of Urdu poetry and drink from the fountain of aesthetic beauty.

It also concludes that, it is time we take the analysis of the best of Urdu literature ghazals and proceed for serving the academic and research fraternity.

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