

Josh: The Poet of Vigour and Aesthetics

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Abstract

The main theme of this article is that "Josh" has lived up to his name & indeed a poet of hope & optimism rather than a poet of lamentation & pessimism. The diction of his works is full of life and aesthetic beauty. The paper offered some glimpses from his works to prove this contention.

Keywords: Josh Maleeh Abadi, Urdu, Poetry, Vigour, Aesthetics

Josh Maleeh Abadi (1898-1982) is a poet with unique features of language and expression. A poetry of such resounding words and notes can rarely be found in others; since traditionally, Urdu poetry is product of pathosful poem and lamentation. Josh speaks about himself thus:

*In my poetry there is little of tears/ lamentation and mourning,
because these things are nourished by failure and shame, and
I seldom come across these things.¹*

Similarly Josh Maleeh Abadi's Ghazals have a distinct hue compared with those of the traditionalist poets instead of shame, there is aesthetic pleasure, words craftsmanship and the sweetness of meters all this provides firm foundation to the expressions of Josh, and makes his poetry memorable. In this regard Dr. Yahya Ahmad writes in his tone along with augustness permeates aesthetics, silence of desert, taciturnity of flower, stillness of night, twittering of birds, breezing of Zephyr, dripping of rain and language of providence.²

He said thus:

*Who should I send to my peevish beloved to tell him not to free
me from his bondage?
Now that every bit and piece is busy proclaiming,
I wish you too could utter something with your lips colorful.³*

*I am not there to bend in front of any door,
They too have the night to walk straight and upright.⁴*

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And again.....

*My heart is glowing with the light of pains.
And warm as if with the flame of a candle.
Revealed is, therein the transcendental light,
And reside pathos deep in these sights.⁵*

Pain can only lighten up his heart and warm up his blood, for he keeps his confidence intact and spirits high. A poet finds celestial light in the pains and miseries of the world. He not only finds the spirit and warmth of life here, but gets to the realization that herein lies, the real understanding of life (raison d'être).

See this for instance

*Retelling your name is the taste for my soul,
In praising you is pleasure, in consecration
sublimation. Showering are your blessings on me,
the heart of the truth is where I want to be.⁶*

*For God! Lend me a splendour, a play and a smile,
O pearly drunken eyes! Charming contours of luna!
If I didn't believe in transcendence holy, infidel am I,
those arms once are wrapped around me.⁷*

*I have adorned my curls again every twist of
which was like anarchy of a whirl.⁸*

This spirit of love permeates the flesh and blood of the poet and teaches him refinement; then the business of life, worship and prayers; all become meaningfully effective and their essence because of this rapturous love. It affords him a sweetness of celestial nature. It helps complete the picture in prayers, reflection and discussions of the beauty because of the image of the beloved lurking in his heart. And the poet cannot but annihilate into veneration for deeper understandings of this aspect of poetry, his verses are the best explanation. Josh in his narcissism and egotism goes to the extent of claiming that his voice has got control of his beloved's ears; that his splendour has undermined her visibility. But what is love? It is to be a lovely human being and to give the reigns of your heart to someone else and languish afterwards for a heart submerged in love is worthier than education and organization.

The seat of learning and the seat of pathos are poles apart. This helps us see some of his negative behaviors too. Josh studied

till senior Cambridge but left education incomplete and came back home. May be he was a true lover.

*My voice has got control of my beloved's ears.
What is love but a being loveable to be!
Handing out your heart and becoming a mystery deep,
languished afterwards for a heart submerged in love is worthier
than education and organization.⁹*

Again he said like this:

*O pearl of the dewy smile!
O god of poets great!
O youthful star of noon!
You are but a gale and a deluge.¹⁰*

While commenting on his poetry he says:

*"No doubt one cannot get to know one self through the way,
especially a poet, knows himself and his poetry because man is
an extremely perplexing and elusive creature. A man however
intelligent cannot understand himself in entirety in spite of his
best efforts."¹¹*

This frank commentary not only defines and explains poetry, but moreover, tells us about his worldly wise experience of human character. And then he is God-gifted poet, a poet who had a lineage of poets (Bashir Ahmad his father and Faqir Muhammad Goya his grandfather). It is this spirit that provides one with a felicity and solace, that renders you free from the worries of the world that is, and the one afterwards. He said thus:

*I have relations none divine and mundane,
I love not fame and care not for heaven.
Fair ones and palaces all react me
Not wine and venter persuade me not.
I long not for ranks high and estates great.
I wish no status glorious and great.¹²*

At the extent he proclaimed thus:

*My fate alas! All links between sanity and lunacy are gone,
Now that I am gone,
Shouldering the corpse of my words I leave,
Waiting is the muse of language.¹³*

Josh belongs to an era that was extremely pessimistic, and pathetic. That is why Josh brings the tone of emotional and optimistic progress in his reader. In this context Dr. Anwar Saddeed comments regarding Dr. Wazir Agha:

“For Dr. Wazir Agha the basic reason of the revival of romanticism lies in man’s technological and scientific progress in the 20th century, which resulted in a death blow to man’s conviction of his being the center of creation.”¹⁴

To put it short, because of his multi-facets Josh Maleeh Abadi has created altogether a new trend & a new dimension in the field of poetry. It is because of this warmth of his language and freshness of his tone that we know him today as the poet of youth and revolution.

Notes & Reference

¹ Josh Maleeh Abadi, *Rooh-e-AdabWaSaif-o-Sabu*, (Karachi: Albilal Book Center, 2009), 19.

² Dr. Yahya Ahmad, *Josh Maleeh Abadi: Shakhshiat Afkar Ore Zuban-o-Bayan* (Lahore: NayaZamana publishes, 2009), 207.

³ Josh Maleeh Abadi, *Rooh-e-AdabWaSaif-o-Sabu*, loc.cit., 23

⁴ Josh Maleeh Abadi, *Samom-o-Sabah*, (Karachi: Albilal Book Center, 2009), 11

⁵ Josh Maleeh Abadi, *Rooh-e-AdabWaSaif-o-Sabu*, loc.cit., 35.

⁶ Ibid., 39.

⁷ Josh Maleeh Abadi, *Samom-o-Sabah*, loc.cit., 16.

⁸ Ibid., 20

⁹ Josh Maleeh Abadi, *Rooh-e-AdabWaSaif-o-Sabu*, op.cit., 35.

¹⁰ Josh Maleeh Abadi, *Samom-o-Sabah*, loc.cit., 25.

¹¹ Josh Maleeh Abadi, *Rooh-e-AdabWaSaif-o-Sabu*, loc.cit., 41.

¹² Ibid., 230.

¹³ Josh Maleeh Abadi, *Samom-o-Sabah*, op.cit., 27.

¹⁴ Dr. Sadeed Anwar, *Urdu Adab Ki Tehreken*, (Karachi: Anjuman-e-Taraqi Urdu, 1999), 425.