

Linguistic Analysis of Shaikh-ul Aalam's Shruks

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Abstract:

The present study takes into consideration the stylistic analysis of Shaikh-ul Aalam's poetry. Shaikh-ul Aalam was one of the famous saint poets of Kashmir, who rendered his verses in the form of shruks. His Shruks in spite of poet's poetic deviations from the common speech, is grounded in the phonological, semantic and semological structure of fifteenth century Kashmiri no approach other than linguistic can, therefore be reliable in understanding and evaluating shruk. In this study attempt has been made by using fresh approach to Shaikh's shruks wherein different rhetorical devices such as alliteration, rhyme, pun, metaphor, poetic diction, onomatopoeia, simile etc have been used to study his poetry in new perspective. The study will not only help us in having adventure into a six hundred year old text but it further aims in bringing to forefront his real poetic genius which the poet was bestowed with.

Key words: Applied linguistics, stylistics, rhetorical devices, Shaikh-ul Aalam, *Shruk*.

Introduction

There are different scholarly views on what stylistics means and what it demands as opinions differ from scholar to scholar. Several ideas are discovered but they vary to a little extent from one another, varying submissions on stylistics have been proved by critical studies to be of a similar message but different voices.

STYLISTICS

There are numerous scholarly definitions of stylistics some of them are as under:

To Freeman "Stylistics is a sub-discipline which started in the second half of the 20th century". It can be seen as a logical extension of moves within literary criticism early in the 20th century to concentrate on studying texts, rather than authors.¹

¹ Freeman, D. C. (ed.), *Linguistics and literary Style*, New York: Holt, Rinehart & Winston, 1971, p. 1.

To Leech and Short “Stylistics is simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language”. They are also of the view that we normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function.²

STYLE

The concept of style has had a troubled history in the modern period both within and outside literary study. It has commonly been argued that we use the term “style” without knowing its meaning.

Leech and Short believe that the word “style” has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on.³

Birch says that language and style never moves beyond a concentration on the supremacy of words; he believes firmly that these words somehow “contain” meanings and is effectively language manipulated in ways that signal it as different from “ordinary” language.⁴

Oloruntoba-Oju believes that “style is almost synonymous with variety; it refers in a simple way to the manner of expression, which differs according to the various contexts”. He further added that stylistic variation may be reckoned in terms of the sociolinguistic contexts producing the variation. For instance, styles may differ according to place (e.g., Western or African), time (e.g., Old English, new English, Classical Poetry, Modern Poetry etc), individuality (e.g., the style of Shakespeare, style of Soyinka) and modality (written, spoken, complex, poetic, informal etc).⁵

Thus, style or stylistic variation may be analysed in linguistic terms e.g., sentence types, phonological elements, morphological variety, lexical variety: rhetorical terms (e.g., figures of speech) semantic terms, and even semiotic terms.

In the present paper, focus is on the style of the poetry of Shaikh-ul Aalam. Since every poet has a distinct style of writing, likewise Shaikh-ul Aalam employed his own style of writing

² Leech, G. and Short, M. H. *Style in Fiction: A linguistic introduction to English Fictional prose*, London: Longman, 1981, p. 13.

³ Ibid, p. 10.

⁴ Birch, D. *Language, Literature and Critical Practice: Ways of Analysing Text*, London and New York: Routledge, 1989, p. 10.

⁵ Oloruntoba-oju, T. *Sociolinguistics: An overview*; E. Adegbiya (ed.), *The English Language and literature in English: An Introductory Handbook*, Ilorin: The Department of Modern European Languages, University of Ilorin, 1999, p. 127.

poetry. In fact, he used lexicon of the common man, which not only reflects the cultural scenario of his times but makes one aware about the language of the 15th C Kashmir.

So far as the word *Shruk* is concerned, it is derived from Sanskrit word “*sheloka*” (verse) in Kashmiri language, during the life time of Shaikh, the Sanskrit word, *sheloka*, conveys wise sayings of great man and its lexical meaning as “knot”. Since this genre started with the Shaikh-ul Aalam and the *Shruk* came to be known as *Shaikhe- Shruk*. Shaikh made innovative use of this genre.⁶

Prof. Shauq writes that *Shruk* is grounded in the phonological, semantic and semiological structure of 15th C Kashmiri: no approach other than linguistic can, therefore, be reliable in understanding and evaluating *Shruk*. It means that only linguistic analysis of the *Shruk* will help one to appreciate the poetic style of Shaikh.⁷

Thus, one can conclude that he had his own style of writing and one finds ample use of stylistic devices such as alliteration, rhyme, pun, metaphors, poetic diction, onometapoeia, simile etc.

About the beauty of style of Shaikh-ul Aalam, Prof. Hamidi writes:

شیخ العالم حیرت انگیز طور پر لفظ شناس ہیں، وہ لفظ کی
موسیقی، تلازیمیت اور معنویت سے واقف ہیں اور لفظ
کے ان محاسن کو شعر میں اختصاریت سے بروئے کار لاتے
ہیں، نیز وہ الفاظ کی ایک ایسی ترتیب و تہذیب کو روا رکھتے
ہیں جو شاعری کی تخلیقی قوت کی نمود کا باعث بنتی ہے۔

*Shaikh -ul Aalam hayrat angez tor per lafz shinaas hain, woh lafz ki moseeqiyat, talazimiyat aur maniviyat se waqif hain aur lafz kay un muhasinko shair may ikhtisaariyat say baroye kar latay hain, nez woh alfaz ki ek aisi tarteef o tehzeeb ko rawa rakhte hain jo shairi ki takhliqi quwwat ki namud ka baais banti hai.*⁸

⁶ Sasay and Zargot, *Encyclopedia of Indian Literature*, Sahitya Academy New Delhi, Vol-V, 2009, p. 4028.

⁷ Shauq, Shafi. “Linguistic Study of Shurks” *Alamdaar*, Markaz-i Noor, Shaikh-ul Aalam Chair, University of Kashmir, 2008, p. 23.

⁸ Kashmiri, Hamidi. *Shaikh-ul Aalam: Hayat Aur Shairi*, Shaikh Mohammad Usman: Gaw Kadal, Srinagar, 1997, p.110.

The above statement refers to the fact that Shaikh has employed beautiful and creative use of language that amply suggest the poetic qualities of the poet.

Some of the stylistics devices which have been analyzed are:

ALLITERATION

Alliteration is the repetition of a speech sound in a sequence of nearby words. The term is usually applied only to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word.

A number of middle English poems, such as William Langland *Piers Plowman* and *Sir Gawain* and the *Green Knight*, both written in 14th C, continued to use and lay variations upon alliterative meter. In the opening line of *Piers Plowman*, for example, all four stressed syllables alliterate;

*In a somer season, when soft was the sonne...*⁹

In the verses of John Milton's poem "paradise lost" one finds alliterative verses as:

Behemoth biggest born of earth upheaved

His vastness: Fleeced the flocks and bleating rose,

As plants: Ambiguous between sea and land

*The river-horse, and scaly crocodile.*¹⁰

In Shaikh-ul Aalam's poetry we find numerous alliterative verses that add to the artistic luster as well help us to know the choice of language used by the poet. Further, there is ample use of pithy and short words that speak volumes about the poet's genius. In the above example one finds the alliterative words as:

Tava ta:va su:r gatshi kohan ta ba:lan,

Na:forma:nan tra:van yot;

Jantas jantiy a:san chha:van

*Tati ma: dapaham za:s kath kuit.*¹¹

⁹ Abrahams, M. H., *A Glossary of Literary Terms*, seventh edition: New Delhi, 2007, p. 8.

¹⁰ <http://examples.yourdictionary.com/alliteration-examples-in-literature.html#QEUwQzP1LT2zDjIM.99>.

When one looks into the above verse one finds the alliterative words like *Tava ta:va* in the one line. And the use of consonants t,j,k as well as one finds repetitive words like *Jantas – jantiy* and *Kath ku:it* which seem alliterative in nature. So, in the above shruk one finds the poets art in using the words which alliterate in a sequential manner.

Kya:h, kara, karmas ta dekanis la:nis

Hanga-ha:kar a:yam lu:ra:no

Pra:kar pyom vani ikalis pra:nas

*Vath ra:vam anis ta tsenta mya:ni pa:no.*¹²

The words like *Kya:h, kara, karmas* in line first and in the line third we have alliterative words or *hanga-ha:karline* in line second and *pra:kar - pyom* in line third are alliterative. So there also one finds consonants like k,h,p.

Pata pata pokukh nafasa shetanas Hiyi kandi phorukh pani pa:nasay

Za:hir pi:ra:h byu:thukh duka:nas Atha heth tasbi:h bebi heth pha:nsiy

*Za:li dabi bihi bihi beyi robkha:nas.*¹³

The Pata, pata in line first, phokukh, pani, panasay, in line second bihi, bihi, beyi line fifth Kyehi- kyeyi sixth, zan zyun in line seventh are alliterative.

*Kvang ta kostu:ri khanziy Sara manziy dits me tha:h Vani
venat Nunda sanziy Hiy zuva pa:yas peta*¹⁴

Kvang, kosturi, kanziy the whole first line is alliterative *vani, venat* in line third *pa: yas, peta* in the fourth lines are alliterative.

IMAGERY

Imagery (that is, “images” taken collectively is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by *allusion*, or in the *vehicles* (secondary references) of its simile and metaphors. For example, Tennyson’s imagery encompasses not only thing that are visible, but also

¹¹ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p.102.

¹² Ibid, p.139.

¹³ Ibid, p. 216.

¹⁴ Ibid, p. 79.

qualities that are smelled or heard, together with a suggestion, in the adjective “summer” of warmth:

*Unloved, that beech will gather brown,... And many a rose-carnation feed
With summer spice the humming air...*¹⁵

Wordsworth in poem “Daffodils” one finds use of imagery as:

*Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
A host, of golden daffodils;
And twinkle on the Milky Way*¹⁶

One finds the use of distinct imagism in the poetry of Shaikh-ul Aalam too with ample description of nature, natural objects, animals and one also finds the use of vivid pictures of the whole scene encompassed by the poet in some quatrains. Some of them are as:

*Jangali manz gayam gatai Ketha vunri thaph dimata Tati anis atha gav me
rathai Hi zuva pa:yas peta.*¹⁷

In these verses one is able to find the wild and dark imagery where the poet has used words that create a thrill among the readers. Although the words that poet has used are common but one finds some words like *jangali*, *gatai*, *vanri*, *anis rathai* etc. These images add lot of creative and artistic effect on the *Shruk*.

*Shoga tsali n:irith panzar mvastem Lvati svati tulanam ha:ha:ka:r A:raval
posh zan badan shithem Ba:r khvada:ya pa:p niva:r*¹⁸

The poet in the above stanza conveys the message of death, but when one looks into the choice of words used by the poet one can see the beautiful imagery used by the poet such as *shoga* (parrot), *panzer* (cage), *A:raval posh* (sweet smelling rose).

*Bul bul poshi –va:ri gara:n Mogul ga:ra:n huni- va:s Sah sha:l shuni –lay
ga;ra:n Khar tsha;ra:n guhiled ta sa:s?*¹⁹

¹⁵ Abrahams, M. H., *A Glossary of Literary Terms*, seventh edition: New Delhi, 2007, p. 121.

¹⁶ www.poetryfoundation.org › Poems & Poets.

¹⁷ Parimoo, B. N. *Nund Reshi Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p.78.

¹⁸ Ibid, p. 83.

In the above verses the poet uses the imagery of gardens like (*poshi vari*) and animal imagery like *mogul* (owl), *sah sha:l* (lion, jakal) and wood louse (*khar*) etc. The above verse amply depicts the poet's exotic use of images.

SATIRE

Satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking attitudes of amusement, contempt scorn or indignation. It differs from *comic* in that comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a weapon and against a butt that exists outside work itself. That butt may be an individual (in „personal satire’), or a type of person, a class, an institution, nation, or even (as in the Earl of Rochester's “a Satyr against Mankind,” 1675 and much of Jonathan Swift's *Gullivers Travels*, 1726, especially book IV) the entire human race.

As swift said speaking of himself in his ironic “Verses on the Death of Dr. Swift” (1739):

Yet malice never was his aim....

He lashed the vice, but spared the name..

His satire points at no defect,

But what all mortals may correct...

He spared a hump, or crooked nose,

*Whose owners set not up for beaux.*²⁰

In the *Shruks* one finds the poets satirical remarks about the practices of dervishes, mullahs, Brahmans of his times. The mullahs of that time were very callous and did evil deeds under the garb of religious practices. Some of the verses are like:

Hakh lagi a:khar cha:k gatshi palan ‘aliman ruh prazalan asiy

*Sa:dh asi tsala:n tsu:r a:si la:ran Tali ki:lak akreyi pholan a:siy*²¹

In the following verses the poet has satirized the Mullahs and gives a description about the Mullahs of his times and the poet satirically talks about their evil practices:

¹⁹ Ibid, p. 137.

²⁰ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 276- 276.

²¹ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 241.

*Mala a:si sonats vaktan hilan Malan tsi:r neirun phola:n a:siy Mala chhu sa:l
bu:zith bala:n Tavay mashidi kun tsala:n a:siy²²*

In these verses the poet criticizes about the evil practices of Mullahs and their ways of living. The poet speaks about how these Mullahs under the name of religious practices ditch people.

*Malan hanga photi shu:baliy Paka:n olut valith keth Khoran konshi ta kosam
na:liy Katshan tal traka tathaliy heth Rotsekhna kheva:n bali –baliy*

Motsekh tsala:n katsha taliy heth²³.

Again, one finds a satirical tone of the poet against mullahs. He uses verses like *Malan hanga photi shu: baliy* or *Katshan tal traka tathaliy heth* as satire against them.

IRONY

In Greek comedy the character called *erion* was a dissembler, who characteristically spoke in understatement and deliberately pretended to be less intelligent than he as, yet triumphed over *alazon*- the self-deceiving and stupid (see in Northrop fry, Anatomy of criticism,1957). In most of the modern critical uses of the term “irony” “there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects. There is verbal sarcasm, Socratic irony, dramatic, cosmic and romantic irony.

Thus, in Canto IV of Alexander Pope’s *The Rape of the Lock* (1714), after Sir Plume, egged on by the ladies, has stammered out his incoherent request for the return of stolen lock hair, the Baron answers:

It grieves me much, replied the peer again

Who speaks so well should ever speak in vain²⁴

In „Rime of Ancient Mariner“ Coleridge wrote ironical verses as:

‘Water, water, everywhere,

And all the boards did shrink;

Water, water everywhere, Nor any drop to drink, ’’²⁵

²² Ibid, p. 243.

²³ Ibid, p. 242.

²⁴ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 134- 135.

²⁵ <http://literarydevices.net/irony/>.

In Shaikh-ul Aalam's poetry one finds similar ironical characteristics where he has ironically commented on the issues pertaining to materialism:

*Dohai svan ta rvaphay zi:nim Dohai lu:kh ru:dim bandage Dohai suvim
kapa:tim mi:nim Patav tsl:nim sharmandagiya²⁶*

In these verses the poet says that one remains busy in earning gold and silver with the materialistic pursuits but alas! then one realizes the shortcomings that what one does for the life of hereafter.

The above verse thus is ironical because it shows the poet's lament against what one loses while remaining engrossed with worldly affairs.

*Karto kreyi ta behto penjiy Murkho bo:zto ranjivith Zaras zar tsam hangariy
Balana khanda na:bada shangariy Suy rangur tsha:run prath gariy Yus
krahamis ta:nas chhot kariy²⁷.*

There is a bitter irony in the *Shruk* and the poet expresses anguish over the slumber of the ordinary human and insists upon the submission of will towards the Almighty.

PUN

A play on words that are either identical in sound (homonyms) or very similar in sounds, but are sharply diverse in meaning; an example is the last word in the title of Oscar Wilde's comedy, *The Importance of Being Earnest* (1895). Puns have often had serious literary uses. For example

He checked his cash, cashed in his checks,
And left his window . who is next?²⁸

Further, Puns have often had serious literary lapses.

In Shaikh-ul Aalam's poetry we find numerous puns that enhance the poetic effect, for example:

Yus kari Gongul sue kari krav

The continuous repetition of *kari*, *krav*, *krav* have an identical sound suggesting the pun on the above line.

²⁶ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 228.

²⁷ Ibid, p. 229.

²⁸ Abrahams, M. H. *A Glossary of Literary Terms, seventh edition*: New Delhi, 2007, p. 253.

Arzut vanta va:ray

*Tati kya:h hisa:b ginavo Svargas chha:vni ko:sam trey Laz
pa:vam asi az vari ravano²⁹*

The poet has used words like *vanta*, *varay* have different meaning and they have a pun on them:

*Di:this kalki ka:las manzi Hanzi-pa:then lobamas ta:r Vani
venat Nunda B:aba Sanzi Ba:r khvada:ya pa:p niva:r³⁰*

The words *kalki* and *ka: las* have a pun on them, and further, words like *vani venat* also have pun on them.

*Chhum cho:nuy me a:dar ta Me tse path voni tyajum ma:na
Me tsa bhakti: ka:ran karta Chum tsetas tsa meharba:na³¹*

The *chum*, *chonuy* and *karan* and *karta* have a pun on them.

*Pa:tsan vaqtan venat venemas Yi muh phorum hata- baru:
Ya:mat ga:h pev a:lamas Vuchhta Kha: mas me kot tsolu:³²*

Vaqtan, *venat*, *venemas* have a pun on them.

ONOMATOPOEIA

Sometimes called echoism, is used both in a narrow and in broad sense. In the narrow and most common use, onomatopoeia designates a word, or a combination of words, whose sounds seem to resemble closely the sound it denotes; "hiss, buzz, rattle, bang".

The moan of doves in immemorial elms,

An murmuring of innumerable bees.

In broader sense, onomatopoeia "is applied to words or passage which seem to crosspond to, or to strongly suggest, what they denote in any way whatever –in size, movement, tactile feel, or force, as well as sound.

²⁹ Parimoo, B. N. *Nund Reshi Unity in Diversity*, J & K Academy of Art, Culture and Languages Srinagar, 2007, p. 58.

³⁰ Ibid, 87.

³¹ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 118.

³² Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 208.

When Ajax strives some rock's vast weight to throw,

The line too labors, and the words move slow;³³

There are numerous onomatopoeic lines that one finds in the poetry of Shaikh-ul Aalam. These words create a lyrical pattern in the poetry that enhance his poetic beauty of the *Shruk*. Some of the verses are like:

Digar jigar povtham bramas Brama- gari borum lala –kholu:

*Manz ba:zaras with kati namas Vuchhta kha:mas me kot tsolu:*³⁴

The words *Digar, jigar* are onomatopoeia in tone they both convey the message of the poet as well as express the poetic excellence of the poet.

*Na: dir vaqtan Qa:dir na sorum Alkha:n arva:h phorum sandei Kheva: n
gos garaq su na petrum Kvavng ta rvang chho: vum handei*³⁵.

Here *Nadir and Qadir and Kvang ta rvang* are onomatopoeic in tone.

WORD REPETITION

The repetition of the same word at the beginning of the poetic verse is called a Word Repetition. For example, T. S. Eliot's "*Ash Wednesday*".

Because I do not hope to turn again Because I do not hope

Because I do not hope to turn again³⁶

There is ample number of *Shruks* where there is continuous use of repetitive words in the beginning *Shruks*. Some of the verses that have repetitive word at the beginning are:

Kya:h kari vodur thu:slas Kya:h kari tolas du:p

Kya:h kari ponz vosu:las Kya:h kari anis ru:p

Kya:h kari anni sath-gaz putsei Kya:h kari nasti-ratshi rong

*Kya:h kari gani tasbih ratsei Kya:h kari toha -masti prang*³⁷

³³ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 199- 200.

³⁴ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 208.

³⁵ Ibid, p. 205.

³⁶ <http://literarydevices.net/repetition/>

In the above verses there is continuous repetition words like *Kya:h kari*

Da:ta bata chhuy nu:ruk tabaq Da:ta bata mo abaq kheyi

*Da:ta bata chhuy gvarasund sabaq Da:ta bata kheth martaba boviy*³⁸

Again the verses have continuous repetitions of word like *Da:ta bata*

*Bochhai tsar ta tsa:lani mechiy Bochhai laga:n machiy ka:n
Bochhai par ta pa:n mandachhiy Bochhai kra:va:n pashima:n*³⁹

The verses have repetitive use of *Bochhai* in the *Shruk*

Similarly, one finds number of *Shruks* that have repetitive words at the beginning.

METAPHOR

The word *Metaphor* is derived from the Greek word “Metaphora”, which in turn has been derived from “meta” meaning “over” and “pherein” meaning “to carry”. Further metaphor is a word or phrase used to compare two unlike objects, ideas, thoughts or feelings to provide a clearer description. For example:

She is all states and all princes I⁴⁰

In the above example it is the most evocative metaphor used because the poet shows that their love is richer than all states kingdoms and their love is above everything in this world. Moreover, the poet has compared his beloved “she” to states.

Shall I compare thee to the summer night⁴¹

It's the love of the speaker and fairness of the summer season i.e., it is an extended analogy between the two.

Your vermillion lips are a closed bud knowing no speech Narcissus
are your eyes, but without any modesty⁴²

Here again we see “lips” have been described as a “closed bud” and “eyes” as narcissus.

³⁷ Ibid, p. 236.

³⁸ Ibid, p. 183.

³⁹ Ibid, p.178.

⁴⁰ www.poetryfoundation.org > Learning Lab > Core Learning Poems.

⁴¹ www.shakespeare-online.com/sonnets/18.html.

⁴² Shuaq, Shafi. *Persian poetry of Mirza Ghalib*, Pen Productions, Srinagar, 2007, p. 63.

In all the above examples, we find the words not used in their standard senses or meanings. Rather the special meaning has been attributed to them, to create a non-conventional effect.

Some of the metaphoric verses in Shaikh -ul Aalam are as:

*A:dam a:sith lo:guth kharu Ginda:n su:ruy doh ta ra:th Marun
masharith sapanukh garo*

*Kya:h kara kyah kara tsoluy na za:th*⁴³

In the above verses one finds the lines of *Adam asith loguth khoru* as metaphoric.

Dil chuyy ga:d hokhi mo tha:vun Zikri hond poni dis lasiy tavah

*Nafas chhuy la:l atha mo tra:vun Sa:heb chuyy ma: shoq to:shi
tavah*⁴⁴

In the above verses the lines like *Dil chuyy gad* and *Nafas chuyy lal*, *Sahib chchuyy mashoq* are metaphoric.

Alim chuyy sondu:kas svan zan thavun Sivas sudha: pakun pavah

*Yiman chhuy tsong rachhun vavah Nema:z chhai zamini phal zan
vavun*⁴⁵

The poet has used metaphoric lines like

*Alim chhuy sondukas son zan vavun, Sudha muts chhuy tsong rachhun
vavah, nimaz chhai zamini phal zan vavun.*

*Da:nishmand chhuy amrita goru Phyor phyor a:sas pashpa:n
Brotha-kani heth asi kita:ba –loru Vuchhith a:si ta:ntsara:n
Vuchha:n hath andra tshoru Paras prini ta mashas pa:n*⁴⁶

The above lines or *Danishman chuyy amrita goru* are metaphoric.

⁴³ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 296.

⁴⁴ Ibid, p. 286.

⁴⁵ Ibid, p. 287.

⁴⁶ Ibid, pp. 287-288.

SIMILE

Simile is an explicit comparison between two unlike things through the use of connecting words, usually “like” or “as.” For example:

“my love is like a red rose”

In the above example the poet has compared his love to or like a rose. The term “like signify simile”. Again we have Shakesperean sonnet (130) where one finds explicit use of simile:

My mistress 'eyes are nothing like the sun

Coralis far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.⁴⁷

In Shaikh-ul Aalams poetry one finds explicit use of simile which is as below:

Sa:hibo kenh gai chya:niy veriei Kenh gai zeirei aki gumra:h

*Ketsan qabar chhai po:sh zan sheirei Kentsan qabar chhai siya:h
cha:h⁴⁸*

In the above verses the above verses have *Kentchan qabar chhai posh zan sheirei* have simile.

Poz dapan pan zan natk Apuz dapan lagi ras

mohammad travith Iblis ratakh Su chchue vichan khatak kas.⁴⁹

In the above verse *Poz dapan pan zan natah* have simile.

*Pets na:r zan gatshem vuhith Da:radu: heth kya:h saudravai Lvatiy
tsu:ir zan tsalem muhith Ito githith gara gastava⁵⁰*

Pets na:r zan gatshem vuhith, Lvatiy tsuir zan tsalem muhith have a simile.

⁴⁷ <http://www.literarydevices.com/simile/>

⁴⁸ Ibid, p. 300.

⁴⁹ Amin, Mohammad. *Gleanings from Shaikh-ul Aalam*, Markaz-i Nur: Shaikh-ul Aalam Chair, University of Kashmir, 2008, p. 39.

⁵⁰ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 91.

PERSONIFICATION

Personification is the figure of speech with which nonhuman are given human attributes. This literary device is opposite of metaphor. Further human qualities are given to non –humans.

For example: The old lady grumbled like thunder

Emily Elizabeth Dickinson employs personification in her poem “Have You Got a Brook in Your Little Heart”.

*Have You Got A Brook In Your Little Heart, Where bashful flowers
blow,*

*And blushing birds go down to drink, And shadows tremble so?*⁵¹

In the poetry of Shaikh-ul Aalam one finds the personification in the following verses:

Tituy khezi yutuy vayi Tyu:t hur khezi vayimo

*Gandapur kandi- mor po:shuvuy Vuchhu sha:h-diya:r
layimo*⁵²

In the above verse the line third is an example of personification which is like *Gandapur shah –diyar layimo*

Which means the human body is full of defilements, in as delicate as a flower. The poet has personified human body with the delicate flower. Here the poet wants to say that human body is so delicate that it can wither like a flower.

Zeth peth ta basta da: ji

*Mi: lith bohta mvalaji chhay Sva yami gand tas o:lud tsaji
a:khrratas ka, ts phratsay chhai Dil yemi gond ta prakat tsaji*

*Tas Darga:h vath mvakaji chhhai*⁵³

In the above verses line first the poet has personified “body” with the “hide” these lines are *Zeth peth ta basta daji*

⁵¹ <http://literarydevices.net/personification/>

⁵² Ibid, p. 203.

⁵³ Ibid, p. 61.

RHYME

In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel: late-fate, follow-hollow etc.

In mist or *cloud*, on mast or *shroud*,
It perched for vespers *nine*,
While all the *night*, through fog –smoke *white*,
Glimmered the white moon –*shine*.⁵⁴

Likewise in the one can find a rhyme scheme in Shaikh ul-Aalams poetry as under:

Yeti ti me tsay tati ti me tsay Metsiy kartam gulza:r
*sa:riy tra:vith rotukh me tsay Me tsay ha:vtam dida:r*⁵⁵

In the above verses line second and line third rhyme as *gulzar-didaar* while as line first and fourth show the repetition of *tsay-tsai*.

Likewise, one finds

Nafsiy karnam adal te vadal Nafsiy karnam zadal tsheai
*Nafasiy lurim kreyi –hendi kadal Nafasiy Shetan vadal gai*⁵⁶

In the above verses the line first and third rhyme as *vadal-kadal* while the second and fourth are unrhymed i.e., *tsheai -gai*.

In some of the *Shruks* one finds the continuous rhyme scheme which is as:

Rasa rasa umer gayi ja:nastai Ga:filo a:khar tsinith tha:v
Vuchhta kati phorukh panipa:nastai Yusu kari Gongal sue
*kari kra:v*⁵⁷

Thus, in the above verse one finds rhyme scheme as *janastai-panastai* and *thav –krav*.

⁵⁴ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 273.

⁵⁵ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 112.

⁵⁶ Ibid, p. 72.

⁵⁷ Ibid, p. 197.

Tsa kahmanz a: sakh duhit

*Soy bronh asi khabar vat:say Kava me gari:bas tsalahakh
muhit Peta pa: yas ya:wan ma: tsiy⁵⁸*

In the above verse one finds the rhyme scheme as *duhit-muhit, vatsay – matsiy*.

ARCHAISM

The literary use of words and expressions that have become obsolete in common speech of an era, Spenser in *The Faerie Queene* (1590-96) deliberately employed archaism in an attempt to achieve a poetic style appropriate to his revival of medieval chivalric romance.⁵⁹

For example, in “Ode to Autumn” Keats wrote:

*Who hath not seen thee oft amid thy store? Sometimes whoever seeks
abroad may find Thee sitting careless on a granary floor,*

*Thy hair soft-lifted by the winnowing wind;..... Drowsed with the
fume of poppies, while thy hook And sometimes like a gleaner thou
dost keep*

Steady thy laden head across a brook;....

Thou watchest the last oozing, hours by hours.⁶⁰

In a similar manner one finds numerous archaic words in the poetry of Shaikh-ul Aalam. Some of the examples are as under:

*Pa:niy pa:nas pa:p niva:riy Yus Nunda- Sazun dop heyi Duiy vasith
chhuy ta:ra tarun Akh ka:ran ta beyi kreyi.⁶¹*

In the above *shurk pap* (sin), *nivari* (destroy) are the archaic in nature. These words are considered obsolete in the present Kashmiri language.

Again, we have:

Sonda:ri ka: md: van cha: v gom Ya;vana pa: n gom poshan matu:

Sangaruk shi: n ta Volaruk va: v gom Muhith Thag gom aka-hatu⁶²

⁵⁸ Ibid, p. 261.

⁵⁹ Abrahams, M. H. *A Glossary of Literary Terms*, 7th Edition: New Delhi, 2007, p. 12.

⁶⁰ <http://literarydevices.net/archaism/>

⁶¹ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 201-202.

The word *sondri* was used for women folk and it is considered obsolete or archaic.

There are number of archaic words like:

Kival, vish, pap, nivaar, vinat, ahar, gambir, sondari, gyan, akash, amrit, hari, guru, lubh, krudh, padan

SYMBOLS

In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, the term, "symbol", applied only to a word or phrase that signifies an object or event which in turn signifies something, or has a range of reference, beyond itself.⁶³

For example, Green is a symbol of peace.

One finds symbolism in Shakespeare's famous monologue. "As u like it" as:

*All the world's a stage,
And all the men and women merely players; they have their exits and
their entrances; And man in his time plays many parts,*⁶⁴

Likewise, one finds the symbols in the poetry of Shaikh. For example.

*Dal gom milith Aliphas ta Hayas Ami Hayan kornam bayAs na:sh
Shesikal troprim Ahadakis payas Mima-rost Ahmed logum ra:sh*⁶⁵

In the above verses *Daal, Alif, Meem*, combine to make *Ahad* symbolizing one God.

ALLUSIONS

In the passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage. In the Elizabethan Thomas Nash's "Litany in the Time of Plague",

*Brightness falls from the air, Queens have died young and fair, Dust
hath closed Helen, s eye,*⁶⁶

Here the word Helen alludes to Helen of Troy.

Likewise, one finds allusive words in the poetry of Shaikh-ul Aalam too some of the verses are like:

⁶² Ibid, p.69.

⁶³ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 311.

⁶⁴ <http://literarydevices.net/symbolism/>.

⁶⁵ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 121.

⁶⁶ Abrahams, M. H. *A Glossary of Literary Terms, Seventh Edition*: New Delhi, 2007, p. 9.

*Ra:za honz asith sapadukh koluy Kusta:m tsoluy khya:tam heth Tshal
gav band ta kha:ri hyot goluy Gratavo:l tsoluy ba:ravani heth⁶⁷*

In the above verses the poet uses the allusive word *Kustam* which means someone which is unknown to everyone.

Kulsi akh a:v kolus

Su ra: jas bo:juy vo:tu Biya:h kulsi zeth gav kolu:

Pa:na A:shin kas kya:h dyutu:⁶⁸

In the above verses the poet uses allusive words like *rajas bo:juy*, meaning, to some king who might have lived during that period whose historical fact is not known.

POETIC DICTION

The term diction signifies the types of words, phrases, and sentence structures, and sometimes also of figurative language, that constitute any work of literature.

For example, Keats in his poem "Ode to the Grecian Urn" uses formal diction to achieve a certain effect. He goes:

Heard melodies are sweet, but those unheard

Are sweeter: therefore, ye soft pipes, play on⁶⁹

There are numerous Kashmiri words used by Shaikh-ul Aalam that are used even today. One finds combination of kashmiri words in *Shruks* in an uncommon way. For example:

*Tchaalun chuye wuzemale te trato Tchaalun chuye mandenean
gatekaar Tchaalun chuye parbatas karne atto Tchaalun chuye
paan kadun gratai Tchaalun chuye manz athas heun naar⁷⁰*

Wuzemale, mandenean, gratai, naar– suggests the choice of words and confirms the diction and style of the *Shruk*. Further, it highlights the wisdom and artistic excellence of the poet.

⁶⁷ Parimoo, B. N. *Nund Reshi: Unity in Diversity*, J&K Academy of Art, Culture and Languages Srinagar, 2007, p. 301.

⁶⁸ Ibid, p. 147.

⁶⁹ <http://literarydevices.net/diction/>

⁷⁰ Afaqi, Asadullah. *Kulyati Shaikh-ul Aalam*, Syed Abu Bakar Ahmad Syed Afaqi Incharge Publication Section, Life Foundation Iqbal Basti Rozibal Chrari Sharief, 2008, p. 345.