

A pioneer poet of ‘Sangar’ form of poetry in Kachchhi Literature:

Janaab Haji Ibrahim Allarakhya Patel alias ‘Maqbool Kachchhi’

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Abstract:

This paper focuses on unique ‘Sangar’ form of poetry in Kachchhi literature. Mighty Kachchhi language emerged with innovative type of poetry known as ‘Sangar’ (means Chain). There is variety of experiments with literary forms in Kachchhi literature that can be rarely seen in other languages. The way a line is being repeated, ‘Sangar’ resembles ‘Kundaliya’ and ‘Áakhyaan’ type of poetry in Gujarati. Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ was a pioneer poet of ‘Sangar’ form of poetry in Kachchhi. He was a grocer by profession;

Key Words: Kachchhi, Language, Literature, Poetry, Sangar

Creating literature is an achievement and in literary writings to pen poetry is an accomplishment. It gives pleasant surprise to the reader of the poetry in Kachchhi Boli(dialect) where script is not available and in the script of another language in which it is written lacks proper alphabet for the phonetic variation of Kachchhi Boli. Still..... Might Kachchhi language emerged with innovative type of poetry known as ‘Sangar’ (means Chain). There is variety of experiments with literary forms in Kachchhi that can be rarely seen in other languages. The way a line is being repeated, ‘Sangar’ resembles ‘Kundaliya’ and ‘Áakhyaan’ type of poetry in Gujarati. Shri Duleray Karani, prominent Kachchhi writer marked this regarding Kachchhi poetry written in ‘Sangar’ form:

“Kachchhi poetry where last line of the stanza is looped with and repeated as the first line of the next stanza is known as ‘Sangar’ form of poetry. And here I wish to remind it emphatically that ‘Sangar’ is traditional form of Kachchhi folk literature! Composed in Bhairavi or Kalingdo raga Bhajans and Kaafi in ‘Sangar’ form mesmerises the listener!”

(Joshi Gautam, ‘Shabadh san’ ,Kachchhi Bhasha jo Anokho Kaav Prikaar ‘Sangar’, Pg no. 23,2015)

It is really heartening to note that Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ who was a grocer by profession; was a pioneer poet of ‘Sangar’ form of poetry in Kachchhi. His father’s name was Allarakhya Siddik Patel and his mother’s name was Rahematbaimaa. He lost his parents when he was three years old. He lived with his younger brother at his grandparents’ place in Mandvi-Kachchh. He studied up to fifth and left school for minor health issues. He joined his family business with his grandfather Janab Sidique Patel. He went abroad for developing his business. He visited Arabstan (Now U A E) and lived in Makala port for three years. He return Mandavi after three years with good experience and set up his own small grocery shop at Sonawala gate in Mandavi-Kachchh. Gradually, he was established as reputed businessman. But, after partition of Hindustaan he shifted to Karachi.

He was mush interested in literature .He was profoundly in love with beauty of Kachchhi poetry and especially ‘Sangar’. He mastered the skill of poetry writing in form of ‘Sangar’. Kachchhi Boli is well known for its brevity in limited vocabulary. Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ noted this in his poetry as under:

બોલે જી અછત, પ્રસ લજણ, બ્યો ત વરી માપ રખી,

કચ્છી મેં કરણ શાયરી, હી ધાંઇ જો વેપાર ન વે.

‘Finding rhyme in lack of words, and keep it in a metre,

Penning a poetry in Kachchhi is not a grain trade.’

(From original Kachchhi poetry by ‘Maqbool Kachchhi’ translated by Dr. Kashmira Mehta)

Initially as a writer he published first booklet on 20-12- -1927 namely ‘Kachchhni Samasyaao’ discussing political problems of Kachchh. He published three books during 1927 – 1932 entitled ‘Kachchh Kirtan’, ‘Jahelji Jadhut’ and ‘Kachchhi Koyal Part -1’. He published ‘Son jiyu Sangaroo’ in 1958. It is a collection of Kachchhi poetries in ‘Sangar’ form. He also wrote numerous poetries. These poetries were published in contemporary magazines like ‘Khatri Bulletin’, ‘Biraadar- E – Khtri’, ‘Memon Times’ and ‘Don Gujarati’. He left for Pakistan as Hindustaan was divided during partition in 1948.

In general, Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’s works are emphatically vocal about raising personal moral standards. Finding core of the social problems and presenting effectively philosophical literature with amicable solution in poetic writings is his speciality. For example Partition of India. The partition of India and Pakistan displaced between 10 and 20 million people along religious lines, creating overwhelming refugee crises in the newly constituted dominions. ‘Maqbool Kachchhi’s gazal entitled ‘Vendho Ryo’ (Gone) portrays the horrors of senseless communal politics of violence and hatred and the tragic aftermath of separation from beloved. As readers, we grow accustomed to understanding a writer and the man behind the writer as a single entity. Here few lines from original Kachchhi gazal ‘Vendho Ryo’ and translation is available:

વેંધો રયો

“છડેને હેકલો મૂંકે, કરે લાચાર વેંધો રયો,

કિડા ઇનજો પતો મૂંકે, મિલે ધીલધાર વેંધો રયો.

જિગરમે ઘર કરે મુંજે, નિપટ લાચાર કેં મૂંકે,

મહોબત પ્યાર જો મૂંસે, રખી વેવાર વેંધો રયો.”

Gone.....!

“Leaving me alone and helpless....Gone,

I have no address of my beloved....Gone.

Dwelling in my heart, made me feeble,

Leaving love and adorable relation....Gone”

(From original Kachchhi gazal by ‘Maqbool Kachchhi’ translated by Dr. Kashmiri Mehta)

As a reader, and especially a critical reader, you have to wrench yourself away from his insistent, inward pull; once out of that tilismic enchantment, you look at the beauty of the image conjured up by the play upon words. It shines through the many layers of meaning in all its crystal clarity, its freshness and poignancy.

My experience, both as a reader and translator of ‘Maqbool Kachchhi’s poetry, tells me that is when, maybe, you have reached the core of his poetry, felt its rawness and its allure in a way that is almost tactile. That is also the point when, perhaps, you have prepared yourself to feel the full import of the ‘Sangar’. Here is an example:

ભેથેજી સંગર

“ઉને છપન ઈસવી, એકઈ હુવઈ જુલાઈ,

છની રાતજો નો વગે, ઉતર્યો કેર ખુદાઈ,

ગજણ મિસલ ગુડગુડાટ થ્યા, કુદરત અખ ભઘલાઈ,

ધૂબી હલઈ ધરતી જ કર ! હેવર વેંધી ખાઈ!

ખણી જુલમ જભરાઈ; આફત ઉતરઈ કચ્છતે. -૧

આફત ઉતરઈ કચ્છતે, ધરતીજી ધાંધોડ,

ઈનસે થઈ અંજારજી, જિજીજ ગરઘન તોડ

ના રિઈ સલામત સેરમે, કૈક ઘરેજી ઓડ,
ભચન મોત જે મોં મિજા, થી રિઈ ઘોડાઘોડ,
ચીસું ને બ્યો ગોડ, ગાલ ન કો કન પિઈ સુજે(2)”

‘Sangar’ in Bheth (Metre)

It was nineteen fifty six, on twenty first July,
At nine o’clock in the night, calamity landed,
Thunder storm started as Mother Nature vary eye,
The earth was shaking! As if it will gobble now,
Boisterously cruel calamity landed at Kachchh! -1
Calamity landed at Kachchh, Moving the earth,
Due to that upheaval, Anjaar collapsed,
No house in the city remained safe.
Scuttle to stay away from the clutches of death,
Dumbfound with Screams, Nothing fell on deaf ears.....! -2

(From ‘Sonji Sangaru’ original Kachchhi Sangar by ‘Maqbool Kachchhi’ translated by Dr. Kashmira Mehta)

The basis of poetry is precisely those connections forged between different elements, different voices, and different perspectives. In envisioning ‘Sangar’ he mastered the skill of poetry writing. He will be remembered for the ages for his valuable contribution to Kachchhi literature.

References:

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