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SYMBOLIC CONSCIOUSNESS IN THE POETRY OF PARVEEN SHAKIR

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ABSTRACT:

ParveenShakir used her poetry for feminine emotions, feelings, and moods without any hesitation. When she started writing poetry, famous poets were popular. However, her uniqueness left her contemporary poets behind. In particular, she portrayed feminine feelings and impressions excellently and artistically. She is a normal woman in expressing certain emotions, where feminine desires demand in a somewhat hidden way. In all five collections of poetry, She traced the symbols of expression that were previously extinct.

INTRODUCTION:

The "word" is of the utmost importance in this universe. Whoever first used a "word" in the world and had special meaning from it was actually the first use of the symbol. It can be from both the external and internal world. Every word is a symbol and this symbol doesn't need to have a rational and logical connection in terms of meaning. If that were the case, a man would use a specific symbol for something.

Symbolism is actually a creative term. To better understand symbolism, it is important to know its literal and terminological meanings. The word "symbol" is used in English for this. In common usage, the symbol has been used only for a few signs which are visible.

The symbol is the term given to a visible object representing to the mind the semblance of something which is not shown but realized by Association with it. (1)

"Symbol" is actually the name of a vague sign. To understand this, we have to look at the circumstances and the time (in which it is used). It is not a copy, but it is a testimony to something else.

A symbol is a tool that encompasses an artist's creation or expression. It is not an art beyond measure. The symbol is also the source of the writer's expression and the reader's perception.

The word "symbol" is a bit strange. It hides various meanings and demands in layers of metaphors, so much so that its origin cannot be traced. In this regard, ShafiqAnjum says:

"I don't think there is any greater ignorance than for a person to search for a creative word in a dictionary book. Because in the dictionary, the word that appears in a work of art has only a structure. It does not have a complete essence." (2)

Another thing that comes to mind is that the meaning of the symbol is not definite. These symbols vary in proportion to the area. However, universal symbols are considered to have the same meaning. Symbols usually have two sides. An example of this is a glacier. One part of which is visible and the other part is hidden in the sea. Symptoms appear like a bright light in the mind. It also brings with it countless spiritual possibilities. We immediately derive a meaning based on our experience and leave the rest of the meaning to emerge and disappear in the fog of the subconscious.

We use symbols primarily when a creator considers the means of communication to be insufficient. This is when he relies on symbols.

In fact, when a "word" enters the realm of feeling, its meaning does not remain logical or rational here, but it does not become the whole of the whole. Once in the realm of emotion, the "word" becomes just an excuse to express emotions. Sometimes the familiar meaning of a word is associated with an emotional style. As soon as that word comes before us, the emotions also come into our mind with it. In order to get to the true meaning of a word, one has to resort to emotional touch. Its meaning cannot be found in the context of logic, intellect or consciousness. In this regard, Ishtiaq Ahmed writes:

"In symbolic creation, besides the artist, the meaning derived from the reader is also of great importance. In symbolic creation, every reader derives

meaning from what he perceives to be in harmony with his experience, observation or imagination." (3)

One of the benefits of using symbols in literature is that for many of the feelings or emotions that could not be expressed, the symbol made it easier to convey. There are basically three major types of symbols:

1. Accidental signs
2. Traditional symbols
3. Universal Symbols

In addition to these major types, other types of symbols are common in the literature. The most prominent of these are individual or personal symbols. These are more commonly used in modern poetry, especially ghazals.

Most of the symbols of the poet Meira Ji are of the same nature, which he has formulated inspired by French literature. In addition, when a poet uses his thoughts and ideas for the glory of society, he falls into the category of new symbols. Notable among them are "Shaheen"(Eagle), "Chaman"(garden), "Lala"(kind of flower) and "Mard-e-Momin", Barf (Ice), etc.

LITERATURE REVIEW

Symbols have been used in human life in one form or another from the very beginning. Symbols have been appearing with human beings since the time of Adam (alehsalam). Abel and Cain appear before us in the form of two symbols (good and evil). Thus various things have been used and understood as symbols.

In the old days when there was no tradition of reading and writing, various objects were used as symbols. "Dried apricots" was used to express the weakness of the beloved in the grief of separation. Similarly, "stone" has been considered a symbol of heartlessness.

As mentioned earlier, "words" are symbolic in themselves, but the whole linguistic process is symbolic. The symbol is used in all genres of literature but differently. The manner in which it is used varies slightly. They are also the source of perception and give comprehensiveness to the expression of the Creator.

If we try to look at the tradition of symbolism in poetry separately in the context of ghazals and poems, the clarity will be relatively better.

Symbolic consciousness has existed in human life since day first. Since literature is a reflection of life, these symbols are used by different writers and poets. The symbolic system of classical Urdu Ghazal develops from the concept of life and the existence of the universe. The three (3) themes of Allah, man, and the universe together form the intellectual system of the poets of this period. It is just as the symbolic system in Sufi poetry is subject to Sufism. Due to this even in the mystical system life starts from non-manifestation and gets access to the realities (ie from floor to throne). In the

system of symbols, the “words” are in the color of spiritual and transcendental realities as well as social civilization.

In the beginning, the influence of the Persian language and literature was more on Urdu Ghazal. Therefore, Bedal has been using beautiful symbols in Persian poetry. He created new symbols and concepts such as "Aaina" and "Hubab". "Shama and Parwana" were also used in Urdu in the traditional way, but Allama Iqbal revived this traditional symbol in the form of a symbol. While he gave a new intellectual concept to this symbol.

Taraqqi pasand finds modern and beautiful references to symbols. They use symbols such as "Surkh Sawera", "Nai Subha" and "Sufaidi".

Female poets have also used symbols. They have created beautiful and comprehensive symbols while observing the customs and values of the society.

As far as the use of symbols is concerned, no specific words are used for it. Rather, a picture is made with common words like sun, moon, snow, night, day, darkness, light and shadow, etc. Which emerges as a symbol. It is also important to mention here that the symbol can be used in different places with different meanings. It is not necessary for a symbol to be used in the same way for everyone. As the sun is "hope" somewhere, its "contrast" is mentioned somewhere. It is mentioned in terms of the meaning and significance of the signs. It is also important that in some places the meaning of the symbol is different while in other places (region or country) its meaning is different.

The tradition of symbolism in Urdu literature:

Symbolism in literature started in Europe and then from there this movement also influenced Urdu literature. This movement of symbolism has had a profound effect on literature.

In the nineteenth century, materialism outweighed imagination in Europe. And the natural freedom of man is bound by matter. Towards the end of the century, Swineburn, Stevenson, Ascarvild and Walter Peter spoke out against this idea. But behind this symbolic movement is not its hand but its extension. The movement made creative contact with the unknown instead of real life for expression.

This movement is considered a rebellion against the mechanical and scientific ideas of its time in Europe. By the way, the names of Malarme, Valerie Rambo from France, Rosetti Orites from England and Rilke and Stephen George from Germany are important in the symbolism movement. But French writers were prominent in all of them.

Symbolism was formally introduced in 1848 when the French poet Baudelaire accidentally studied Alan Poe's works. Baudelaire created so many possibilities in French poetry that Baudelaire is reflected in the movements of the next hundred years. Baudelaire was the first person to magnify the value of

a symbol. Verlaine used symbolism consciously. Then Mallarmé laid the foundations of metaphysics that could express the authenticity of the symbol.

The "symbolism movement" is also accused of having risen above the poets of the movement. In literature, the poetry of Yeats and TS Elliott reflects this trend. But there are more new angles to life than ambiguity.

One of the salient features of the symbolism movement is the importance of the individual's personality. Paul Verlaine, Baudelaire, Stéphane Mallarmé, and Rimbaud, despite their ambiguity, have a charm that captivates the reader. However, it is important to point out here that except for a few big names, other poets seem to be lost in the jungle of personal symbols or personal symbols. However, poets such as Baudelaire, Rimbaud and Valéry influenced literature from all over the world, and the echo of this movement was heard in the world outside Europe.

Symbolic consciousness has been prevalent in poetry, especially in ghazals, before the symbolism movement. Many examples of which can be found in the context of poetry and Ghazal.

Symbolic consciousness in the poetry of ParveenShakir:

The use of "words" in ParveenShakir's poetry is found in a changed style. In particular, She has introduced a new style for expressing the feelings and emotions of a woman and her feelings. Where women are not only oppressed but also aware, self-confidence and self-belief are prominent elements in her. The importance of both understanding and transmission in the expression of symbols is obvious. If the transmission is not successful then the symbol is not considered successful. ParveenShakir has a deep connection with understanding and transmission.

However, the use of symbols is not such that a symbol is always used in the same sense. A symbol is giving different meanings in different places. Although this is relatively rare, it can be seen. However, in their case, the symbols are given special meaning and the stage of understanding and transmission is completed well.

Reading ParveenShakir's poetry, the reader's mind turns to traditional classical poetry. Various references to her poetry are known to have been taken from traditional poetry. She has also made some deviations from the prevailing vocabulary. This is not a psychological disturbance that has caused confusion. Rather, what Dr. Wazir Agha said about the allegations is similar to what ParveenShakir has said:

"Some people think that the meaning of a symbol does not follow a basic rule but forms its own form with each person's specific mental aptitude. All misunderstandings arise from adopting the same ideology. Which is the common experience of all human beings, and this is the guarantee of the survival of the symbol. (4)

Parveen Shakir also uses symbols in the style of Munir Niazi. Symbols such as "sun", "forest", "tree", "journey" and "dust" are frequently used. In her poetry, houses are empty of inhabitants, snakes are feared in the forest, life is disturbed in the scorching sun, trees are deprived of shade, there is indifference of one's own, there is contrast of sunshine, there is fear of loneliness. Beauty has a problem with dullness. There is desolate life everywhere.

In this way, She has satirized almost all aspects of life in a metaphorical and symbolic manner. And with these symbols, a poetic figure has been carved which draws the mind of the reader immediately. There are references to river and desert, day and night, light and darkness, heights and depths, certainty and uncertainty, sorrow and happiness, failure and success, sunshine and shadows. Different poets have used different words in their way. Parveen Shakir has used the symbol of the word "sun" in the sense of king, ruler, or barbarian. Somewhere it is a symbol of life, there are references to its scorching contrast. In this regard, she says:

Gul Le Gaye Atar Samar kha gy tayer
Suraj ki Kiran Bagh mai takheer se Ayi
(5)

Shehre Wafa Mein dhup ka sathi Koi Nahin
Suraj saron per Aaya to saye bhi Ghat Gaye
(6)

Unlike spring, "autumn" (Khazan) is a destructive force. Which turns construction into destruction. That is, flowers that bloom in spring do not remain in autumn. Autumn usually comes after Spring (Saba or Bahar). Parveen Shakir has presented the symbol of Autumn here from a new angle. Just as Allama Iqbal had associated the destructive nature of the storm with construction.

Vgarna Fasl e Gul ki qadar kya Thi
Badi hikmat Hai wabasta khazan se
(7)

The symbols of the desert (Sehra) the plain (maidan) are also unique. Many of his poems seem to represent traditional meanings. Man, frightened by the commotion of the city, turns towards the desert. The word ghazal is also used, which is part of desert combinations.

Zindagi Kitni bhi hai ab mustkil Sehra mein hai
aur is Sehra Mein Tera Dur Tak Saya Nahin
(8)

The symbol of sand (ret) is associated with the element of instability and deception. Here is an example from her poetry in this regard:

Achanak Ret Sona ban gayi hai

Kahin Aage Sarab Aane Ko hai phir
(9)

Ret hi ret Hai Is Dil Mein Musafir Mere
aur yah sehra Tera naksh e Kaf Pa chahta Hai
(10)

Wind (hawa) as a symbol can be seen in different ways in the poetry of Parveen Shakir. The mention of wind is definitely present somewhere in her entire poetry. Somewhere in the positive aspects and somewhere in the negative aspects. Sometimes it is a reference to perfume and sometimes it is a form of cruelty in Autumn. Somewhere they have brought the symbol of wind as a political scenario. It can be said that this symbol is most used by her.

Masala Jab Bhi charagon ka Utha
Faisla sirf Hawa karti hai
(11)

Ilzaam tha Diye per na taqseer raat Ki
Humne to bus Hawa se taluq ki baat ki
(12)

Shareek Ho Gai Sazish Mein kis ke Kahane per
Yah kis ke qatal per ab Hath Mal Rahi Hai Hawa
(13)

The main reason for Parveen Shakir's interest in poetry is her eloquent metaphorical system and use of meaningful symbols. She mentions the butterfly (Titli) in the category of delicate species. She has seen the delicacy, softness and innocence of the butterfly in the form of a sensitive woman. Therefore, the reference to the butterfly in the reflection of nature is also very vivid.

Khud Phool ne bhi Hont kiye Apne Neem vah
Chori Tamam Rang Ki Titli Ke Sar na Jaaye
(14)

Another name for life is the journey (safar) that emerges as the movement of life. As long as man is alive. In any case, he stays in the journey. During this time, whether he faces loneliness, desert of sorrows or happiness. We are heading towards a fruitless journey:

Dasht o Dariya Se guzarna ho k Ghar Mein Rehna
Ab To Har Hal Mein Hai Humko safar mein rehna
(15)

Parveen Shakir has not only shown her artistic essence in ghazals but also the presence of her poems especially prose poems is proof that she can bring the sea of emotions from the shores and boundaries to the form of force and waves. In her collections, prose poems have been described under different

headings. In one of her poems, Parveen Shakir has made friendship with the country "China" the subject. And the relationship is so deep and sincere that these friendly countries never allow us to have a conditional friendship. She has used the symbol of "Kulah" for the honor:

Jinhen Hamari be srosamani ki khabar
 Sab se pahle Ho Jaati Hai
 Jo Hamare saron per Hath rakhte hue
 Hamari kulah Se Kabhi Nahin khelte
 (16)

(Mujhe Jaan Lena chahie tha) In this poem, Parveen Shakir uses the symbols of "Spring" and "Autumn" in a very meaningful way. Some people are just good friends. When we look back at troubles and difficulties, we do not find them. This indifference is indicated in these words:

Jis Din drakht se pahla Patta Gira
 Main use uthane ke liye Jhuki
 Palat kar Dekha
 Vah Ja chukka tha
 Ab main Tute Hue patton mein
 Apne Aansu Jama kar rahi hun
 Mujhe Jaan Lena chahie tha
 Keh uska aur mera sath
 Mausam Bahar tak hai
 (17)

"Bun"(jangle) In this poem, Parveen Shakir symbolically examines the world and its surroundings. The world is symbolically called "Bun"(Jangle). Where there is only sorrow, loss, and your bad thinking "wolves".

Agar Ban Mein rehna Muqaddar hai
 aur yah Ek ty shuda Amar bhi hai
 ki Har ban mein bus bhediye muntazir hai mere
 Tu men sochati Hun
 Ki is suratehal Mein
 Kyonna phir
 Apni Marzi ke jungle mein hi Ja Basun
 (18)

Marital unhappiness was the biggest tragedy in Parveen Shakir's life. Poem with the title of Aik Udaas Nazam, she uses the symbols "snow"(barf), "fire"(Aagh), and "light"(Roshni) as a symbols.

Ek Taraf Suhag hai
 Aur dusri Taraf
 Ruh ko jalane wali Aag hai
 Khud per Barf Girte Dekhti rahun
 Keh Roshani Ka hath Tham lon
 Aye Khuda e Aab o nar

Mera Faisla suna
Zinda Dafan Hoon
Keh zindagi Ka Hath Tham lon
(19)

Most of her topics are related to a woman and her relationship. Where her feelings, emotions, and moods are mentioned. As a female poet, she expresses all her feelings and conscious moments in the form of an oriental woman. Regarding the sensitivity of Parveen Shakir, Dr. Farhat Jabeen Werk expresses her views in these words:

When the sensitive poetess saw the realities of life unfold before her in the morning and in the evening, she wrapped the groaning process against the "fragrant" gift and courage (ie, in the form of a book) and sent the younger generation to stonewall instead of contempt. Gave a message full of optimism."
(20)

Parveen Shakir has also decorated the carpet of poetry with his specific style of performance. For this, she has also resorted to symbols.

As you can see from the Eastern civilization and culture or as a woman (Muslim) she has brought to the fore her experiences and feelings while observing the Eastern traditions. It was not possible to express these experiences and feelings openly. Explicit statements or expressions of truth can make words harsh and unpopular. They have expressed their respect for their culture, climate, customs, political ideals, and religious concepts.

As a whole, words are giving their full impression in the statement of entry or exit in the poetry of Parveen Shakir. Words and meanings have the same relationship as body and soul. Where words seem to perform the functions of a successful medium of expression and communication.

Since literature is derived from society, one has to take practical steps for the solution of social problems and the other is that even if there is no immediate solution, training should be done through mindfulness. Literature has proved to be very helpful in this regard. Especially Urdu literature has mentioned all the phenomena that are affecting human life such as mistreatment, violence, injustice and violation of rights of the weaker sections of the society. Literature has always reflected these challenges facing human nature. In order to achieve this goal and purpose, Parveen Shakir has not only decorated the imaginary chessboard of poetry especially poems but also the light of her spirit and thought.

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