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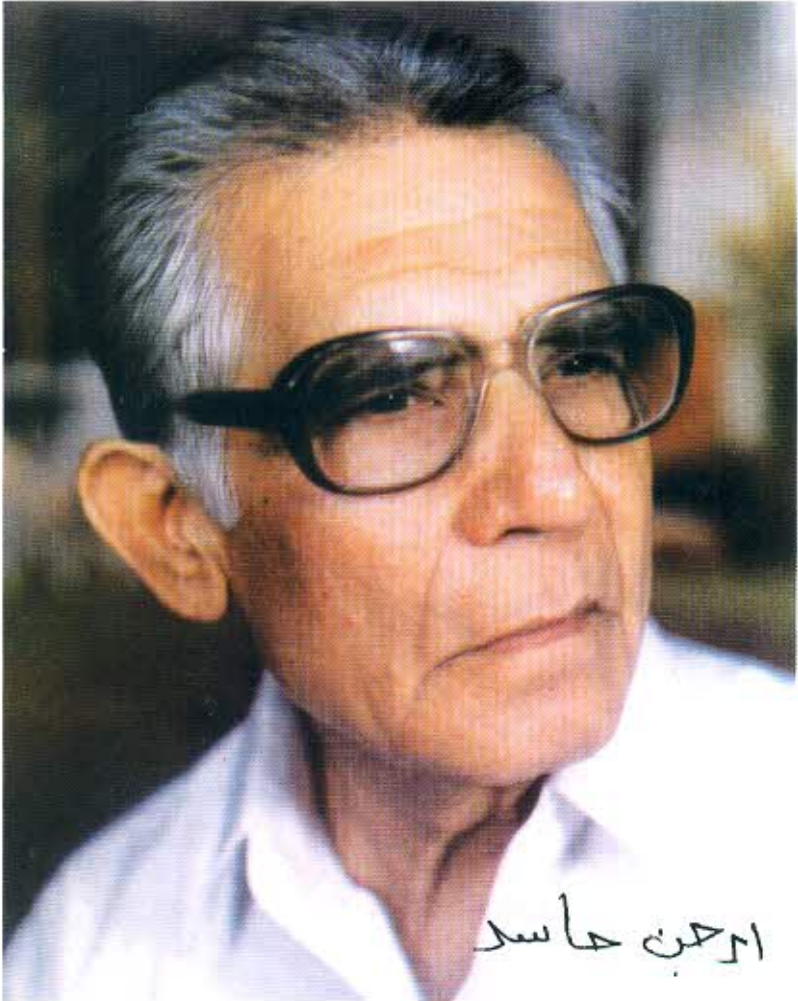


Sindhu Kalakar Mandal

invite you to

## meet the author

**Arjan Hasid**





**A**rjan Hasid was born on 7th January 1930 in Karachi, Sindh, now in Pakistan. At the time of Partition in 1947, he migrated to India and settled in Ahmedabad after a brief stay in Mumbai and Jaipur. In 1956, he started writing poetry. In a way the year-2006 is a golden jubilee year of his poetry-writing and still he is striding steady and strong showing no sign of slackness or wear.

Hasid is such a creator that he has been bringing out each of his collections of poems/ ghazals with some innovative feature and hence has been able to give a new look to the highly conventional form that ghazal is.

In *Suwasan Jee Surhan* (Fragrance of Breath -1966), his first book of poems, the ghazals were tinged with progressive ideas and traditional romance. In his next collection *Pathar Pathar Kanda Kanda* (Each Stone, Every Throne -1974), his ghazals were peppered with new wave poetry -Naeen Kavita. In *Mero Siju* (The Soiled Sun -1984) - the collection which won him Sahitya Akademi Award -

implying a refreshing idiom he freed words from lexical shackles and also introduced 'synaesthesia' -the functional swap of senses. In *Mogo* (The Dullard-1992), he further fine-tuned the use of 'synaesthesia' and in *Unja* (The Thirst -1999), he trekked off the track with unique illustrations of personification. And in his recently published collection *Sahee Patje* (Relax A While -2006) he has come out with another sash on his shoulder- the use of out and out creative language which bears the seal of Hasid. All collections of Hasid strengthen our belief that a creative writer is ever capable of clutching a whiff of fresh air in his hand and also of assigning an unusual aroma to the whiff with his touch. But at the same time in the case of Hasid, we are ever reminded that while giving something unparalleled, Hasid must have revolted against himself; that his creator must have disowned himself, sometime in bits, sometime completely.

*It's difficult to say something different  
Yet aint silent for a moment.*

Usually, dressed in an inexpensive white shirt, hair split right in the line of the nose, this apparently simple-looking man is complex to the core. His tilled forehead betrays furrows of reflections that turn out to be very fertile. His pivoted gazes drenched



*With wife*



*With Prem Prakash and Vasdev Mohi*

in anguish provide the furrows with the required irrigation. While talking, his words remain subdued in half-drawn smile, his recitation starts with a murmur, but it fails to subdue the anger that is within as the recitation progresses. Blending anger and anguish with words, he recites his ghazals in a manner that is nothing short of scratching of nails on the wood. At that time, his poetic glow, warmth and anger seem to singe the listeners. Poetry enters the listeners' body like neat alcohol making inroads by splitting apart inner vitals.

He is a common man and loves to remain so. His aspirations have never been blue-blooded. Struggles of daily life tell on his nerves, he has been at the receiving end, but that has not made his sensitivity insipid. His sensitivity has been vibrant enough to sift the sun from the shadow, and pick up smile, separating sob from it. Upheavals of reflection and feelings, sweeping currents of sorrows and ecstasies have not submerged his ever-floating talent.

Hasid's ghazals rely on the milieu for their survival. His observations and expressions are not tangents which simply touch the outer line of the situations, around, but are penetrating lines that go right through them. In his expression, Hasid isn't subjective, though his trials and tribulations are purely personal. Renowned critic, the late Param Abichandani aptly put:

"What is pleasing about Hasid's new ghazals is that they talk about us and they talk about only this day, the painful, dark today, and not the yesterdays. His poems are pure psychic automation expressing our thoughts, our feelings. The ghazals do not explain, they simply come out as witness to the present age, moving through time and struggling with destiny... He uses poetry as an anodyne. It's not a cure, but is certainly alleviating, the ghazals get so well beyond the superficial to reveal the living sinews of a fascinating way of a modern life that is so cruel, so demanding, a vivid picture of life based on intimate knowledge."



*With M Kamal*

Here, it won't be impertinent to quote Hasid to highlight how important talk of milieu is to him:

"...a creation is modern only when it enlivens the surrounding milieu in befitting simple, current language." He holds, "A compact presentation in natural, appropriate language is the essence of a good ghazal.... Ghazal has been pacing with time; the modern ghazal is a reflection of Nayeen Kavita (New Wave Poetry)... silent serenity of ghazal speaks volumes... and ghazal isn't a ghazal if it is devoid of technical excellence..."

And one, who really loves ghazal, revels in propriety and religious adherence to the metrical demands of Hasid's ghazals. Not only this, but also his unprecedented

transferred epithets, similes, and metaphors loom large before the reader. Though these tools are sparingly used in his ghazals as he heavily relies on the gadget of 'creative language', these do not appear worn out in the skilful hands of Hasid.

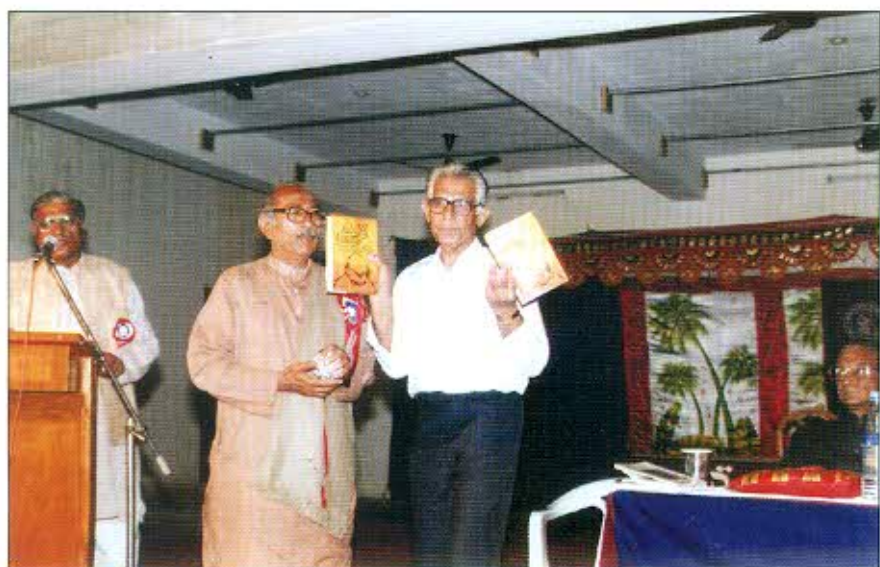
Another noteworthy distinguishing feature of Hasid's ghazals is their tone. Generally, being associated with tender feelings, tone of the ghazals is silk-feminine, but Hasid's fastidious language has endowed his ghazals with a baritone that was so far alien to the form. One can assert for sure that Hasid has succeeded in altering the very temperament of ghazal.

Hasid maintains that his each couplet holds him by the finger and leads him ahead. There is a long way to traverse. Writing, he says, is devout austerity a severe penance. It soothes, gratifies, whimpers, screeches, clenches lists and sews lips.

About 100 of Hasid's writings have been set to music in soulful tunes and sung by almost every Sindhi singer, major or minor.



*With Lachhman Bhamhani, Kamla Goklani & others*



*With Lakhmi Khulani, Satish Rohra and Krishin Rahi*

In the seventies, Hasids *Umar-Maruee* opera was a rhythmic, musical bonanza to the audience when it was presented in Ahmedabad. It was a virtual revealing of the past, of the captivating folklore.

Hasid's belief that it is difficult to say something different and yet he isn't silent even for a moment is the secret of his success in making his ghazals distinct. He is insatiable hence excellence walks towards him.



*With Kriat Babani*

## A SELECT BIBLIOGRAPHY

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PATHAR PATHAR- 1974  
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### Ghazals

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MOGO 1992  
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UNJA 1999  
Gopalani Charity Trust  
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SAHI PATJE 2006  
Tharu Gurnani, Ahmedabad  
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## A CHRONOLOGY

- 1930 Born on 7th January at Karachi (Sindh) Pakistan
- 1942 Participated in Quit India Movement as a Volunteer
- 1945 Became Secretary of Students' Union - Kandiyaro High School
- 1947 Passed Matric Exam from Bombay University  
Married Parpati at Native place, Kandiyaro
- 1948 Migrated to India  
Joined the Postal services at Ahmedabad
- 1954 Started writing poetry
- 1956 Pioneer member and secretary of Sindhi Sahit Sangat, Ahmedabad  
Started writing poetry regularly for leading magazines
- 1958 Participated in Akhil Bharat Sindhi Sahit Sammelan at Bombay and All India 'Mushaira' presided by renowned Urdu poet Kaifi Azmi
- 1966 Published first book of poetry *Suwasan Ji Surhan*
- 1974 Published second book of poetry *Phathar Pathar - Kanda Kanda*
- 1983 Written musical opera on *Umar Marueee* a folk-story based upon poetry of legend poet of Sindh, Shah Abdul Latif, composed by Chaman Tapodan staged two shows on same day
- 1984 Published *Mero Siju* a collection of Ghazals  
Guide on poetry for literary workshop at Sanchi organized by M.P. Sindhi Academy
- 1985 Sahitya Akademi, New Delhi, Award for *Mero Siju*
- 1986 Edited a critical book *Hujan Hota Hayaat* on the life and works of poet Hari Dilgir, on behalf of Sangeeta Magazine
- 1988 Retired as Head Post Master, Gondal (Guj)
- 1992 Published *Mogo* a collection of Ghazals
- 1994 Participated in All India Surabhi conference of all 22 languages at Cochin (Kerala) organised by Sahitya Akademi, New Delhi
- 1996 A book published *Arjan Hasid - A Study* on the life and works, Edited by Prem Prakash
- 1999 Published *Unja*, a collection of Ghazals  
'Gaurav Puraskar' from Gujarat Sindhi Sahitya Akademi
- 2001 Participated in Regional Poets' Meet at Goa by Sahitya Akademi, New Delhi
- 2002 Chairman, Gujarat Sahitya Akademi  
Vishishtha Sanman, Delhi Sindhi Akademi
- 2004 Participated in 1st Indo-Pak writers' conference at New Delhi by National Council for Promotion of Sindhi Language  
Participated in International Mushaira at Hyderabad (Sindh)  
Visited Sindh (Pakistan) as a member of Indo-Pak conference to attend the *Shah-Sachal-Sami* international seminar at Karachi and presented a paper on poet Sami
- 2006 Published *Sahee-Patje*, a collection of Ghazals  
Life Time Achievement 'Rachna' award from National Council for Promotion of Sindhi Language, New Delhi, at Kolkata