



## THEMATIC EXTENSION OF PUNJABI QISSA POETRY

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### ABSTRACT:

The main reason for selecting this topic THEMATIC EXTENSION OF PUNJABI QISSA POETRY was my special interest in Punjabi Qissa poetry. The Punjabi Qissa poets have used theme of love and its details of tragic fallout as Thematic devices. Thematic devices functional behind the events of their life and evolving tragedy have been critically examined. The English word ‘theme’ has been accepted in modern Punjabi in its original form which transforms itself into a scientific mode. I believe that it would certainly widen the horizons of knowledge on this topic.

Punjabi Qissa stories describe ideal values, religious beliefs, cultural interests, and spiritual ideology. Story tellers belonging to different religions have proved their vast knowledge through various themes in their works. The storytellers kept alive the traditions of storytelling by presenting historical and mythological allusions, forms of occurrence and physical elements.

Where there are story tellers there is also a depiction of the spirit, ideas, values, traditions and social conditions of the people of the time. It has its own unique metaphorical feature than Gurmat poetry and Sufi poetry

Qissa poetry is the work of courageous people who had the courage to fight against social values and unjust customs. Qissa poetry (Romantic) poetry for the first time considered man a human being. Qissa poetry is a revolution against all traditional values.

Punjabi Qissa poetry is a mirror of Punjabi culture, history, and current values. As long as Punjabi culture is alive then Damodar, Peelu, Waris, Hasham etc. Are immortal. Not just stories but our religion, literature and social policy, myth and history are woven into it.

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A crucial point in the perspective of Punjabi story telling is to formulate various stories at the level of theme. The fact to note in the context is that the narratives of the story-poetry may seem quite simple from the outside but when the theme and meaning of the narrative is looked for, these narratives are of complex nature. The pivotal point of the story is the feeling of love, but the creation has spread from one point to another.

The thematic unit does not have to be related to a particular composition. There is also a thematic unit that is available in more than one work.

The aesthetic function of the plot is to keep the reader focused on the unique organization of motifs for a longer period.

For the first time in literature, inter-caste struggle began to be portrayed. Medieval love stories of the tribal conflicts of that time and classes stand for the romantic side of conflict.

A girl from a tribe falls in love with a young man from a rival tribe. Tribal opposition stands in the ways of both, and the love drama ends in tragedy.

Heer Ranjha, Sassi Punnu, Sohni Mahinwal etc are the stories of class struggle. Heer is the daughter of a Rajput Chief and Ranjha is a Chak Jatt. The Rajputs considered themselves superior to the Jatts. They considered them inferior in associating with the Ranjhas. Sassi is the washerman and Punnu is the prince. Sohni is the daughter of a potter and Mahiwal belongs to a noble family.

Thus, for the first time in the stories, inter-caste struggle was presented in literary form. The story tellers have indirectly opposed the prevailing prices. As in the feudal society, love between a boy and a girl was not accepted. They did not have the right to marry the man of their choice. Society, religions, and Shara are against such love relationships.

After the thematic study one realizes the fact that their themes of a different narratives of story-poetry have been presented. The first theme 'Ishq' that deals with the pivotal point of the emotion, which is the tension between culture and nature. The second theme is related to 'Suramgati' in the context and the conflict is between the elite and the masses. The third theme focus on 'Bhagti' in which the tension is between worldliness and renunciation. These are three themes which have creative elaboration in Punjabi, Qissakari. The common thread of these three themes is the question of one's self-identity and existence.

Each narrative compositions are made up of many elements and units. The smallest element of a composition is called a 'motif.' According to Dr. Harbhajan Singh, it is the smallest and the most basic unit of thematic material in a work.

In comparative studies a motif is a thematic unit which occurs in various works. The motifs which cannot be committed are bound motifs, those which may be omitted without disturbing. The whole casual chronological course of events are free motifs.

While open motifs can be excluded from the plot, unobtrusive motifs cannot be excluded in any way. If certain motifs are removed from the plot of any story, poem. Then the plot of the composition will become lifeless.

Open motifs are prevalent in the literary tradition. A storyteller invents a strange phenomenon at the beginning of a creation to get the illusion of truth. It is subject to open motifs. Open motifs are used for the development of an unconventional motifs.

In the story 'Sohni' composed by Fazal Shah, there are motifs which are an integral part of the plot of the story. The motif of the raw pot has kept its significance in this composition because as a potter's daughter, Sohni knew she could not cross the river with the help of this pot.

The backbone of a Punjabi story is love (Ishq) religion; society and brotherhood do not recognize love relationships. Due to this love wanders through social contexts, it does not get fulfilment.

The strongest form of love can be seen in every story poem. The protagonist of the story poetry has a firm belief in love and are not afraid of any happening but manage to support physical purity even after getting married.

In the story of the Shirin and Farhad, a strong form of love is found. Seeing Farhad Shirin, he is fascinated at first sight. He becomes so obsessed with love that he loses his sanity and sits there after hearing the word 'Shirin' from the mouth of a faluda seller.

Sassi was fascinated by the picture of Punnu in the story and the mind begins to fall in love with him. The main theme of the Qissa poetry is to express the sacred spirit of love. In fictional words, the technique of trust creation has been used like a manure, under which the story is tried to be true.

Through this technique, the narrator seeks to avoid the purely imaginary form of fiction so that the reader may take a greater interest in the human action presented in the narrative.

In the Qissa poetry, the conflict between the individual and the society, between the individual and the society, between the culture and individual, between the individual and the manners becomes the intense that one is determined to fulfil one is free will and does not bow down to these values under any circumstances even if it broken.

The Qissa writers used the theme of love fate, tragedy, and death.

The heroines of the stories under consideration go to meet their lovers at the risk of their lives and gladly accept death.

The protagonists of the Punjabi Qissa poetry have proved through their character that only a person who is fearless and the fearless can cope with undesirable situations.

According to Russian materialist, contemporary themes do not have the potential to last long. To make contemporarily sustainable themes do not have the potential to last long. To make contemporarily sustainable, there must be combination of all pervading. Contemporary reality must have a common sense. Love and death are the eternal human beings of make any creation emotional. If love and death are not linked to the contemporary situation, they do not prove to be entertaining even though they are sustainable and even healthy Themis remain awkward by being issued with basic interests like death and love. The aesthetic problem can be solved only by combining the contemporary theme and the contemporary human interests. Entertainment can be kept only by combining meaning with the theme. Literary work engenders a sense of sympathy or opposition according to the value system. This is what Tomashevsky calls the combination of the contemporary problem and the contemporary meaning or interest.

All the Qissa writers used the theme of love,fate,tragedy, and death.

The heroines of the stories under consideration go to meet their lovers at the risk of their lives and gladly accept deaths. As in 'Sohni Mahiwal'. Sohni chooses her love; she goes to meet Mahiwal even after crossing the river with the help of a beautiful raw pot.

The Qissa authors have interpreted the concept of Honi in the context of the tragedy.

Tragedy is associated with great deal of psychological depth. In its longevity, love grows and flourishes but the hope of romance decreases.

All the Qissa poetries like ‘Sohni Mahiwal’, ‘Sassi Punnu’, ‘Mirza Sahiba’, ‘Shirin Farhad’ etc are successful tragedies due to social opposition.

We use the thematic analysis method to enter the story world. The thematic method means to reach the inner meaning hidden in the composition through the study of the themes. The thematic structure of any written work is formed by words. These words are bound together in a narrative arrangement. This arrangement can be found at the level of creation. On the first level the texture surface of the narrative and on the second level its underlying structure can be found. We can start our journey from textual surface of the composition and reach the surface structure hidden in the fold of this composition.

The storytellers have interpreted the concept of Homi in the context of tragedy. He has linked the tragedy with the event, creating situation for the reader to follow. The storyteller have used this concept for two purposes. The first aim was to keep the hero’s heroism and the second aim was to develop the capacity to endure the deep pain of tragedy. This effect of the tragedy is cooled by the state of reunion after death. This union is also supposed to be pre-determined. So, the concept of Homi is used in Qissa poetry to fulfil a pre-determined purpose. The tragedy is in fact what these heroines have created and chosen for themselves.

In Punjabi Qissakari, there are references to associating Homi with some divine power, but they remain only on a tangible level. Tragedy is associated with a great deal of psychological depth. In its longevity, love grows and flourishes but the hope of romance decreases. All the stories like ‘Sohni Mahiwal’, ‘Sassi Punnu’, ‘Mirza Sahiba’, ‘Shirin Farhad’ etc are successful tragedies due to social opposition. Aristotle while defining tragedy says that in tragic events there are events which cause compassion and fear by which these emotions are also catharsis and only then does the tragedy fall on the mind of the reader or viewer.

The thematic study has been an integral part of literary criticism from the very beginning but since last few decades thematic study has a specific meaning and shape.

Three types of thematic approaches have surfaced at the global level

1. Russian Thematic Approach
2. French Thematic Approach
3. American Thematic Approach

European thinkers, particularly the French scholars have kept themselves associated with science of literature by discarding outdated approach of literary history while the new American Thinkers have concentrated mostly on literary criticism George Poulet and Jean Pierre Richard are two main French theorists of thematic. On the other hand, Eugene H. Folk of America has presented the concept of thematic analysis in the book entitles 'Types of Thematic Structure'. He keeps himself focussed on artistic creation or literary text. He explores the creative beauty from the literary text itself for thematic analysis and ignores the extra textual details altogether. Falk has supplied many insights into the use of this method. Two important concepts use of this method. Two important concepts appear from the thematic techniques used by him. There are some themes in a work which keep repeating them in a single form. Which is called repetitious label and there are also some which are constantly evolving and moving in the rest of the work. Both concepts of themes relate the elements of creation to the whole of creation. Punjabi storytellers have also used repetitive labels in their works. He has used tricks like miracle of Panj Peer, physical part determination of heroines towards their lovers.

In the romantic tabs of the 18th and 19th centuries there is a teenage youth dancing for love, who fights against social values, that is screams of sorrow, songs of sorrow and pain and slowly it is like death. Not only in terrible despair, but it also turns into a form of sacrifice, it becomes a tragedy. At the end, it can be said that Qissakari is a life of Punjabi literature.

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