

**RESEARCH PAPER****Contribution in Poetry of Kashmiri Woman Poet, Habba Khatoon****Rupa Singh**

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Email: rupasinghanhadpreet@gmail.comReceived: 5th January 2017, Revised: 23rd January 2017, Accepted: 29th January 2017**ABSTRACT**

Habba Khatoon She gave to Kashmiri poetry a new art form the Vacan of Short lyric which was probably influenced by folk songs as well as by the Persian Ghazal. Habba also invented the Raas-i-Kashmiri, the raga of Kashmiri classical music. Habba Khatoon emphasizes the importance and meaning of the individuals emotional experiences of personal relationships and of love that is human, not divine. Her actual name was zoon (meaning moon) but the name Habba Khatoon meaning lady of love was assumed by her later. She was the lady of love. She was the lady of Human love.

Key words: Poetry, Contribution, Habba Khatun, Raas-i-Kashmiri

INTRODUCTION

Habba Khatoon was a very important woman mystic poet of Kashmir. She born two centuries after another mystic Kashmiri poet Lal Ded. She gave to Kashmiri poetry a new art form the Vacan of Short lyric which was probably influenced by folk songs as well as by the Persian Ghazal. The vacan is a short poem set to music. Habba also invented the Raas-i-Kashmiri, the raga of Kashmiri classical music.

Habba Khatoon was born in 1553. It is generally believed that she was born in village chandalhar, in Pampose region, south of Srinagar. Famous women poet Lal Ded was also born in this region. In one lyrics, Habba refers to her parents sending her to a distant place for education and the teacher beating to her with a switch.

THE LADY OF LOVE

On the evidence of the lyrics it is also believed that she was named zoon (meaning moon) by her parents, and that the name. Habba Khatoon (meaning lady of love) was assumed by her later. It is said that the saint Khwaja Masood bestowed this name on her when she visited there to ask his advice on how to handle her marital problems.

It is believed that Habba Khatoon married a man named Aziz. This belief seems to be based on the fact that some of her love lyrics are addressed to an unresponsive person called "Aziz". However, as the word 'Aziz' means beloved, and the songs do not state the person addressed in her husband. This interpretation seems far from certain. She explicitly describes her sufferings in her inlaw's house. It is interesting that other women poets of Kashmir, such as Lal Ded, the 17th centuries mystic Rupa Bhawani who retired to the wilderness, and the 18th century Arnimal who returned to her parental home, all suffered similarly in their inlaw's homes. Habba khatoon describes her suffering in one of her most famous and popular lyrics, Chhara Kar Myon Maalinyo, she looks to her natal family to help her in a predicament common to many women. She says-

*All is not well with me at my
husband's house
Rid me of my troubles
My father's clan
My youthfull frame is wasting
Mounting the uplands has become
backbreaking*

*My feet are blistered, gathering herbs
Salt is spreading over my wounds.
All in not well with me at my
Husbands's house".*

Most of Habba's lyrics, express the suffering of unrequited love. S. Sudha, one famous critic, attributes this melancholy to her unfulfilled "dream of wedded life" but, in the absence on other evidence, it would seems that it is attributes more to the expresses a longing for an ever elusive ? Habba's most lyrics are variations on the theme of separation from an unresponsive beloved. It is notable that in voicing the feelings of the female lover addressed to the male 'beloved', Habba's lyrics were at Variance with the then dominant and established Persian tradition of love poetry where the male lover addresses a male or female beloved.

Her lyrics also depart from the ghazal tradition of extolling the beauty of the beloved and concentrate solely on her emotion-

*"Say, friend, when will fate smile on me
And my love came to me again, say When ?
I've waited long and patiently ...
Go forth and call him, friend.
O why is he roaming mid distant glades?
O where is he drunk with my rice wine ?
In his absence like jasmine I will fade"*

According to the legend, Yusuf Shah Chak, heir to the throne of the Sultanate of Kashmir, was riding through Habba's village when he heard her singing Chaara Kar My on ... while she was picking saffron flowers in a field. He was enchanted by her and proposed that she go and live in his palace. In 1570 AD she is said to have entered the palace.

Many scholars differ on the issue of her status in Yusuf's palace. Some believe that he got her divorced from her husband and made her his queen. Oral traditions supports this view. However, many others including the 19th century chroniclers, believe that she was a member of his harem.

There is no reliable details are known of the last phase of Habba's life. Some critics, like Ghulam Nabi Kayal, have related the despair and melancholy of her lyrics to his separation from Yusuf. Akhtar Mohi-ud-din goes further and says "Her apparent yearning for her be-loved was, in effect, the voice of the people for freedom from the Yoke of Mughal slavery" a rather far fetched explanation. One of her lyrics, said to date from this period of her life, seems to sum up her life experiences-

*I have to nurse the scorching flames in my heart
Let no one lose the opportunities of youth
If god withholds and destiny favours not
Can anyone feed on a handful of grain ?*

IMPACT OF HABBA KHATOON'S ON KASHMIRI POETRY

Habba Khatoon's poetry was a development of the Kashmiri language. Though living at the court, where Persian was the medium of official communication, she used the Kashmiri that was spoken by the common people at the time. It is also very important that in an atmosphere permeated with mystical traditions of various kinds from Persian sufi poetry to bhakti poetry from different parts of India. Habba Khatoon remained firmly rooted in a nonmystical tradition for this reason; critics like S. Shah have called her the first secular and humanist poet in Kashmiri.

CONTRIBUTION OF HABBA KHATOON

Habba Khatoon emphasizes the importance and meaning of the individuals emotional experiences of personal relationships and of love that is human, not divine. Her actual name was Zoon (meaning moon) but the name Habba Khatoon meaning lady of love was assumed by her later. She was the lady of love. She was the lady of Human love.

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