AN OVERVIEW OF THE POETRY OF MASTER SAADUDDIN SHPOON

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Abstract: Master Shpoon has started his literary journey with poetry and he was considered one of the poets of the second period of the recent period, who brought Pashto poetry from its previous state to the concept of poetry in a real form. From the beginning of the article, it has been discussed how far this beginning has been expanded and then it has gradually taken over the world of writing and prose. The language of poetry is sharp like prose and everything is clearly stated. In general, his poetry is very heavy, he has presented every part of life in the language of poetry, and he has talked with nature and extracted words from it in different ways. Here in this article, various aspects of master Shpoon's poems have been discussed and examples have been presented from different angles, some of their characteristics have been pointed out, and their eras have been analyzed. It has been noticed by the courtesy of friends and readers.

Key words: Saaduddin Shpoon, poetry, Pashto poetry, poetry, imagery.

Introduction: Master Shpoon was the connecting link between the past and the present stage, he breathed life into the poetry of the past stage and left a clear image of a past era for the present generation. Master Shpoon's poetry has expressed its purpose clearly, fluently and directly, he has not followed many ironies and the language of his poetry seems to be sharp; but sometimes his nature is less calm. He has written poetry in different poetic forms, he has even translated English poems into fluent Pashto and translated from Pashto to English. Later, he took the side of prose, and some brief reasons were presented in this article. An attempt has been made to explain master Shpoon poetry from different aspects as much as possible.

Objectives of the study: Many of our researchers and writers have paid attention to Saaduddin Shpoon's writing and prose. Only prose comes to our mind and that's it. The part of the poem remains not explored. My goal is to analyze this unexplored part of Ustad Shpoon as much as possible and to point out the characteristics of the poem.

Research method: I have used the bibliographic and descriptive method for my research, I have studied the reliable and reliable sources in this field and I have used them for a better understanding of the subject.

The importance and result of the research: No significant work has been done in this regard, all the attention of researchers and writers is on Ustad Shpoon's prose, while this small part is worth mentioning, researching and explaining. And I have come to the conclusion that master Shpoon's poetry is simple, clear and direct, he did not go after many metaphors and the language of the poem seems to be sharp, very rarely his nature seems to be calm. He depicted images of different aspects of his time and wrote poetry in different poetic forms, he even translated English poems into fluent Pashto and translated them from Pashto to English.

An overview of the poetry of Master Saaduddin Shpoon

Master Saaduddin Shpoon was at the center of modernity for the young generation of the country. It was a certain, reliable and living example of the connection between them.

Master Shpoon is also a poet!!!

Perhaps this sentence appeared surprising to you, not because you are not aware of its poetry, but because I said this sentence, why this part of it less is remembered than prose!? In this sentence, I have a kind of general complaint, both from myself, from you and even from the Mr. Shpoon!

Because of myself, I mostly read Ustad Shpoon's prose and stories, so much so that whenever I heard the name of Shpoon, only prose and stories came to my mind. That I have to read a part of Shpoon poem, when I read it, I read every poem, every verse again and again with great pleasure. Because of you, I am very sorry that I am facing the same situation. And from the Mr. Shpoon, because the innocent words of this poem soon leave him alone...

Ustad Shpoon started this literary journey with poetry. He was an undergraduate student at that time. He read his poetry and made it like loyal friend. He gave color to his inner states and sung them, poem was only his friend left in the migration, filling the missing part among him and the homeland. He even translated the poems of famous English language poets into sweet and fluent Pashto, his poems and some short stories were translated back into English. But as he himself admitted, ((Many of our people cannot write prose, they cannot write properly, but they can write poetry, that is because the history of poetry is long however, the history of writing prose is in Afghanistan not so. If one looks at Khushal Khan's prose, his prose is weaker than poetry...)) (Ehsaas, 1395, p. 21). Perhaps Ustad Shpoon has consciously removed this loyal friend (poetry) from himself, so that he can reach out to another weak friend (prose) and take care of this need and give him strength; Therefore, the words of Ustad Shpoon's prose should be blessed with the words of his poetry, because he wrote prose with the blessing of poetry and brought it to its peak.

In this regard, there is another thing worth considering here, that is, Ustad Shpoon considered most of the contemporary Pashto poetry to be vulgar, which is

only given the name of the poem, he says in his literary research: ((... Not only did Pashto poetry not evolve; not only did it not stand in its place and did not keep the traditions of the third period; but it went backwards...)) (Shpoon, 1398, p. 13)

Although it seems to us, that Ustad Shpoon had turned his back on poetry; But no! In his prose, the colors of poetry are more and more visible, even when he was speaking, there was a sense of order. Maybe it was his loyalty to those poetic words, which he cherished his friendship with. In addition to this, Ustad Shpoon is considered one of the poets of the second period of the last period, who took Pashto poetry out of its previous state (prose verse). Ustad Mohammad Siddiq Pasrali says about him:

The poets of this period who wrote poetry have given little thought to it. Earlier poets such as Haji Saleh Muhammad Khan Kandhari only wrote rhymed prose, I would call it rhymed prose but not poetry. Later poets tried to make their poetry have the characteristics of poetry, among them there are people like Shpoon Saib... (Salik, 1397, p. 56)

In any case, if Ustad Shpoon had turned his back on the poetry genre, we should not turn back on it, more work is needed to discuss it comprehensively and learn from it. The part of his poetry is very heavy, he has presented every part of life in the language of poetry, he introduces the regions, he brings us to the pages of history, and he calls nature and starts talking with it. In the middle of a poem he says:

Hi cloud, cloud! Here is hell
Don't come down, it will make you ash
A living person who has been raised
The second step is to bury him to Cemetery

Ustad Shpoon's poems are mostly full of the same personification. He looked at nature, faced with various objects, some have gone well, and even talk with them and make them talk too. He sent great messages to the readers in the name of friends.

Ustad Shpoon, if he talked to everyone, he basically took the role of a character and for a long time he made such characters his close friends, played nature and made his heart with them. He sits a lot by the river of Kokcha, and this slogan came out of his mouth: ((Kokcha is the river of my dreams!)), he went to Elband's pasture and he called to the nest in the chest of the blue sky:

The teenager of blue sky, why are you wandering around so much?
It seems to me that you are Pashtuns that ashamed of their youth
(Salik, 1397, p. 80)

Then he crossed the high mountains of Salang and returned to the orange blossoms of Nangarhar.

Ooh Orange! You grows in the garden
Gardener praises and poet caresses you
Even if you turn green on the White Mountain
I swear by your moon that you are going to thorn
(Shpoon, 1398 L, 189)

Personification means giving non-human phenomena, personality or breath. Or giving a human characteristic.

One thing that came to me very interesting is that there is a poem in the poetry collection of Ustad Shpoon called "To the Neighbor" which says:

Don't hit that poor woman, don't hit
She has no other to rely on but you
She sheltered you from others
What she has but your arms?
You should dry her tear-filled eyes
It's enough that the fathers have made her cry
(Shpoon, 1369, p. 54)

The above poem is written in the style and weight of deceased Ishaq Nangyal's (Hey, Hunter friend, I salute you!) Its message and purpose are the same. The only difference is that Mr. Nangyal said something sarcastically and indirectly, and Ustad Shpoon said everything directly and clearly, that here it is confirmed that the language of Ustad Shpoon is not only sharp and blunt in prose, but also says everything directly and unswervingly in the poem. Like a person who is speaking fluently, the language of the poem is clear, the speaker of the truth in the same speed.

There is a common sense about poetry, it is believed that writing a poem depends to a very special moment, a very good idea comes to mind, if you use it at the same time, you would have done it, and otherwise, it will be lost. Ustad Shpoon used such special moments very well, I don't think that he has waste such moments. Especially when he went on a trip to any place, with everything he encountered or what he saw, or whatever feeling he got, he captured the moments.

Here is an example:

The jungle that has drawn in Panj River
I have seen the bloody teeth of the river
That has opened its mouth for Darqad
I know this five headed dragon
(Shpoon, 1398, p. 36)

The above two verses are in the free poem called "Don't forget Darqad", about which Ustad Shpoon wrote this before the poem: ((Darqad is the island in Panj Amoo

river, and this free poem was written in the middle of the forest in that place.)) (Shpoon, 1398, p. 35)

Ustad Azmoon brought the above poem in his book (Pashto Free Poems) and wrote about Ustad Shpoon, ((Another pointer of free poetry in Pashto is Ustad Saaduddin Shpoon, who with his new ideas and thoughts you have poetic beauty. The teacher also wrote half and full free poems (Azmoon, 1394, p.66).

We said above that the language of Ustad Shpoon's poetry is also sharp, like Khushal Khan Khattak, sometimes he lost his hope from Pashtuns; he says in one verse:

I am the perfect seat of presence; I am ready to be the light of God
I have no one in Pakhtunkhwa, but I am famous everywhere else.
(Shpoon, 1398, p.9):

In another poem, he even becomes more radical and it's confirmed our above lines, and also he give the name (By way of Khushal) to following poem:

Death is a right, there is no recovery
Or on the throne or on the board or on the roof
Or with the chin tied under the bed
Or a martyr in the massacre in Kerala
(Shpoon, 1398, p.57)

But this roughness is not always there, sometimes it becomes very delicate in nature, takes a very fine thought and says:

…His red lips will turn pale
Then the stocks will be less fertile
They say ooh girl, I can't reveal their names
But when I miss her, my heart will tremble...
(Shpoon, 1398, p.124)

Another feature of Ustad Shpoon's poetry is worth mentioning here, which is the repetition of words. The above and a few other poems that we have mentioned, this matter seems to be repeated. Although the repetition of words in a creation is considered a defect by some writers. This defect is more or less directed to prose, but its correct actions in poetry are not only that it causes naturalness, emphasis, intense emotions, musicality and some other good qualities, but it is also considered the perfection of the poet and the sweetness of the poem. We see two examples in the following poems:

A peak, a peak, Salang`s peak
You have gotten machine mouths

Your heart is angry because of us
That is a heavy dust from you
(Shpoon, 1398, p.142)

This is my besotted, besotted land my friends!
This streaky, streaky desert is my land, my friends!
The cracked, cracked heels of my farmers
The dusted, dusted blankets and poor people
This nest of lions is my land my friends!

(Shpoon, 1398, p.187)

We can see above how the repetition of the words (chair … chair. Besotted … besotted and rough … rough) has made the speech unusual and increased its sweetness. ((Repetition makes the language unusual because it comes out of an unusual situation. For example: a person who is very painful, angry, very happy or afraid, then suddenly repeated noises come out of his mouth. This shows that repetition is the ability to describe emotions accurately)) (khkuli, 1393 p. 22).

In the beginning, we said that Ustad Shpoon was the connecting link between the past and the present, and, he has clearly depicted us in his poems the era he lived. ((Some observers believe that the poet should portray the time and life of the poet, regardless of, positivity or negativity, the important thing is to protect his life and time in his poetry. But those who are either inclined to the past or mostly predict the future, then there is no doubt that they do not have anything of their own and did not show themselves as an effective artist in their time.)) (Rahmani, 1395, p.87) In short, Ustad Shpoon's poems tell you a picture story about three decades ago, you feel every moment and situation. Even he pronounces the words and words of that time, it also causes the same connection to the time before and after it. Since the Pashto is a pure and the old relative and also the words of other languages are included, which are close to the same. At times, it somehow entered our language. It is worth noting such as Bagawa (a kind imaginery existence), Bargi (animal with black and white color, Yega(female bear, Kattwai (clay pot), Badri (leader of the girls), Kodala(hut) ... Also, the influence of foreign languages is also there, such as stage, leader, act, photo... and so on.

Ustad Shpoon's two poetry collections have been published in his life, the first one is called "Parkha Pa Tarkha" and the second one is called "Sheen Khali Paida Shwa". In addition to this, he also wrote some poems and poetic translations, in which he translated the poems of some famous English poets into Pashto and translated some of his poems and Pashto short stories into English. On the efforts of

Ustad Lal Pacha Azmoun, in 1399, under the name of "Sadness in the Deaf", the poems of Ustad Shpoon were published.

Master Shpoon is not with us physically; but the spirit is connecting the past to the younger generation, it shows them that man must move, see different parts of the earth, go far from his land, see all kinds of people, and feel all kinds of weather. And the colors of each region, in it is the strengthening of the feeling of its land, people, colors and even its food, and in it, the times are joined to each other... In any case, the teacher Shpoon's poetry is fluent, clear and straightforward, and he has not gone after many ironies and idiosyncrasies, and the language of his poetry seems to be sharp; but at some point, his nature became very calm and he sent the voice of his heart to his delicate thoughts. He has experienced this sweetness in different poetic forms, he even wrote half and full free poems, of which we have mentioned a few examples above. Ustad Shpoon's poetry needs a lot of discussion, his poetry is alive and should be kept alive.

Conclusion: Ustad Saaduddin Shpoon's poetry is a new beginning in Pashto poetry. The voice of every part of the society is reflected in his poetry. His poetry flows like prose and his language is sharp. Most of Ustad Shpoon's poems are full of personification. He has also closed many small moments of life in his poetry. He has experimented with different poetic forms, and he has done his best in introducing free verse to Pashto poetry. In addition to this, another useful work for Pashto poetry and literature is that he also provided systematic translations into Pashto-English and English-Pashto. In short, he left Pashto poetry with two collections of poetry, some poetic poems and systematic translations, in which the voice of the individual and the heart of the community has been published.

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