CHAPTER -3
ANALYSIS AND
DESCRIPTION
3.0 Introduction:

As stated in chapter one, the basic aim of this study is to analyze the notion of Style with historical background of Urdu.

Chapter two presents a detailed account of the poetic genres in Modern Urdu poetry. It also provides sources of lexicon which are used by the poets in their poetry, Linguistic trends in Modern Urdu poetry and especially Ibn-e-Insha: Nazms and Ghazals.

The present chapter consists of four parts. Part-I, deals with a general description about the lexical diversity in the poetry of Ibn-e-Insha. Part-II, exclusively deals with lexical choices and part –III, describes the lexical deviation and finally part-IV, deals with the presence of Tatsama and Tadbhava words in the couplets of Ibn-e-Insha. Part –V, presents the summary of the chapter three.

3.1 Lexical Diversity

The word Lexical Diversity rather than lexical variation is used here to mean ‘a combination of lexical variation and lexical sophistication or Rare word density’ (Laufer, 2003).

David D. Malvern (2004: 192) has described lexical Diversity as:
'The ranges are variety of vocabulary, traditionally conceptualized as the number of different words (word types) used in text or transcript or in terms of the relationship between the number of types and the text length measured by the total number of words (tokens)'.

The present research highlights that lexical diversity plays a distinctive role in Modern Urdu Literature. After independence, there was an awareness and inclination among people that the language must be closed to common and ordinary people. For this reason, the Urdu poets were inclined to Hindi language. In a multilingual nation like India, the development of Hindi language influenced not only its people but also all the men of writings. This is also noticeable fact that the contemporary demand of Hindi carried Ghazals (ballads) to every corner of village. The Urdu Ghazal recognized the adoption of those Hindi dialects, which express the problems and situation of the people. Consequently, many poets adopted it and introduced the current syllables of Hindi into Urdu diction. In doing so, Ibn-e-Insha, who occupies a special place, experimented with the true idioms of Indic origin in his lyrical poetry.

The first step taken in this regard, was that the Persian and Arabic words were replaced with more familiar and understandable Urdu words. In that time, such words were very often used in Ghazals. Instead of using the
lexicon of Arabic and Persian, the common easy Hindi and Urdu words were preferred. This, in no way, suggests boycott of the previous two (Arabic and Persian). It means that in their presence, the synonyms of Hindi and Urdu words should also be used and Insha accepted this principle whole-heartedly.

3.1 (a) **List of words on lexical diversity from Persian/Arabic change to Hindi/ Sanskrit.**

A brief list of these words is given below:

<table>
<thead>
<tr>
<th>Persian/Arabic</th>
<th>Hindi /Sanskrit</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>xushbu</td>
<td>sugandh</td>
<td>‘Fragrance’</td>
</tr>
<tr>
<td>zamin</td>
<td>dharti</td>
<td>‘Earth’</td>
</tr>
<tr>
<td>asman</td>
<td>akash</td>
<td>‘sky’</td>
</tr>
<tr>
<td>ummid</td>
<td>asha</td>
<td>‘hope’</td>
</tr>
<tr>
<td>na ummid</td>
<td>nirasha</td>
<td>‘hopeless’</td>
</tr>
<tr>
<td>ciray</td>
<td>diyas</td>
<td>‘lamp’</td>
</tr>
<tr>
<td>sakt</td>
<td>kothor</td>
<td>‘hard’</td>
</tr>
<tr>
<td>mushkil</td>
<td>kothin</td>
<td>‘tough’</td>
</tr>
<tr>
<td>visal</td>
<td>milan</td>
<td>‘affinity’</td>
</tr>
<tr>
<td>dunyā</td>
<td>jēg</td>
<td>‘world’</td>
</tr>
<tr>
<td>koh</td>
<td>pərvāt</td>
<td>‘mountain’</td>
</tr>
<tr>
<td>ḥava</td>
<td>pəvan</td>
<td>‘wind’</td>
</tr>
</tbody>
</table>
More examples of such words in Insha’s couplets are as follows:

The word ‘*tābassum*’ (smile) was replaced with ‘*muskan*’

*concil candā dūrdūse dekhe or muskayee*

*lekin hath nā aye*
"Naughty moon looks and smile being far& distant
But can’t be caught”

(CN, S.4, C.2, L.3, P.82)

Insha replaces the word ‘xusbhu’ (essence or good smell) with ‘sugandh’.

ho carō koṭ sugandh bāsi

jyō jāngāl pāhna gajra ho

“Fragrance exists everywhere,
As if the forest were worn a garland.”

(IBIK, canto.2, C.4, L.1)

The word ‘doriya’ (river) is substituted by ‘sagār’.

dukh ka dorya, sukh ka sagār us ke dām se dekh lye

hēm ko āpne sath hi lekār duba cand aur ubhra cand

“sea of sadness, ocean of comfort every thing I had seen because of him
taking us with him,sunk the moon and rose the moon.”

(Ibid, canto.C.5, L.1)

And ‘cehra’ (visage) with ‘mukhra’.

cconcēl muskati muskati gori ka mukhra mēhtab

pēṭjhār ke pēro mē ātka pila sa Ikh pēṭta cānd

“Active smiling girl’s visage is moon,
In the trees of autumn, there stuck a leaf like yellow moon.”

(Ibid, canto.3, C.4, L.1)
One of the chief reasons for the use of Hindi lexicon in Urdu poetry is that in place of the Persian prefixing of a noun to noun and in place of compound words, the familiar Hindi words were preferred and used as they were closer and easily understood by common ordinary men.

3.1 (b) List of Compound Words from Persian/Arabic changes to Hindi/Sanskrit:

The list of these compound words is as follows:

<table>
<thead>
<tr>
<th>Persian / Arabic</th>
<th>Hindi/ Urdu</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>mosam-e-barâ</td>
<td>borkha rut</td>
<td>‘Rainy season’</td>
</tr>
<tr>
<td>subh-o-sham</td>
<td>sanjh sàvere</td>
<td>‘Morn-to-eve’</td>
</tr>
<tr>
<td>shãistã</td>
<td>rain bàsera</td>
<td>‘Special ad ode</td>
</tr>
<tr>
<td>aish-o-γem</td>
<td>sukh dukh</td>
<td>‘Joys and suffering’</td>
</tr>
<tr>
<td>ummid-o-bim</td>
<td>asha nirasha</td>
<td>‘Hopes &amp; despair’</td>
</tr>
<tr>
<td>mosam-e xizrã</td>
<td>pøjhrã</td>
<td>‘Autumn’</td>
</tr>
<tr>
<td>tair-e-ummid</td>
<td>as ka pønchi</td>
<td>‘Bird of hope’</td>
</tr>
<tr>
<td>tair-e-fikr</td>
<td>soch ka pønchi</td>
<td>‘Bird of thought’</td>
</tr>
<tr>
<td>sayãr-e-càshm</td>
<td>nain kãtore</td>
<td>‘Beautiful eyes’</td>
</tr>
<tr>
<td>càshm-e-hàyat</td>
<td>jìvan jìyoti</td>
<td>‘Light of life’</td>
</tr>
</tbody>
</table>
These words show that how particularly the poet has used the Hindi compound lexicon in Urdu poetry in order to express his meaning more emphatically and clearly.

### 3.1 (c) List of Punjabi words used by Ibn-e Insha

Insha’s poetry is much influenced by Punjabi poetry in its form and content. So it is necessary to give a separate list of Punjabi words which are employed in his poetry. They are as follows:

<table>
<thead>
<tr>
<th>Punjabi words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>tainu</td>
<td>‘you’</td>
</tr>
<tr>
<td>dasyate</td>
<td>‘have told’</td>
</tr>
<tr>
<td>tū</td>
<td>‘you’</td>
</tr>
<tr>
<td>osī</td>
<td>‘we (pl)’</td>
</tr>
<tr>
<td>nie</td>
<td>‘no’</td>
</tr>
<tr>
<td>dosnae</td>
<td>‘to tell’</td>
</tr>
<tr>
<td>1g</td>
<td>‘one’</td>
</tr>
<tr>
<td>vic</td>
<td>‘in between’</td>
</tr>
<tr>
<td>ape</td>
<td>‘own’</td>
</tr>
<tr>
<td>pākha</td>
<td>‘fan’</td>
</tr>
<tr>
<td>jholnae</td>
<td>‘(to) move’</td>
</tr>
<tr>
<td>pakke</td>
<td>‘ripe hard’</td>
</tr>
</tbody>
</table>
ā  ‘marker present definite’
xam  ‘nothing’
kure  ‘feminine (pl)’
hunasi  ‘should have happen’
aivaï si  ‘for nothing’
saryā  ‘all (pl)’
golā  ‘talks’
cérca  ‘discussion’
kehnde  ‘to say’
hōsde  ‘(to) laugh’
vāsde  ‘to settle’
diva  ‘lamp’
bəlda  ‘burn’
ki  ‘what’
ghəlda  ‘send’
ē  ‘go (vocative)’
paigəi  ‘(to) happen’
mre  ‘mine’
rānjhra  ‘beloved husband’
3.1 (d) List of English words used by Ibn-e Insha

Some English words which are used by Ibn-e-Insha in his poetry, a brief list of these words such as:

<table>
<thead>
<tr>
<th>English words</th>
<th>gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>tank</td>
<td>‘tank’</td>
<td>(DV, p.44)</td>
</tr>
<tr>
<td>footpath</td>
<td>‘footpath’</td>
<td>(DV, p.135)</td>
</tr>
<tr>
<td>and</td>
<td>‘and’</td>
<td>(DV, p.118)</td>
</tr>
<tr>
<td>radio</td>
<td>‘radio’</td>
<td>(IBIK, p.169)</td>
</tr>
<tr>
<td>lamp</td>
<td>‘lamp’</td>
<td>(DV, p.94)</td>
</tr>
<tr>
<td>junction</td>
<td>‘junction’</td>
<td>(IBIK, p.179)</td>
</tr>
<tr>
<td>editor</td>
<td>‘editor’</td>
<td>(CN, p.187)</td>
</tr>
<tr>
<td>column</td>
<td>‘column’</td>
<td>(CN, p.187)</td>
</tr>
<tr>
<td>atom bomb</td>
<td>‘atom bomb’</td>
<td>(CN, p.1876)</td>
</tr>
<tr>
<td>Madonna hotel</td>
<td>‘Madonna hotel’</td>
<td>(CN, p.146)</td>
</tr>
<tr>
<td>council</td>
<td>‘council’</td>
<td>(CN, p.146)</td>
</tr>
<tr>
<td>factory</td>
<td>‘factory’</td>
<td>(CN, p.147)</td>
</tr>
<tr>
<td>garden</td>
<td>‘garden’</td>
<td>(CN, p.145)</td>
</tr>
<tr>
<td>steamer</td>
<td>‘steamer’</td>
<td>(CN, p.141)</td>
</tr>
<tr>
<td>cafe</td>
<td>‘café’</td>
<td>(CN, p.97)</td>
</tr>
<tr>
<td>coffee</td>
<td>‘coffee’</td>
<td>(CN, p.97)</td>
</tr>
</tbody>
</table>
Thus, the list of different types of words from different dialects shows lexical diversity in Insha’s poetic style.

3.2 Lexical Choices

Lexis in poetry involves scrutiny of the lexical choices in relation to the overall meaning of the poem. The choice of words in poetry is different from the choice of words in day-to-day use of language. In ordinary language, the choice of words is limited to the idea, which we want to convey, whereas in poetic language, there is a wide range of lexical choices and their use because the aim is to give aesthetic pleasure and to communicate feelings and emotions. A. A. Hill (1958: 406) is of the view that, ‘All the choice of equivalent items which the language offers to the users in each linguistic situation’.

H. A. Gleason (1965: 428) is also of the view that, ‘The patterning of choices made within the option presented by the conventions of the language’.
In poetry, the proper words are to be used in proper places. The proper and special use of words in poetry shows in a systematic pattern. Poetry conveys its meaning through its vocabulary. It is therefore, important for the poet to keep some important consideration in mind while making a lexical choice. They are as follows:

1. Certain words or a group of words are selected in such a way that they share semantic features. In other words, these words are selected in a manner that they show the same pattern of meaning.

2. Another important aspect of patterning is the use of stylistic devices like- contradiction, Analogy, Tautology. In normal conversation, we generally observe selectional restrictions on the use of words. In poetry, we come across violation of the rules of selectional restriction; the language becomes innovations which are contradictory. Contradiction generally plays a special role in poetry.

The word selected must be able to arise feelings and emotions in the heart of the reader or listener of the poetry. The reader must be moved by the poetry and it is possible only when the words are properly selected, this is why, poetry has been defined as the “spontaneous over flow of powerful feelings”. For instance, in everyday speech, we can say that “the girl’s eyes
are beautiful’, but the poet chooses the words girl like ‘gori’, eyes like ‘nain katore’, beautiful like ‘sundar’

Ibn-e- Insha uses Hindi words in his poetry and expresses the specific ideas and emotions in his text. Another major factor of the Hindi lexical choices in Urdu poetry are that until now they have been used but in common parlance only. However, in contemporary Urdu poetry they are being used massively.

At the time of using language the author, makes choice of words to express ideas. This choice may be grammatical in nature; if there has to be a stylistic variation choices of words can be of two types:

(i) Stylistic and

(ii) Non- stylistic

**Fig. 3.1: Showing the Lexical Choices at Various Levels.**
3.2 (a) Stylistic choices

Stylistic choice of words is that choice of words in which there is no difference or change in meaning. For example, Insha makes use of this choice as following:

bārās bārās bārās tā ka bādāl nādiya si bān jaye ga

dārya bhi use log kāhenge, sāgār bhi kehlaye ga

"While raining and raining, the nimbus will become as river,
People will say it sea, will also be called ocean."

(DV S.3, C.4, P.30)

In the above couplet, we find the words 'nādiya', dārya, and sāgār, all these words have the same meaning 'water'. We do not find the change in meaning but there is the difference of linguistic structure.

3.2 (b) Non-stylistic choices

Non-stylistic choice is that choice in which two expressions have two different meanings e.g., in the above couplet, the word 'nādiya' and 'dārya' are the same in meaning.

Here, the choice between 'nādiya' (river) and sāgār (ocean) is non-stylistic choice because these two words convey two different meanings.

Lexical choice can be made at various levels that are as follow:
3.2.1 Lexical choice at Phonological Level

A lexical choice in phonological level is the Choice between two or more phonological items. In language, there are number of words, which have a choice between consonants and vowels, but both have same in meaning. The examples are given below:

<table>
<thead>
<tr>
<th>Words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>le</td>
<td>leh</td>
</tr>
<tr>
<td></td>
<td>‘Rhythm’</td>
</tr>
<tr>
<td>ruk gōi git ki le, thēm gōi payāl ki chānāk</td>
<td></td>
</tr>
<tr>
<td>reqs-e-paimana va mina ki hui tāyyari</td>
<td></td>
</tr>
</tbody>
</table>

“It stopped rhythm of song, stopped the jingling of anklet, Capacity of dance and preparation of the blue-stone.”

(CN. 5.2, C.1 p.123)

<table>
<thead>
<tr>
<th>Words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>siyāh</td>
<td>siyāh ā / a</td>
</tr>
<tr>
<td></td>
<td>‘black’</td>
</tr>
<tr>
<td>iske xābdō ki siyāh cōhrāh pērī rāhti he</td>
<td></td>
</tr>
<tr>
<td>ārz-e-tairk-e- jōsh ki kisi vadi me kōhi</td>
<td></td>
</tr>
</tbody>
</table>

“This dreams shadow is look on the black face, Express of past desire of glory anywhere in the valley.”

(Ibid.S.2, C.1, P.124)
“But was there the travel of misfortune so pleasant, 
Heart is excited but self scared.”

(CN. 5.3 C.1 p-33)

“In attractive relation he want to made chain 
But these pearls are flow to far, people.”

(IBIK C.8 1.2 P. 63)

“When the stars glittered in the sky’
When the firefly shine in the forest.”

(Ibid. C.8 1.2 P. 64)
3.2.2 Morphological Level

It is the lexical choice between two or more morphological items, which can include morphemes, prefixes, suffixes etc. There again the lexical choice between words is different but the meaning is same. The examples are given below:

<table>
<thead>
<tr>
<th>Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Söndesa</td>
<td>paṟṇam</td>
</tr>
<tr>
<td></td>
<td>‘massage’</td>
</tr>
<tr>
<td>xair ṣb us ki bat ko choro- divana phṛ divana</td>
<td></td>
</tr>
<tr>
<td>jate jate ḫom logō ka ek söndesa le jana</td>
<td></td>
</tr>
<tr>
<td>&quot;Now, leave his point-lunatic and lunatic While leaving carry our message.”</td>
<td>(CN, S.1, C.4, p.20)</td>
</tr>
<tr>
<td>os</td>
<td>shābnam</td>
</tr>
<tr>
<td></td>
<td>‘dewdrop’</td>
</tr>
<tr>
<td>subha ki pehli kīrṇ, os me bhigi, simṭi</td>
<td></td>
</tr>
<tr>
<td>ḫomse kehti he- ore jag, zomana jaga</td>
<td></td>
</tr>
<tr>
<td>&quot;F irst beam of morning, wet in the dew Says us—wake up, the world is awake.”</td>
<td>(IBIK, p.62)</td>
</tr>
</tbody>
</table>
Was there osme sympathy in his sight & eyes
This, the dream in these eyes pleasantly work.”

(IBIK, p.62)

“Lacks of diseases are in this world, why poor love is defamed
There is an other cause of fear, which keeps Insha sad & restin.”

(CN. 5.1 C.7, P.74)
“From the decorated galaxy of sky
Get the litter of stars fetch”

(IBK 5.2, C.4, p.66)

**bətlaē**

**bətəē**

‘tell’

**log ap hi ap səməjəh jayə**

**həm nam na uska bətlaē**

“The people themselves should know
This name sake should not **tell** anything.”

(Ibid, 5.2, C.4, p.67)

**narē**

**nartyā**

‘ladies’

**vo jīs ke mən ke āngən mē yadō ki diwarē hō**

**lakh kəhī hō rūp jhəroke, lakh, əlbeli narē hō**

“In the courtyard of whose hearts there are walls of memories Anywhere,
there are lacks of beauty lights, lacks of active ladies”

(DV, S.4, C.2. P.31)

### 3.2.3 Syntactic level

The choice of words, which has made at the sentence level, is called
syntactic choice. Insha also uses this choice in his poetry. Some examples of
syntactic choice are as follows:
pasare paō / paō phelayē ‘sitting down’

bend ākhē hui jati hē, pasare paō

nind si nind, hame sb nə utha na logo

“While sitting down, eyes are going to shut & closed
Sleeping is sleeping, O’people, don’t wake me up.”

(IBIK 5.7, c.1, p.57)

‘jo jan lye bin təl na sake’ / jo malum kiye bayer na jaye ‘who don’t depart without knowing’

gor ishq kya he tab kya he, kyū shad nəhī abad nəhī

jo jan lye bin təl na sake, ye aisi bhi uftad nəhī

“If, I fall in love, then what has happened, why not happy & prosperous
What is known, I couldn’t evade, this is not such difficult.”

(Ibid. S.3, C.1, P.75)

səb cir andhera / andhera ətm kərke ‘ending the darkness’

ye andhi kali ratō ka

səb cir andhera aogi

hā leke səvera aogi

“Of this blind pitch dark night
You will come across all the darkness
Yes, taking the morning, you will come.”

(Ibid. S.1, C.2, P.64)
3.2.4 Semantic level

A lexical choice at the semantic level plays a great role. Semantics consists of meaning relations such as synonyms or sameness of meaning, and antonyms or oppositeness meaning.

3.2.4 (i) Synonymy or Sameness of meaning:

In the poetry of Ibn-e- Insha, we find the ample examples of sense relations. Insha uses lexical choices of synonymy for poetic deviance and expressiveness. A few examples of synonymy can be discussed below:

$sūrāt \ / \ \ cōhra$  

‘face’

ek hi $sūrāt$, ek hi $cōhra$, bāsti, pārbāt, jāngel pīṭh

or kisi ke ab kłyā hōngē, chōr hāmē bhāḍkāna ho

“The same visage, colony, mountain, forest as well
And, now, what does it mean to of anyother, leave misleading us.”

(IBIK. C.2, P.35)

$jāl- sāgēr, dārya, bādēl, būnd$  

‘symbol of water’

$jāna, sāmjha$

‘to know’

$ekhīṭāl$ kērup the sare, sāgēr, dāriya, bādēl, bund

$na uṛta bādēl ye jāna, na behta dāriya sāmjha$

“All were the form of the same water, sea, ocean, cloud & drop
Cloud does not fly, came to know, sea does not flow, come to know”

(Ibid.C.2, P.11)
**husn, rūp**

‘beauty’

\[ tārsi hui nazar ko ah or na tarsāre \]

\[ ai husn ke sodagor, ai rūp ke banjare \]

‘Don’t tempt the pitiable eyes/ sights

O! marchant of beauty, O! nomad of beautiful appearance.’

(Ibid. S.1, c.3, P.72)

**nādiya, dārīya, saagr**

‘symbol of water’

\[ bārās bārās bāsāt ka badāl nādiya si bān jayega \]

\[ dārīya bhi use log kāhēnge, saagr bhi bān jayega \]

‘While raining & raining, the nimbus will become as river

People will call it sea, it will also be called as ocean.’

(DV, P.30)

In the above couplet, linguistic structure is different but the meaning is same.

3.2.4 (ii) Antonyms or oppositeness of meanings:

In Ibn-e-Insha, we find enough examples of antonyms such as:

‘pūchē’ / ‘bātayē’

‘asking’ / ‘telling’

\[ do nō ik duje mē semaye \]

\[ kis se puchē, kon bātayē \]

‘Both are mingled in eachother

To whom we ask, who will tell.’

(IBIK, S.4, C.3, L.2P.59)
‘sunlight’/ ‘shadow’

“Sharp sunlight, some where want to shadow
Dark nights lamp Diwali.”

(Ibid, S.4, C.1, P.21)

‘poison’ & ‘water of life’

“What happened in your mind, to pull lips with shy
She drunk poison to us, to drink water of life.”

(IBIK, p.34)

‘up and down’

“What was good & healthy person, why know fallen ill
Up & down talk of Mir, reading of his hobby.”

(CN, S.2, C.2, l.2, P.21)

‘hither and thither’

(Idhēr udhēr ke qīsse ka, ke ji us ka behlate hē)
“He was my friend and I used to sit beside him
Telling the stories of here & there, I used to make him happy.”

(Ibid, S.3, C.1, l. P.21)

jitē / mātē
‘victory & defeat’

yā to hār roz ki batē hē ye jitē matē
ye bhi cahēt ke kisi khel mē hara hogo

“Victory and defeat, these are the talk and points of every day
What kind of this affection is that lost in the game”

(Ibid, S.2, C.3, l.1, P.24)

likhē / kāṭē
‘write & rough’

cand yezlē thī kā likhē kabhī likh kār kāṭē

sher acche the — jo sun loto kaleja thame

“There were some ballads that it composed, and cut after writing
Couplets were good — it stoped my heart hearing them.”

(Ibid, S.3, C.2, l.1, P.24)

āmbār / dhārti
‘sky & Earth’

tum pāriyō ke raj dulare, tum ūce tarō ke kāvi

hāṃ logō ke pās yōhi ujra āmbār, ujri dhārti

“You’re dear to fairies, you’re the poet of high stars
We people have this decayed sky, deearthed earth.”

(DV, S.5, C.1, l.2, P.19)
Thus, we can say that a single thought, having different meaning can be expressed differently, with a difference in lexical choices.

3.3 Lexical Deviation

Lexical deviation is that when the writers or poets do not follow the standard language or set pattern and violate the norms. Eric Wellander (1948:18) remarks that: ‘special expression is usually meant which is just the opposite of normal expression’. S.R.Levin (1965:225) points out, ‘most, if not indeed all, of poetry’s characteristics devices exemplify deviation in one way or another’.

When we use language, we follow its norms which mean that language has a standard. Whereas when poets and writers use the same language, they deviate from the norms. If a language is used as a standard language system, it will not be possible for poets to create new styles and expressions. Deviation takes place when a poet strikes to certain traditions or drops certain norms from his writing for example, Mir Amman uses the simplest form of language in ‘Bagh-o-Bahar’ while Mirza Rajab Ali Beg wrote Fasana-e-Ajaib use in a very difficult and pure form of language to create style. Similarly, many contemporary poets of the pleasant era have broken the tradition of rhyme and rhythm and they have started writing poetry in a more prosaic form which can be also called “deviation from norms to create new style”.

118
The deviation from norms takes place at all levels of language but deviations at the morphological and syntactic levels are the most important. Ibn-e-Insha also represents the style that is based on deviations. Example of lexical deviation in his poetry can take place at various levels, which are as follows:

3.3.(i) Lexical Deviation at Phonological level:

In this sub section, the author discusses the deviated words at phonological levels. The followings are some examples of deviated words in the poetry of Ibne-Insha.

<table>
<thead>
<tr>
<th>Deviated Words</th>
<th>Common Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>ranjor/ranjori</td>
<td>ranj</td>
<td>'sorrow/grief'</td>
</tr>
</tbody>
</table>

```
vo nar ye keh kær dur hui majburi sajan majburi
ye veshat se ranjor hui or ranjori si ranjori
```

“The lady kept herself at arms lengths she saying plessness beloved helplessness
She became sorrowful with terror and sorrowful & sorrowful.”

(IBIK, S.4, L.2, L.2. P. 50)

<table>
<thead>
<tr>
<th>Deviated Words</th>
<th>Common Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bipharti</td>
<td>behti</td>
<td>'to be provoked'</td>
</tr>
</tbody>
</table>

```
rustam se kuch or dllavar, bhim se bærh kær yoddha the
lekIn ham bhi tund bipharti mojo ka Ik dhara the.
```
“Some other courageous like Rustum, and warriors greater Bhima were there
But I was also flow of provoked current.”

(DV, S.2, L.3, p. 20)

an ke a ke 'to come'

an ke is bimar ko dekho tujh ko bhi tauiq hui

lēb pēr iske nam tha tera, jēb bhi dord shōdid hua

“Come to saw this ill person, you have convenient too
Your name was on her lips, when the pain has to much”

(IBIK, C.3, L.1, P.132)

bīpta vipātti 'problem'

ao ke pāl bhār milker baithe, bat sune or bat kohe

mān ki bīpta tan ka dukhra, dunya ke halat kohe

“Come and sit together for a moment, listen and say the point
Heart’s problem and sadness of body, say the condition of the world.”

(DV SL. L. 4, p. 29)

bīs vīsh 'poison'

rog tumhara jane kitne sino mē bīs ghol gaya

dur hōzarō kos pe baith sathi ka mān ḍol gaya

“Your desire mingled the poison in how many chests
Sitting for thousands of mile away, the frieds heart stoped.”

(Ibid. s.2., l. 3. p. 30)
"How our problems are left"
How many sins are left."

(Ibid. S.2, c.2 p. 63)

"we’ve not taken essence of people
everything is special of Kashi."

(Ibid, S.2. C.3, p. 63)

"It means, in this mart,you sold the heart in one pocket
This Yusuf’s longing was to be successful in this way.”

(CNC C.9, 1.2 p. 80)
3.3(ii) Lexical Deviation at Morphological Level

At this level, the author concerned with the structure of words. we have noticed that the poets use deviant form of words and they have created new lexemes and expressions.

In some examples of such deviation in Insha as follow:

\[ pili kircē \quad pili kirmē \quad 'yellow sunrays' \]

\[ roshnyō ki pili kircē, purēb pœchim phail goį \]

\[ tune kIs shai ke dhoke mē põthar pær de pêtka cand. \]
"Yellow sunrays of lights, scattered and spreaded in the east & the west,
In the misunderstanding of which thing, you dashed the moon on the stone."

(IBIK, C.2, 1.1, p. 27)

**kāre he**

\[\text{to do}\]

**ukhri ukhri bat kāre he bhul ke aāla yarana**

**kon ho tum, kis kam se aye, hāmne nā tumko pehcanā**

"Forgetting the early friendship you talk in a bad way,
Tell for which were, you've come while I didn't recognize you."

(CN, S.3, C.2, 1.1, p. 21)

**naina ahu**

\[\text{sorrowful eyes}\]

**vo jis ke lāb pār tesu hē**

**vo jis ke naina ahu hē**

"Tears are on the lips of someone’

**Sorrowful eyes of someone.**"

(IBIK S.3, C.1, P. 67)

**ācō mē**

\[\text{in flame}\]

**ai dekhne valo tum ne bhi**

**us nar ki pit ki ācō mē**

"O, audience you too,

**In the flames** of love of that lady."

(Ibid, S.4, C.1, P. 67)

**lambe gesu**

\[\text{long hair}\]

**vo lārki acchi lārki hē, tum nam na lo hām jan gāye**

**vo jiske lambe gesu hē, pehcan gāye pehcan gāye**
“That girl is a good girl, we know don’t call her name,
That whose hair are long, i’ve recognised her recognised her.”

(Ibid, S.4, C.1, P. 75)

niras  nirash  ‘hopeless’
rat ko udas dekhē
cand ko niras dekhē

“See the night to be gloom,
See the moon to be hopeless.”

(Ibid, S.5, P. 82)

kahiyō  kehna  ‘to say’
log puchenge kiyū udas ho tum
or jo dil mē aye so kahiyō

“The people will ask why you are sad
And what in your heart wants, will say.”

(CN, C.1, 1.2, p.38)

rachōs  rakshōs  ‘demons’
kāl ke kale kale rachōs car kot mē chae
ontōriyō mē bhuk ki kircē jahā tēhā hər jae

“The black demons of psat spreaded over in everywhere,
Feelings of hunger in intenstines, wher they move and get a shock.”

(Ibid, S.2, 1.1, p. 83)
Chapter 3

*suhna* 'listening'

*dord ka kehna cix hi utho, dil ka kehna, voza nibhao*

*sab kuch suhna cup cup rehna kam he izzat daroo ka*

"About pain to cry, about heart accomplishing laying down’

Everything is *listening* become silent that work of loyal person.”

(CN, C.6, L.2, P. 92)

*baido* 'the most ancient & sacred scriptures of the Hindu’

*rog tumhara or he insha, baido se kiyu cuhl kero*

*dord ke sode korne vale, dord se pa sakte heni jat*

"O Insha, your sickness is other, why you’re claiming to *vaida’*

The merchant of pain and getting to escape from pain.”

(Ibid, C.5, L.1., p. 94)

3.3(iii) Lexical Deviation at Syntactic level

At this level the author, analyzes the constructions of sentences. Here, the author pays more attention to the creativity of language by using the existing resources. The poets and writers also deviate from the norms while using phrases and sentences or its constituents. Sometimes, they are not following the rules of the grammar in order to deviate from the norms.

There are sufficient examples of this kind in Insha’s poems, such as:
"Insha saheb, darkness has broken stars have hidden and it’s the morning.’
Acting upon your point, I became restless the whole night.”
(CN, C.7, p. 87)

“The time of sun set flowing of river is still
From morning to evening my heart is not still.”
(Ibid, C.1, L.1, p. 152)

“In the heart of human being the flame of fire are burning
Who’ll subdue these flames, and who’ll extinguish this flame of fire.”
(Ibid, S.1, l.5, p. 151)
pe ṛañjor  
per ṛañj  
‘be sad’

Insha ki ṭaẓəl sun lo pe ṛañjor nə hona
divana he divane ne Ik bat ᵃyā ki

“Listen to the ballad of Insha then don’t be sad
The beloved and the belove expressed the point.”

(Ibid, c.16, l.1, p.90)

sun jana- ho  
sunte jana  
‘to hearing’

dhəre ṣəb həmko  
rəkhe ṣəb həmara  
‘all call me’

aql ki bairi  
aql ki dushmanəmm  
‘against knowledge’

sari dunya aql ki bairi , kon yəhā pər styana- ho

nahəq nam dhəre ṣəb həmko , divana , divana-ho

“The whole world is fool, who lived but clever
Forenothing all call me, lunatic lunatic.”

(Ibid, C.2, l.2, p. 34)

siṭəṃ pəṛə  
siṭəṃ kiyə  
‘the tyrany’

unke siṭəṃ pəṛə yad dilaə

həm to unhi ke jo həm ko bulaə
“Do I remember the tyranny of him
I’m of those who call me.”

(IBIK, C.3, L.1, p. 42)

lipat roya
lipat kər roya ‘weep embracing’
yə munkin he itna hota
ye tumse lipat roya hota

“Or it would be possible
If I would weep embracing you.”

(IBIK.S.5, L.2, P.65)

pəra pukare
lega pukare ‘to call’
nam liya bin pəra pukare
ktse pukare, dosht kinare

“Without naming you, I began to call you
Whose calling, over dearest.”

(IBIK, C.2, P.220)

It can be said undoubtedly and un-mistakeably that Ibn-e- Insha has given enormous contribution in lexical items. This has helped not only in the enhancement of language but has also produced varied ways of expression. This inevitable and unique collection of lexical items has also helped in understanding the cultural and contemporary problems. But more importantly, he deviated from the prevalent norms and produced an entirely new style in writing.
It is noteworthy to mention that we have already discussed Charles Osgood’s views on ‘style’. The word style has been termed as ‘foregrounding’ by an expert linguist of ‘Prague school’ and a literary critic Jan Mukarovsky (1930). M.K.A.Beg(2005:) also of the view that, according to foregrounding any new or unique implication of a word or different use of common word comes under it, thus, it suggests that language is opposite of its background.

**Foregrounding** is the purposeful distortion of the components of language’.

Foregrounding and poetic deviance may be seen at the levels of poetic language. The following lexical arrangements are the examples of foregrounding in the poetry of *Ibn-e- Insha*:

- *soc nāgrī ki rāni* ‘the queen of thought city’ (CN. p,29)
- *xushbu lápki* ‘catch fragrance’ (CN. p,27)
- *cānd thīka* ‘the moon is hold’ (CN. p,27)
- *git se gal* ‘talk through song ’ (CN. p,30)
- *yazāl si ākhē* ‘eyes like ballad’ (CN. p,30)
- *yadō ke diye* ‘lamps of memory’ (CN. p, 32)
- *sītāmgar cāndni* ‘cruel moon light’ (CN. p,34)
- *dukhrō ke diye* ‘lamp of distress’ (CN. p, 34)
- *be shikān bistār* ‘without shell bed’ (CN. p,34)
- *rut ka calōn* ‘trend of season’ (CN.p, 35)
3.4 Tatsama and Tadbhava words

3.4(i) Tatsama words in the poetry of Insha

The term Tatsama means “the same as that” i.e., borrowed from Sanskrit. Tatsama words are these words in their original Sanskrit form, for instance, **āndhkar** ‘Darkness’, **tiyag** ‘sacrifice’, **sundr** ‘Beautiful’, **gopya** ‘group of girls’ etc. It consists of pure Sanskrit words and they were originally inherited from old Indo-Aryan.

The early Urdu texts abound in Tatsama words. Throughout the early Urdu period, the Tatsama words were used freely. From the early beginning, these words came to be used in Urdu. In the later period, the use of such Tatsama words was minimized and pure Sanskrit words were replaced
gradually with the words of perso-Arabic origin and of course with Tadbhava words.

A few examples of Tatsama words in Insha are given below:

<table>
<thead>
<tr>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>'nagara'</td>
<td>'City'</td>
</tr>
<tr>
<td>ye nagara kabhi pehle</td>
<td></td>
</tr>
<tr>
<td>is qedar na viraha</td>
<td></td>
</tr>
<tr>
<td>“Ever before, this city Wasn’t so solitude and lonely.”</td>
<td></td>
</tr>
<tr>
<td>(CN, S, 2, l.1, p.17)</td>
<td></td>
</tr>
<tr>
<td>'rut'</td>
<td>‘season’</td>
</tr>
<tr>
<td>garmya to jati ha</td>
<td></td>
</tr>
<tr>
<td>vo ruthe bhi ati ha</td>
<td></td>
</tr>
<tr>
<td>“Summer has gone The season has come.”</td>
<td></td>
</tr>
<tr>
<td>(CN, S.4.L.2.p.18)</td>
<td></td>
</tr>
<tr>
<td>'mandli'</td>
<td>‘Corporation/ company’</td>
</tr>
<tr>
<td>avarah avarah phirna chor ke mandli yaroki</td>
<td></td>
</tr>
<tr>
<td>dekha rahe he dekhe vale msha ka sb hal vahi</td>
<td></td>
</tr>
<tr>
<td>“Roaming about here &amp; there, leaving the company of friends Visitors are visiting Insha’s that condition.”</td>
<td></td>
</tr>
<tr>
<td>(CN, S.2, 1.1, p.20)</td>
<td></td>
</tr>
</tbody>
</table>
"Insha your affection is other, why you are claiming to Vaid
The merchant of pain & getting to escape from pain."

(CN, C.5, L.1, P.94)

"Fragrance exists everywhere,
As if the forest were worn a garland."

(IBIK, S.2, L.1, P.14)

"Thousand beauty are here, each one have amazing image
It cannot find the quality in anybody of that unsteady one."

(IBIK, S.4, L.1, P.94)

"coin"

"wine shop"

\[\text{pıyas bohot, p̄r pıyala n̄ muddra}
\]

\[\text{aısa n̄ ho mādhushala kısı ki}\]
“More thirsty, neither bowl nor coin
Otherwise the wine shop is other one.”

(IBIK, S.2, C.4, P.39)

git
‘song’

abh git geya, sangit geya
ha sher ka mosam bit geya

“Now song has left, also music has left
Yes, the season of couplet has passed.”

(Dv, S.6, 1.1, P.13)

shobha
‘beauty’

ujli xandaq apne hi jyalo ke lohu me nahai he
jit ne jhulsi virani ki shobha or borhai he

“Bright ditch has own loving down in the blood
Victory to growup beauty of burned dissolution.”

(Dv, S.4, L.2, P.56)

bhed
‘difference’

jag ke bhed ujagor karta, apne bhed chipata jaye
gito ki juwala borakata, tan man ko pighlata jaye

“Shows the difference of the world, hide his own difference
Aggressive flame of song, melting whole heartedly.”

(IBIK, C.5, 1.1, p.32)
sagar

‘the ocean’

dukh ka darya, soc ka sagar Is ke dam se dekh liye

häm ko apne sath hi le kar ḍuba cānd or ubhra cānd

“sea of sadness, ocean of comfort every thing I had seen because of him taking us with him, sunk the moon and rose the moon.”

(IBIK, C.5, L.1, P.27)

shital

‘cold’

shant

‘quiet’

samyé

‘time’

is sundar shital shant samye

hā bolō bolō phir kya ho?

“This beauty cold, quiet, time Yes tell tell that what comes.”

(IBIK, canto.2, C.7, l.1, p.44)

3.4 (i)(a) List of Tatsama Words

A long list of Tatsama words may be seen in the above stanza of poetry which Insha has used frequently:

<table>
<thead>
<tr>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nagar</td>
<td>‘city’</td>
</tr>
<tr>
<td>rut</td>
<td>‘season’</td>
</tr>
<tr>
<td>mändli</td>
<td>‘corporation’</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>pit</td>
<td>'love'</td>
</tr>
<tr>
<td>rog</td>
<td>'affection'</td>
</tr>
<tr>
<td>sugandh</td>
<td>'good smell'</td>
</tr>
<tr>
<td>rup</td>
<td>'beauty'</td>
</tr>
<tr>
<td>muddra</td>
<td>'coin', 'money'</td>
</tr>
<tr>
<td>madhushala</td>
<td>'wine shop'</td>
</tr>
<tr>
<td>git</td>
<td>'song'</td>
</tr>
<tr>
<td>shobha</td>
<td>'beauty'</td>
</tr>
<tr>
<td>bhed</td>
<td>'difference/secret'</td>
</tr>
<tr>
<td>pavam</td>
<td>'wind'</td>
</tr>
<tr>
<td>kesh</td>
<td>'hardship'</td>
</tr>
<tr>
<td>kathaæ</td>
<td>'stories'</td>
</tr>
<tr>
<td>sagor</td>
<td>'ocean'</td>
</tr>
<tr>
<td>shital</td>
<td>'cold'</td>
</tr>
<tr>
<td>shant</td>
<td>'quiet/silent'</td>
</tr>
<tr>
<td>somē</td>
<td>'time'</td>
</tr>
<tr>
<td>dukhiya</td>
<td>'affected with Sorrow'</td>
</tr>
<tr>
<td>karæn</td>
<td>'cause'</td>
</tr>
<tr>
<td>upae</td>
<td>'solution', 'idea'</td>
</tr>
<tr>
<td>gupt</td>
<td>'latent'</td>
</tr>
</tbody>
</table>
These words are subtle, polish Tatsama words are used for higher forms of thought, and more generalized conceptual expression.

### 3.4.(ii) Tadbhava words in the poetry of Insha

The term Tadbhava means simplified Sanskrit lexicon. In other words, we can say that Sanskrit words when they are used in a modified form, they are called Tadbhava words. Tadbhava words though evidently derived from Sanskrit, have been considerably changed in the process, though not so much so as obscure their origin (JBeans, 19:12). The poetry of Ibn-e-Insha cultivates Tadbhava words to express more specific and intimate meaning. Some examples are as follows:

<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>amaväs</td>
<td>amavässya</td>
<td>'the last day of the dark fort night'</td>
</tr>
</tbody>
</table>

\[ aj \ \text{kt} \ \text{rat} \ \text{amaväs} \ \text{he}, \ aj \ \text{gégän} \ \text{pär} \ \text{când} \ \text{nāhī} \]

\[ \text{tabhi to saye ghāne ghāne hē, tabhi sitare mand nāhī} \]
“Today is **dark night**, today moon is not come in the sky
Nevertheless shadows are very dense, until stars are not down.”

*(DV, S.3,C.1, L.1, P. 55)*

**biyopar**

*viyopar*

‘business’

*tum or ham se pyar kəroge? jhuṭ he lobhi bənjaro*

**becoge**

**biyopar** kəroge, *tum se dūr bhōle pyaro?*

“Will you love us? There are lie 0 greedy marchant
Will you sail and **business**, from your distance to right lovely people?”

*(CN, C.2, L.2, P. 64)*

**nirasa**

*nirasha*

‘sadness, hopeless’

*as mili ˈəkho mə * nirasa*

*ghūm rəha he pīt ka pyasa*

”Give hope but **hopeless** in eyes.”

Thisrty lover is to the roaming.”

*(IBIK,S.3,L.1,P.28)*

**sandesa**

*sandesha*

‘news, information’

*km rahō se aiho, kis gul ka sandesa lai ho*

*ʰom bay mə xush xush baıthe the kya kər diya ake səba tum ne*

“Where are you came from which path, get **the message** from which flower
We sit happily in the garden what have done you came 0 fresh air.”

*(CN, C.4, L.1 P. 104)*
sapno

'Sapno'  'suvapna'

xali sapno se na bat banegi apni

ye shob-e-mah bhi kat jaye gi bekalbekal

"Ther is no chance from only dreams
This month of night are too running restless restless."

(CN., S.4,L.4, P. 28)

bas

'bas'  'vas'

pachha tune apni sondhi bas gavai

aj se miane agli rut ki as gavai

"West wind have left own good smell
We lost hope of the early season from today."

(CN, C.4, L.1., P. 77)

rasiya

'rasiya'  'raskik'

kitne hi hamse rup ke rasiya aye yaha or c-ol bhi diye

tum ho ke Itne husn ke hote ek na damon thane sakte

"Many beauty lovers came here to us and go away
You have a lot of beauty but one can you want to stop."

(CN, S2, C2, L.1, P.30)

bipta

'bipta'  'vippatti'

kts se kahab ruh ki bipta kisko sunaye man ki bat

dur ki rah bhatoka rah, jiwon rat ghoneri rat
“Now which says soul of **hardship** which says of heart’s talks
Far away wander passenger, life night dense night.”
(CN, S.3, C.4, L.1, P. 31)

**jot** | **jyoti** | ‘holding flame’

**kabhi un ke milon ki asha ne ik jot jagad thi mian mē**

**ab mēn ka ujala sunolaya, phir sham he mēn ke angān mē**

“A **flame** burnt in the heart of sometime meeting of his hope
Now brightness of heart is low, again evening in the courtyard of heart.”
(CN, C.1, L.1., P. 109)

**parbat** | **parvata** | ‘mountain’
**bēn** | **vana** | ‘a forest’

**jane kis bosti, kis parbat, kis bēn ko madmata jaye**

**qēmō ki pehcan mitāta, rāhō ko uljhata jaye**

“Who knows which town, which **mountain**, which **forest** of heart touching
Erase the identification of steps, to do unsolved ways.”
(IBIK, C.4, L.1., P.32)

**pi** | **priye** | ‘husband/beloved’

**apni rāō ki fāyā, teri sēda -e- pi kāhā**

**ai papihe apni qismat mēn kāhā pi ka mlēn**

“Our nights of distress, where your voice of **beloved**
O papihe, in my luck there is no meeting with my **beloved.**”
(CN, S.1, L.4, P. 32)
"Every face has no beauty, every beauty has no name
Some faces in our eyes, some beauty is in the mirror of heart."

(IBIK, C.6, L.2, P.110)

"Wandering towards another from which person
In the appearance of mendicant are wandering."

(DV, C.25, P.27)

"Savan bhado only have seven days then where like of that night
Continue running of our tears where like our rain."

(CN, C.1, L.1, P. 96)
3.4.1(ii) (a) List of Tadbhava Words

A long list of Tadbhava words in the above couplets of Insha’s poetry which are used aesthetic purposes. Consider a list of Tadvhava words:

<table>
<thead>
<tr>
<th>Tadbhava word</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>əmavəs</td>
<td>əmavəssiya</td>
<td>'the last day of the dark fort night'</td>
</tr>
<tr>
<td>nirasa</td>
<td>nirasha</td>
<td>'hopeless'</td>
</tr>
<tr>
<td>b'yopar</td>
<td>v'yapar</td>
<td>'business'</td>
</tr>
<tr>
<td>səndesh</td>
<td>səndesha</td>
<td>'message'</td>
</tr>
<tr>
<td>səpno</td>
<td>suwəpno</td>
<td>'dreams'</td>
</tr>
<tr>
<td>rəstya</td>
<td>rəsik</td>
<td>'linking juicy talks'</td>
</tr>
<tr>
<td>bipta</td>
<td>vipətti</td>
<td>'hardship'</td>
</tr>
</tbody>
</table>

"You are which light of full moon
The light of which blind night."

(IBIK, C.9, P.13)
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>jot</td>
<td>'holding, light'</td>
</tr>
<tr>
<td>pārbat</td>
<td>'mountain'</td>
</tr>
<tr>
<td>bān</td>
<td>'forest'</td>
</tr>
<tr>
<td>pi</td>
<td>'beloved'</td>
</tr>
<tr>
<td>dārpān</td>
<td>'a looking glass'</td>
</tr>
<tr>
<td>jogi</td>
<td>'a monk'</td>
</tr>
<tr>
<td>pārdes</td>
<td>'foreign country'</td>
</tr>
<tr>
<td>bhes</td>
<td>'get-up'</td>
</tr>
<tr>
<td>savān</td>
<td>'a month of the Hindu'</td>
</tr>
<tr>
<td>bhadō</td>
<td>'a month of the Hindu'</td>
</tr>
<tr>
<td>punām</td>
<td>'full moon'</td>
</tr>
<tr>
<td>ujjyara</td>
<td>'light'</td>
</tr>
<tr>
<td>rain</td>
<td>'night'</td>
</tr>
<tr>
<td>dhūrti</td>
<td>'earth'</td>
</tr>
<tr>
<td>pākshi</td>
<td>'bird'</td>
</tr>
<tr>
<td>pat</td>
<td>'leaf'</td>
</tr>
<tr>
<td>ākhyā</td>
<td>'eyes'</td>
</tr>
<tr>
<td>sog</td>
<td>'mourning'</td>
</tr>
</tbody>
</table>

142
After analyzing and observing the great poetry of Ibn-e-Insha. We can discuss that its lexical diversity is enormous in Insha. It comprises Insha’s lexical choices, lexical deviation and Tatsama and Tadbhava words are more expressive and in unique style.

3.5 Summary of Chapter Three

Chapter third is divided into five sections. In section first, this study provides a general description about the investigation of lexical diversity. Section second will exclusively deals with lexical choices at various levels such as phonological, morphological, syntactic and semantic levels. Section third describes lexical deviation which also deals with phonological, morphological, syntactic and semantic levels. Part- IV describes Tatsama and Tadbhava words in Insha’s poetry and finally section five describes the outline of this chapter.