CHAPTER- 4
STYLISTIC VARIATION
AND
ITS CHARACTERISTICS
CHAPTER 4

STYLISTIC VARIATION AND ITS CHARACTERISTICS

4.0 Introduction:

This chapter deals with an investigation of stylistic variation in the poetry of Ibn-e-Insha. In this study, various Linguistic levels were presented showing stylistic variation in the language of Ibn-e-Insha in Modern Urdu poetry. In addition to it, discuss the characteristics of Insha's poems.

This chapter also carries various Linguistic levels such as Phonological level, morphological level, grammatical level and Semantic level.

4.1 Phonological level

At the phonological level, we analyze literature in terms of arrangements and combination of sounds in poetry shows greater unit of sound – meaning structure. R. Wellek and A. Warren (1948: 159) remarks that, 'every work of literary art is, first of all, a series of sounds out of which arises the meaning'. In some literary works, this stratum of sounds is minimized in its importance, and it becomes, so to speak, diaphanous, as in most novels. However, even there the phonetic stratum is a necessary precondition of the meaning.
Sisir Kumar Das (1972: 404) emphasizes that, ‘I am not suggesting that only phonological analysis will be able to solve all problems of metrics and impact the linguistic approach which has been criticized by the student of classical prosody. What I want to emphasize is that a proper metrical study without linguistics is not possible. Phonology alone can provide us with a frame work of historical and comparative metrics’.

Wellek and Warren (1948: 176) are also of the views that, ‘the function of sound structure in literary art and asserted the dependence of the study of metre on phonological studies’. They remarked, ‘Much is still obscure and controversial, but metrics has today restored the necessary contact with linguistics and with literary semantics, sound and metre, we see, must be studied as elements of the totality of a work of art, not in isolation from meaning’. The phonological level may comprise the following phonological devices:

4.1 (a) Phonetic orchestration

4.1 (b) Sound symbolism

4.1 (c) Alliteration

4.1 (d) Rhyme

4.1 (e) Assonance

4.1 (f) Consonance
4.1 (a) Phonetic orchestrations

Rene Welleck has used the term phonetic orchestration after following the Russian formalists. It means the phonetic effects of poetry. Stageberg, N. C. and Anderson, L.W. (1970: 233) have used another term ‘phonetic intensives’ (also known as phonoaesthemes) for the same sense: Rene Wellek (1948: 160) following to the Russian formalists called the musicality melody and euphony as ‘orchestration; (instrument – ovka). Furthermore, he says that: among the devices of ‘orchestration’, we have to distinguish between sound patterns, repetition of identical or associated sound qualities, and the use of expressive sounds, of sound imitation’.

The poetry of Insha is an striking epic, which express the special and greater unity of sound structure, dazzling images, forcefull music and harmonious air of his poems, wins the reader’s hearts, Euphony, musically and melody with fine language, great vision and great message to humanity provide it a high place in Urdu literature. Consider the following stanza that is beautiful example of phonetic orchestration:

\[
\begin{align*}
\text{dhārti ke mehkte ba yö se} \\
\text{kālyō ki jholi bhār laë} \\
\text{amber ke sajile māndal se} \\
\text{tarō ki doli bhār laë}
\end{align*}
\]

(IBIK, p.66)
Scholars hold that nasal consonants, nasalized vowels and laterals produce musicality, melody and the effect of movement. In the above stanzas we find the nasal consonants and nasalized vowels creating the sense of euphony and lateral consonants creating the effect of movement and melody.

4.1 (b) Sound symbolisms

Sound and sense relationship is generally known by sound symbolism. It plays great role in poetry and has been recognized and realized by various western and Indian scholars like Otto Jespersen (1922), Sapir (1929), James lynch (1953), D. Hymes (1960), R. Wellek (1960), Greenberg (1962), N. Stageberg (1970), Anderson (1972), M.H.Khan (1966), M. Tabassum (1969), and G. C. Narang (1970) etc has contributed much in this field (Zaidi: 1989).

Otto JespersEn (1922: 398) remarks that: ‘There is no denying’ however, that there are words which we feel instinctively to be adequate to express the ideas they stand for, and others the sounds of which are felt to be more or less incongruous with their signification’.

R.Wellek (1960: 42) emphasized the role of sound symbolism in poetry. He states that, ‘we all seem to be agreed that it would be a mistake to dismiss this problem, certainly sound symbolism is a factor in much poetry’.
E.C. Tragott and M.L. Pratt (1980:69) they argue that, ‘even though sounds in themselves have no meaning and even though the associations between sounds and meanings in language are arbitrary and conventional, there are ways of using sounds to complete meaning’.

The study of sound symbolism comprises two types of phenomena:

4.1(b) (i) Signification of individual sounds

4.1(b) (ii) Onomatopoeias

4.1(b) (i) Signification of individual sounds

As far as the signification of individual sounds are concerned scholars such as Hardev Bahri (1959), M.H. khan (1966), M. Tabassum (1969), M. K. A. Beg (1993), hold that certain sounds reflect particular mood of the poem. General opinion of scholars is that long vowels express pathetic sentiments. Nasal consonants and Nasalized vowels express pathetic sentiments. Nasal consonants and nasalized vowels give the effect of musicality and melody. Fricatives express the mood of silence, peace and loneliness’. Lateral gives the effect of monuments, flow and vibration. Fricative ‘h’ expresses the pathos in poetry. However, there is no symmetry and uniformity of views. M.H.khan relates fricatives to silence and peace, whereas Tabassum relates it to pathos. Ullman remarks that, ‘laterals are particularly well fitted to produce an impression of softness’. M.K.A Beg feels the effects of movements, flow
and vibration in lateral consonants. If we take this view that long vowels and fricative ‘h’ produce the effect of agony and sadness and apply in the poems of Insha we find:

\[
\text{hām rat bōhaut roe bōhaut ah-o-feyā ki} \\
\text{dil dārd se bojhāl ho to phir nind kōhā ki}
\]

(CN, p.88)

\[
\text{hār sal ruto ki gōrdish se jāb bis disambor aegi} \\
\text{ye ašhk chāma chām bārsenge, ye ah ghāta bānjaegi}
\]

(DV, p.121)

\[
\text{ai dūr nāgōr ke bānjare, gōr chor ke aisa jana thā} \\
\text{kyū cah ki rāh dikhani thī, kyū pīyar ka hath bōrhan thā}
\]

(DV, p.120)

\[
\text{lekin tum kyū baethe baethe ah bāri rōhnjor hue} \\
\text{ab to ek zāmana guza tum se koi qusūr hue}
\]

(DV, p.17)

An analysis of different poems of various moods reveals that such assumptions of signification of individual sounds do not work at all.

4.1(b) (ii) Onomatopoeias

Onomatopoeias are best used to denote the formation of words by imitation of natural sounds. Onomatopoeia literally means the making or
formation of words. Ultimately, the term 'Onomatopoeia' specifically means the sound or voice of any thing. Otto Jespersen (1954:398) treats the term 'echoic' and 'onomatopoeia' as equivalent.

Echo-words are those words, which refer to a situation where the second word in the paired construction does not have leaving of its own. Bloomfield (1935: 156) defines, 'Onomatopoeic forms are those which denot a sound as an object which gives out a sound'. He (1935: 157) considers imitative and 'onomatopoeic' as equivalent. He does not consider 'echo' forms to 'echoic' forms to describe such words.

Hockett (1985: 298) states that, 'Some words and phrases actually sound like that which they mean such forms are onomatopoeic'.

Hockett (1985: 298) discussed the onomatopoeic words as secondary associations.

Anvita Abbi (1980: 80) discussed the onomatopoeic words in the heading of mimic words. In her opinion 'mimic words are those words which pertain to situations where there is a complete reduplication as other words which are in complete reduplication 'luteleth morphemes are onomatopoeic'. She further remarkes that, 'mimic words are compound and represent natural sounds as emotional feelings. A single morpheme of those compounds can never be employed in a sentence since it does not essa any meaning of its
own mimic words thus represent a case were sound sequence itself is meaning
i.e., the sound directly expresses the meaning and does not outs as a sign or
symbol for the meaning due to some arbitrary association with it’.

H. Bahri (1959: 28) discussed the semantic varieties of onomatopoeias. He
classified Onomatopoeias as follows:

4.1(b) (ii) (1) Direct imitation

4.1(b) (ii) (2) Action or movement

4.1(b) (ii) (3) Originator of the sound

4.1(b) (ii) (4) Electric symbols or symbolized onomatopeias

4.1(b) (ii) (5) Abstract ideas

4.1(b) (ii) (6) States of mind

4.1(b) (ii) (7) Echo words

4.1(b) (ii) (8) Mimic words

If the author studies onomatopoic words in the poetry of Ibn-e-Insha,
the author fined that Insha employed the following categories of
Onomatopoeias, which have been discussed below:

4.1 (b) (ii) (1) Direct Imitation

It is one of the important varieties of onomatopoeias. Such words try to
imitate the actual sounds. In the poetry of Ibn-e-Insha, we find such type of
example:
In the above couplet, the word *kūk* means ‘cuckoo’s low and sweet tone’ is an Onomatopoeic word, which represents direct imitation.

4.1 (b) (ii) (2) Action or movement

Another variety of onomatopoeic words represents action or movements are quite natural that the action itself may be expressed by the word for its sound. In Insha’s poetry represents, beautiful example of onomatopoeic words which represent action or movement. Consider the following example:

\[ \text{Ik gori thi albeli si, madmati chailchabili si} \]
\[ \text{thi jis ki cal nasili si, thi jis ki bat rashili si} \]

(IBIK, p.85)

Here, the word *albeli* and *chailchabili* is an onomatopoeic word, which represents action or movement.

4.1 (b) (ii) (3) Originator of the sound

This category of onomatopoeias involves the name of birds whose chirps have been imitated and the sign used to denote the signified. In Insha’s poems, this variety of onomatopoeias is found here and there, See the following couplets of Insha’s poem.
The word *koyəl* and *pəpiha* are two birds, which have an important place in Urdu poetry because their sweet and melodious tone is associated with the sentiments of love.

4.1 (b) (ii) (4) Electric symbols or symbolized onomatopoeias

This variety of onomatopoeias involves those words, which represent object or ideas, having no direct relationship with the sound. The sound might have struck a listener at one time or from one future of that object. This type of onomatopoeias called symbolized onomatopoeias is represented in the poetry of Insha beautifully. Consider the following example:

\[ \text{dndhi shdbō! be qərar raiō!} \]
\[ \text{əb to koi jəgməgata jugnű!} \]
\[ \text{əb to koi təməmata mehtab!} \]
\[ \text{əbto koi mehrbā sətarah!} \]

(DV, p.47)

The word *jəgməgata* and *təməmata* in the above couplet are symbolized onomatopoeias
4.1 (b) (ii)  (5) Abstract ideas

Some onomatopoeias represent abstract ideas. Abstract ideas may have symbolic expression. Bahri (1959: 37) says, ‘the relation between sound and meaning in these cases is facet and shadowy. They may be said to contain only ten percent onomatopoetic value’.

Such variety of onomatopoeic words in Insha’s stanza can be seen in the below lines extrated from his collection.

\textit{nilm nil akash pe apna pila jal bichae}
\textit{mughm mughm sodeso se apne pas bulae}
\textit{cand canda dur dur se dekhe aur muskae}
\textit{lekin hath na ae}

(CN, p.82)

The word \textit{nilm nil} is an onomatopoeic word, which means ‘thick’, or ‘dark’ and represents abstract ideas. The poet Ibn-e-Insha used this word to denote darkness of the veil of blue sky.

4.1 (b) ((ii) 6) States of mind

Some onomatopoeia represents states of mind. In such onomatopoeic word, sense is more abscure. The poet insha used this category of onomatopoeic word in this poetry. Consider the following example:
The word *jhūnte* ‘swing’ expresses the state of mind and is onomatopoeia.

4.1 (b) (ii) (7) Echo words

The echo words are imitative in nature. S.K.Chatterji (1963) has defined ‘echo words’ as, ‘A word is replaced partially (partially in the sense that a new syllables) the nature of which is fixed, is substituted for the initial one of the word in question, and the word so formed unmeaning by Itself, echoes the sense and sound of the original word, and in this way the idea ‘et cetera’ and the things similar to or associated with that is expressed’.

Anvita Abbi (1980: 7-8) argues that, ‘echo words refer to a situation where the second word in the paired construction does not have any meaning of its own. When attached to the first word and idea of generally is obtained’.

Insha, in his poetry uses the echo words. Nevertheless, comparatively the frequency of echo words is lesser than other varieties of onomatopoeias. For example:
In the above couplets, we see the use of echo-words of signifying the sense.

4.1 (b) (ii) (8) Mimic words

These words are compound and represent natural sounds or emotional feeling verbally. In mimic words, both the morphemes are onomatopoeic in nature. In insha’s poems, we find abundance of mimic words. The frequency of mimic words is higher than other words consider the following example:

\[
\text{ākh micoli khela kārēge kābstok ye ratō ke dhundōlke,}
\]
\[
\text{cap cap pōr dil pūchega ye kaun aya ye kaun aya}
\]

(CN, p.56)

\[
\text{tūta sahōs dhundli beta rit ke taude gambōgam}
\]
\[
\text{vēqt ka kōra sēr sēr sēr sēr cēx rēha he cēsōcēl}
\]

(CN, p.79)

\[
\text{sūne aivanō mē payāl ke chōnake gūnje}
\]
\[
\text{chōm chōmchōm, chōmchōm, rēs huahe jari}
\]

(CN, p.122)
The poet uses mimic words in producing style in his poetry. We see that mimic words represent natural sounds and emotional feeling. In mimic words sound sequence itself is a meaning.

Thus, *cap cap* ‘splash splash’, *thar thar* ‘trembling’, etc. are the mimic words. In this way, in Insha’s poetry, the onomatopoeic creations are natural and spontaneous. They provide the quality of sweetness to diction. They not only are the result of emotions and sentiments. But direct and immediate also. They are the most popular forms of word formation and handiest tool of expression and express the effective style of the poet.

4.1 (c) Alliteration

As far as Alliteration is concerned, it can be termed as repetition of letters, sounds and words and it is used in a literary diction, when two or more words begin with the same sound, this technique is called alliteration. It always denotes some departure from the simplicity of expression.

The poems of Insha are quite rich in alliterative feature. They enhance the aesthetic effect in his poems as shown in examples:
4.1 (c) (i) Vowel harmony in Insha’s poetry

\[ \vocal\rightarrow \vocal \]

\( \text{aj to āpni ek dēgar he sēbhi yarō se juda} \)
\( \text{āpna jōhā āpna hi jōhā he ya jadū ka gōng mehl} \)

(CN, p.80)

\[ \vocal\rightarrow \vocal \]

\( \text{pēchva tūne āpni sōndhi bas gōvai} \)
\( \text{aj se maine āgli rut ki as gōvai} \)

(CN, p.77)

\[ \vocal\rightarrow \vocal \]

\( \text{yani īs bazar mē dil ko īk ēnī mē bēc dtīya} \)
\( \text{īs yūsuf ke dil ki kamna honi thi īs tor sēphāl} \)

(CN, p.80)

\[ \vocal\rightarrow \vocal \]

\( \text{sūnē āgōn me phīra kēṛta tha tōnha tōnha} \)
\( \text{kīnī gehri thi nīgahō ki udasi īs ki} \)

(CN, p.23)

\[ \vocal\rightarrow \vocal \]

\( \text{īk nam pe ākhō me āsu cēle ate hē} \)
\( \text{ji hōm ko jōlata he, hōm ji ko jōlate hē} \)

(DV, p.143)
4.1 (c) (ii) Consonantal harmony in Insha’s poetry

\textit{k — k}

\begin{align*}
\text{ajnab}i \text{ pit } & \text{ke mar}\text{o } \text{se kis } \text{ko kya kam} \\
\text{bastsy}ō \text{ vale kabh} \text{hi } \text{naz uthate bhi nahi} & \\
\text{(CN. 24)}
\end{align*}

\textit{kh — kh}

\begin{align*}
\text{tujh } \text{ko khokar } & \text{dunyā khoe} \\
\text{hām } \text{se } & \text{pucho kitna roe} \\
\text{(IBIK, p.44)}
\end{align*}

\textit{g — g}

\begin{align*}
\text{rang-o-royān } & \text{ko sal-o-sin } \text{ko na dekh} \\
\text{por } & \text{ginna ke am khana he} \\
\text{umr guzari } & \text{he xanqahō mē} \\
\text{ek shōb } & \text{yā guzar jana he} \\
\text{(DV, p.57)}
\end{align*}

\textit{gh — gh}

\begin{align*}
\text{phir } & \text{hijr ki lāmbi } \text{rat myā, } \text{sānjog ki } \text{to yāhi ek ghōhri} \\
\text{jo } & \text{dil mē } \text{he lāb por ane do, shārnama kya, ghōbrana kya} \\
\text{(IBIK, p.130)}
\end{align*}

\textit{c — c}

\begin{align*}
\text{ye bāra cānd- } & \text{cāmkta hua cehra khole} \\
\text{baitha rēhta } & \text{he sār-e-bam-e - shābista shōb ko} \\
\text{(CN, p.27)}
\end{align*}
ch — ch

kātō se chōnī hē paō

dhup mili cehre pēr chaō

(IBIK, p.28)

j — j

ai mēt valo naqō valo! nəgri nəgri jate ho

khōī jo us ki jan ka bairī mīl jae ye bat kāho

(CN, p.22)

jh — jh

ye tēn ka jhūta jadū bhi

ye mōn ki jhūti xushbū bhi

(IBIK, p.68)

t — t

həm ne taj rēkha he zəmana

tum ana to tēnha ana

(IBIK, p.20)

th—th

dōrd ki tīs to uhti thī pēr itni bhi, bhēr pūr kəbhi?

aj se pehle kəb utra thā dēl mē itna gehra c-ānd!

(IBIK, p.25)
d — d

kēl bhi əndhyara əhənere raste tarik the
kēl bhi is damən ki daulət thə yəm-e-dil kə yubər
kēl bhi bhuj jate thə, jəl uthte thə yadō ke dyə
kēl bhi dìl por hath ja pərta thə yū nəh bər bər

(CN, p.32)

dh — dh’

dhundle sae dhundli rahē met rəhi hē
me to bistər chor ke ake pachtaya

(DV, p.140)

n — n

jhuki jhuki pəlkō ke nice nəmnaki kə nam nə thə
ye kāta jo həme cubha he kash tujhe bhi chubhta chānd

(IBIK, p.27)

p — p

piəs bəhut, pər pıyala nə mudra
aisa nə ho mədhushala kis kə

(IBIK, p.39)

ph — ph

phagun ae savən ae is dhərti kə həl nəhī
gədlə əmbər uji kheti phulwari mə phəl nə phəl

(CN, p.79)
b — b

bāras bāras bārsat ka badal nādyā si bān jaega

dārya bhi use log kāḥēge, sāgār bhi kehlaega

(DV, p.30)

bh — bh

ek tārāf sārkār ke pyare

ek tārāf ye dhān ke pujāri

bānde bhi bhāgwan bhi dushmān

kāshi ki hār bat he nyari

(DV, p.63)

m — m

kis ko bātāe mēn mē hāmāre mat ke ghao kaise hē

aj ke ik dunyā ki nāzār mē hāmī hām hē pagāl

(CN, p.79)

y — y

ye sārāe he jōhā kis ka thākana dhūndo

yā to ate he musafīr, so cēle jate he

(CN, p.23)

r — r

kis se kāḥē āb rūh ki bipta, kis ko sunāē mēn ki bat

dur ki rah, bhātākta rahi jīvēn rat ghāneri rat

(CN, p.31)
V — V

sāhrō ko virān korega āpni āc ki tezi se
viranō mē masti, ālbeli,vehshī phūl khilega

(IBIK, p.126)

l — l

ji mačhālta tha ek ek she pār mēgār
jēb xali thi kuch mol le na sēka
laut aya lye hōsratē sēkrō
ek chota sa larka tha mē jin dinō

(IBIK, p.90)

s — s

sānjhi dhārti sānjha suraj sānjhe chānd aur tare hē
sānjhi hē sābhi sukh ki batē, sānjhe dārd hōmare hē

(DV, p.30)

sh — sh

chānd kāb se he sār-e-shaξ-e-sēnobēr ātkā
ghas shōbnam mē shārabor he shāb he adhi

(CN, p.26)

h — h

hā hā tri surēt hāsī, lekin tu aisabhi nāhī
is shaxs ke ashār se, shohrah hua kya kya tra

(IBIK, p.125)
4.1 (d) Assonance

Assonance is another phonological device in which consonants are different but vowels are the same in the middle. In the poetry of Insha, assonance has been used effectively. Some examples are:

- tən mən ‘body’, ‘heart’ (IBIK.32)
- hapə kapə ‘breathing’, ‘trembling’ (IBIK.59)
- tal jəl ‘country’, ‘appearance’ (IBIK.66)
- git səgit ‘song’, ‘music’ (DV.13)
- pit rət ‘rhythm’, ‘net’ (IBIK.68)
- des bhes ‘love’, ‘ritual’ (IBIK.19)
- chori thori ‘left’, ‘few’ (CN.16)
- pəō chaō ‘foot’, ‘shadow’ (IBIK.28)
- gum tən ‘miss’, ‘you’ (IBIK.70)
- jhumte chumte ‘swing’, ‘kissing’ (IBIK.70)

4.1 (e) Consonance

In Consonance, two or more words begin with the same consonant. Insha uses this stylistic technique massively in his poetry. As illustrated in example:

- pina pilana ‘drink’, ‘(to) drink’ (CN.86)
- purva pechva ‘(east)wind’, ‘(west)wind’ (IBIK.12)
4.1 (f) Rhyme

Rhyme is a complex phenomenon. It has more euphonious function as a repetition (or near repetition) of sounds. On the other hand, when the last portion of two or more words ends with the same sound, it is called a rhyme.

Words rhyming together give a musical sound that is why; rhyme is so much used in poetry. Insha’s poems present some beautiful examples of rhyme are as follows:

4.1(f) (i) Rhyming words ending with vowels

\[a/a\]

\[ab \text{ git } g\text{aya}, s\text{engit } g\text{aya}\]

\[h\text{a sher ka maus\text{em bit } g\text{aya}}\]

(DV, p.13)

\[i/i\]

\[s\text{au r\text{up y\text{ah\text{a}}, h\text{er r\text{up ki ek } aj\text{ab jh\text{alki}}}\]

\[k\text{isi aur m\text{e lekin } bat k\text{h\text{ah us } c\text{enc\text{al ki}}}\]

(IBIK, p.94)
hør bøhane nikelenge
azmane nikelenge

ja baja bhatakte h ē
kis ki raah taakte h ē

jøb candæ rūp lutata ho
jøb suraj dhūp nəhata ho

jøb savøn badøl chae hō
jøb phagun phūl khīlae hō

ai meri soc nøgør ki rani bøqt ki bate rōng aur bu
hør koi sat kise ka dhunde gul ho ke bele me ho ke tu
4.1(f) (ii) Rhyming words ending with consonants

\[ k / k \]

\[
\text{jin mē sote hé brīged ke jābāz āpne}
\]

\[
\text{qārtābah ke vo nāvahat hē virā āb tāk}
\]

\[
\text{m ki qābrō pe sālibē nā koi loh-e-mazar}
\]

\[
\text{ye musafir he raqib-e-sāro samā āb tāk}
\]

\[ g / g \]

\[
\text{azizō se dūri vātān ka tīyāg}
\]

\[
\text{lēga dū nā in ūce mehlō mē āg}
\]

\[ c / c \]

\[
\text{dīl si cīz ke gahēk hoga do ya ēk hārār ke bīc}
\]

\[
\text{msha ji kya mal liya baīthe ho tūm bazar ke bīc}
\]
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CH/CH
sās mē phās jigor mē kāte, sina lal gulal nō pūch
itne dinō ke bad piyare bimarō ka hal nō pūch

(DV, p. 71)

J/J
hone vala hū juda tere nāvahat se aj
ai ke maujē hē tri shah-e-sāmndēr ka xaraj

(DV, p. 126)

T/T
jin ko dil se vāśā ki umide bōhaut
jin ke vade bōhaut the vāide bōhaut

(IBIK, p. 166)

D/D
hām se bhi do bate kōr le kaisi bhīgi shām he cānd
sāb kuch sun le ap nō bole, tera xūb nīzam he cānd

(IBIK, p. 139)

P/P
dil ki ḏōngnai ko gormati he hōr mausām ki dhūp
kaun jāne bāy me āb ke he kis rut ka cōłn
itne dāmēn, itne ācēl, itne cēre, itne rūp
kaun si in mē se he āpne xayalō ki dulhān

(CN, p. 35)


b / b

bəhaut roe əb āsu hē gərā bab

kəhā dūba he ja ke dil ka mehtab

(DV, p.44)

m / m

qafila shoq ka nikla tha bəri səj dhaj se

kitne xushfehm the doshiza ummidō ke hujūm

kis ko ayaż-e-səfər mē ye ummid hoti he

mərg-e-ghumnami muqaddər he ke mənzil məqsūm

(IBIK, p.103)

n / n

pərbət ke nəgər, sehra ke cəmən

ati he pəvən, jati he pəvən

(IBIK, p.61)

r / r

kohsar kohsar qilō ke minar

vadi bə vadi girjō ke minar

(DV, p.125)

l / l

jite hē vapəs nəzrō ke ghayəl

dil hi mē rəkhe dil ke məsəl

(DV, p.125)
s/s

ab jite he par is zindagi me koi rong na ras
sukh cain ki ek ghari ko goi he ye jan taras

(IBIK, p.96)

sh/sh

ik ajib kaifiat-e-xuvab masallat he yahaa
shor-e-matam he kisi simt na shadi ka xrosh
apni dunya-e-kashkash ko mayassar he kahaa
xanki sham me bhiga hue lambhat-e-xamosh

(CN, p.116)

h/h

piyaro ki jaha sangeet dekhe jom koh rohe nigah
tan man ko mre sohabat unki kabe ki dargah

(DV, p.119)

In his poetry, we also find similar words in rhyme axis, for example:
bhi/bhi (IBIK, p.99), si/si (IBIK, p.67), thi/thi (DV, p.95), sajon/sajon (CN, p.108), calte/calte (CN, p.65) etc.

Thus, in the poetry of Insha, phonological level of style makes its contribution to the process of expression and communication of the mystery of poetic experience. Phonetic orchestration, sound symbolism, alliteration
assonance, consonance, and rhyme, play a prominent role in producing aesthetic effect in the insha’s poems

4.2 Morphological level

Like phonological level, morphological level or style play a prominent role in the study of style in the poetry of Ibn-e-Insha. Morphological level of style comprises affixation (prefix, suffix and infix), reduplication (complete reduplication and partial reduplication) and compounds.

The morphological analysis of Insha’s poetry reveals that it plays a prominent role in style, emphasis and expressiveness.

4.2 (i) Affixation

In affixation, certain bound forms are affixed to the free form. These bound forms are called affixes. In Urdu, affixes are of three types, there are as follows:

4.2 (i) (a) Prefixes

4.2 (i) (b) Suffixes

4.2 (i) (c) Infixes

Insha’s poems give good examples of affixation.
4.2 (i) (a) Prefixes

If a bound form, which is attached before a free form called prefix. In poetry, Insha shows the occurrence of prefixes. Consider the following example:

- **be as** ‘hopeless’ (IBIK, 74)
- **be tere** ‘without your’ (ibid, 36)
- **bi jog** ‘era’ (ibid., 34)
- **behrup** ‘appearance’ (ibid, p.15)
- **man mohan** ‘an epithet of lord Krishna’ (CN,p.109)
- **mah raj** ‘king’ (DV,p.19)
- **su gandh** ‘good smell’ (CN,p.30)
- **be cain** ‘unsteady’ (IBIK,p.39)

4.2 (i) (b) Suffixes

A suffix is also a bound form, which is attached after the word. Insha used these suffixes to create effect in poetry. There are some examples given below:

- **ghone**  **ghonere** ‘dense’ (CN,p.32)
- **rœnj**  **rœnjor** ‘grief’ (IBIK,p. 47)
- **ghat**  **ghaïe** ‘aperture moment’ (IBIK,p.46)
- **cœnœl**  **cœnœlta** ‘childishness’ (IBIK,p.32)
4.2 (i) (c) Infixes

In Insha’s poetry are very few infixes, which are used form words. Infixes are inserted in between the base.

Infixes usually are inserted at some definite point in the base, such as after the first consonant or before the final syllable, consider the following example:

\[
\begin{align*}
\text{ujra} & \quad \text{ujar} & \quad \text{‘destruct’} & \quad (\text{CN. 62}) \\
\text{tāk} & \quad \text{tālāk} & \quad \text{‘to’} & \quad (\text{CN. 33}) \\
\text{əndhere} & \quad \text{əndhiyare} & \quad \text{‘darkness’} & \quad (\text{CN. 32}) \\
\text{kehlaē} & \quad \text{kehlavē} & \quad \text{‘to say’} & \quad (\text{IBIK. 44}) \\
\text{jaē} & \quad \text{javē} & \quad \text{‘to go’} & \quad (\text{IBIK, 44}) \\
\text{patthər} & \quad \text{pathər} & \quad \text{‘stone’} & \quad (\text{IBIK, 43})
\end{align*}
\]

The use of all these three devices (i.e., the use of prefixes, suffices and infixes in the formation of word) is called affixation.

4.2 (ii) Reduplication

It is a form of repeated, completely or partially such a process called reduplication. Insha in his poetry shows the enough occurrence of
Reduplication. The repetitive forms in his poems are divided into four major
groups.

4.2(ii) (a) Complete reduplication

4.2(ii) (b) Partial reduplication

4.2(ii) (c) Echo formation

4.2(ii) (d) Mimic words

4.2(ii) (a) complete reduplication

Anvita Abbi (1980: 6) defines as “the phenomenon single word or
clause is repeated once in the same sentence without any phonological or
morphological variations”.

In Insha’s poems, we find the abundance of reduplicative words
especially of complete reduplication. These words are used with the viewpoint
of style and effects. Consider the following example:

<table>
<thead>
<tr>
<th>Reduplicative words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nagri nagri</td>
<td>‘city city’ (IBIK,p.12)</td>
</tr>
<tr>
<td>dhundla dhundla</td>
<td>‘translucent’, ‘translucent’ (IBIK.17)</td>
</tr>
<tr>
<td>udas udas</td>
<td>‘sad’, ‘sad’, (IBIK,p.26)</td>
</tr>
<tr>
<td>muskati muskati</td>
<td>‘to smile’ (IBIK,p.17)</td>
</tr>
<tr>
<td>basti basti</td>
<td>‘town’, ‘town’ (DV,p.17)</td>
</tr>
<tr>
<td>cori cori</td>
<td>‘secretly’, ‘secretly’ (IBIK,p.29)</td>
</tr>
<tr>
<td>Word</td>
<td>Translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>palkal</td>
<td>'moment', 'moment'</td>
</tr>
<tr>
<td>jangal jangal</td>
<td>'forest', 'forest'</td>
</tr>
<tr>
<td>bekal bekal</td>
<td>'restless', 'restless',</td>
</tr>
<tr>
<td>jogi jogi</td>
<td>'monk', 'monk'</td>
</tr>
<tr>
<td>jhuk jhuk</td>
<td>'move', 'move'</td>
</tr>
<tr>
<td>pehan pehan</td>
<td>'wear', 'wear'</td>
</tr>
<tr>
<td>sagar sagar</td>
<td>'sea', 'sea'</td>
</tr>
<tr>
<td>janam janam</td>
<td>'birth to birth'</td>
</tr>
<tr>
<td>andhiyare andhirare</td>
<td>'darkness', 'darkness'</td>
</tr>
<tr>
<td>jo jo</td>
<td>'that', 'that'</td>
</tr>
<tr>
<td>likhte likhte</td>
<td>'to write', 'to write'</td>
</tr>
<tr>
<td>phelte phelte</td>
<td>'to spread', 'to spread'</td>
</tr>
<tr>
<td>same same</td>
<td>'time', 'time'</td>
</tr>
<tr>
<td>sehaj sehaj</td>
<td>'slowly', 'slowly'</td>
</tr>
<tr>
<td>uljhi uljhi</td>
<td>'unsolved', 'unsolved'</td>
</tr>
<tr>
<td>phiki phiki</td>
<td>'tasteless', 'tasteless'</td>
</tr>
<tr>
<td>maila maila</td>
<td>'dirty', 'dirty'</td>
</tr>
<tr>
<td>path path</td>
<td>'place', 'place'</td>
</tr>
<tr>
<td>mugham mugham</td>
<td>'slow', 'slow'</td>
</tr>
<tr>
<td>tute tute</td>
<td>'to break', 'to break'</td>
</tr>
</tbody>
</table>
Partial reduplication

Anvita Abbi (1980: 7) remarks that ‘partial reduplication refers to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first either on the semantic or phonetic level. It is to be noted that both the words individually carry a meaning of their own and thus can be employed alone in a sentence’.

Insha’s poems give good examples of partial reduplication.

- *jogi bairagi* ‘an ascetic’ (IBIK, p. 33)
- *umēr ghumēr* ‘overcast (of clouds)’ (IBIK, p. 33)
- *melō ṭhelō* ‘exhalations’ (IBIK, p. 100)
- *jāhā tohā* ‘anywhere’ (DV, p. 18)
- *gol mētol* ‘round shape’ (DV, p. 25)
- *git sāngit* ‘song’, ‘music’ (DV, p. 13)
- *bajō gajō* ‘music’ (IBIK, p. 100)
- *sāj dhāj* ‘decoration’ (IBIK, p. 100)
- *anā jana* ‘(to) come’, ‘(to) go’ (DV, p. 38)
4.2(ii) (c) Echo Formation

A. Abbi (1992: 20) has defined 'echo word' as, 'a partially repeated form of the base word partially in the sense that either the initial phoneme or the syllable of the base is replaced with another phoneme or another syllable'. She further remarks that, 'the echo word has neither any individual occurrence nor any meaning of its own in the language. It acquires the status of meaningful element only after it attaches to a 'word'.

In echo-formation, the second word does not mean anything. Echo-words are those words which are used to create effect in poetry. There are some examples of echo-words. They are as follows:

- **mili julī**
  - ‘similar’
  - (CN,p. 24)

- **sae muc**
  - ‘really’
  - (DV, p.25)

- **gol matol**
  - ‘round shape’
  - (IBIK, p. 23)

4.2(ii) (d) Mimic words

Mimic words are complete reduplicative words, in which both morphemes are onomatopoeic. In poetry, mimic words are used to echo sense. Consider the examples are as follows:
Mimic words

cap cap  \(\text{‘sound of foot steps’} \) (CN. 53)

thar thar  \(\text{‘convulsion’} \) (CN. 73)

shap shap  \(\text{‘sound of fluttering wind’} \) (CN. 82)

tot tot  \(\text{‘sound of hoof’} \) (CN. 82)

Thus, reduplication produces an unusual effect in the poetry of Insha.

4.2 (iii) Compounds

A compound is a morphological complex word containing at least two elements, which can otherwise occur as free forms or independent words.

Compound words contribute much to imaginative meaning in poetry. Insha uses compound word to cultivate memory power. Consider the following example:

<table>
<thead>
<tr>
<th>Compound word</th>
<th>glass</th>
</tr>
</thead>
<tbody>
<tr>
<td>megh düt</td>
<td>‘cloud messenger’          (IBIK. 32)</td>
</tr>
<tr>
<td>rāmta jogi</td>
<td>‘a wondering mendicant’    (IBIK. 88)</td>
</tr>
<tr>
<td>ābla gori</td>
<td>‘a member of the weaker sex -a woman, delicate woman’ (DV,p.105)</td>
</tr>
<tr>
<td>cau des</td>
<td>‘country’                  (IBIK, 60)</td>
</tr>
<tr>
<td>nil gagan</td>
<td>‘blue sky’                 (DV,p.158)</td>
</tr>
<tr>
<td>pānghat</td>
<td>‘the periphery of a well etc, Where water is drawn’ (IBIK, 33)</td>
</tr>
</tbody>
</table>
These compounds are very frequently use in Insha’s poetry and academic variety of his language. They form important part of his poetry because of these compounds in his poems that’s why his poetry has been very rich.

4.3 Grammatical level

At this level, we study the literary construction of sentences. We pay our attention to the creativity of language by using the existing resources. Poets and writers also deviate from the norms while using words, phrases and sentences. They always are not indulged into following the rules of the grammatical category. So, hence they deviate from the norms.
The grammatical analysis of Insha’s poetry reveals that it plays prominent role in stylistics and comprises nominal style as well as verbal style.

The term ‘nominal’ refers to the nominalization. In nominal style, there is tendency to use nouns in preference to verbs. The term ‘verbal’ refers to verbalization. In verbal style, the author tends to use verbs rather than nouns. Rulon Wells (1970: 301) says that, ‘A nominal sentence is likely to be longer in betters and in syllables, than its verbal counterpart. The greater length in the diction of those writers who favor nominal style results from the fact that the noun corresponding to the verb is likely to be longer than the verb-usually because it is derived from the verb”.

Rulon Wells quotes the following sentences to show the comparison between verbal and nominal sentence.

1. “When we arrive”

2. “at the time of our arrival”

We find fourteen letters including two word spaces, in sentence number one, which is a verbal sentence, and twenty-six letters (including five word spaces) in second sentence, which is a nominal sentence.
Another difference between nominal and verbal sentence is that although the nominal sentence is longer than the verbal sentence, yet the number of clauses decrease in the nominal sentences. Poetic deviance in the use of this tendency can be seen in Insha’s poetry. Consider the following example:

\[ \textit{dil ap hi ap mē ghulta rāhe fōryad kēre} \]
\[ \textit{kyu qol-o-qarar hue the kōhā tōk yad kēre} \]
\[ \textit{jab hōmne kēha, dekhnā bhulna jāna hōmē} \]
\[ \textit{bhōla kīsne kōha tha, sōmjho na tum begana hōmē} \]
\[ \textit{hōmē yad rōha tumhe yad nāhi vo ek bōcān} \]
\[ \textit{yōhā cānd ki khoj mē khoya rōhe bhōtka hua mēn} \]

(\textit{IBIK}, p.94)

In the above stanza, the first two lines show the nominal sentences, the second two lines show the verbal sentence, and again the third two lines are showing the nominal sentences. The nominal sentence is longer than the verbal sentence. There are the clauses in the verbal sentences such as:

\[ \textit{pit kārna to hōm se nibhana sajōn, hōm ne pehle hi din tha kehna sajōn} \]
\[ \textit{tumhi majbūr ho, hōm hi muxtār hē, xair mana sajōn ye bhi mana sajōn} \]

(CN, p.108)
Another example of the nominal and the verbal style in Insha’s couplets

\[
\text{ai mere soc nāgor ki } \text{rani } \text{vēqt } \text{ki } \text{batē } \text{rēng } \text{aur } \text{bū } \\
\text{hēr koi sath kisi } \text{ka } \text{dhūndē } \text{gul } \text{ho } \text{ke } \text{bele mē } \text{ho } \text{ke } \text{tū }
\]

(CN, p.30)

In the above couplet, Insha uses the nominal style in his couplet, in this couplet, both lines are in nominal sentence.

\[
\text{suhne } \text{ka } \text{dukh } \text{sehna } \text{sēke}, \text{ kehne } \text{ki } \text{batē } \text{kehna } \text{sēke } \\
\text{pas } \text{tere kābhi } \text{a } \text{nā } \text{sēke } \text{hēm, } \text{dur } \text{bhi } \text{tujhe } \text{reh } \text{nā } \text{sēke }
\]

(CN, p.31)

Here, we see in the above couplet, that Insha use the verbal style and there are many clauses in the couplet which show the verbal sentence.

This tendency we can explain in two categories are such as:

4.3 (i) **Nominal style in Insha’s poems:**

Poetic deviance in the use of Noun, in the poetry of Insha. He uses all nouns in his poetry such as:

4.3 (i) (a) **Proper Noun:** in the use of proper noun, there is poetic deviance.

For example:

\[
\text{Inshaji bēhot dlēn bit cuke } \\
\text{tum tānha the, tum tānha ho}
\]

(IBIK, p.12)
The poet Insha uses the form of proper noun such as 'Inshji'. This tendency is not found in other poets. It is only in Insha’s poetic style. A number of proper nouns by Ibn-e-Insha, given below:

"ham nagri nagri ghume to
job nikle the avara ho
vo london ho, vo peris ho
vo birlan ho, vo roma ho
vo kabul ho, vo babul ho
vo java ho, vo lanka ho
vo cin ka desh vishal kahi
ya pocchim des amrika ho"

(IBIK, p.16)

4.3 (i) (b) Common noun: Insha uses common noun in his poetry, and they are as follows:

nagor poreaya, cet mohina, suni rat, saree
divaroh pore maile maile phaile phaile sae

(CN, p.84)

jis gori pore ham ek yezal haur Sham likhe
tum jante ho hem kyoo kaur is ka nam likhe

(IBIK, p.50)
In the above couplets, *nagar* ‘city’ and *gori* ‘girl’ are the common noun in Insha’s poem.

4.3 (i) (c) Abstract Noun: Insha creates poetic deviance in the use of abstract noun. Consider the following example:

\[
\begin{align*}
\text{ye chel chābila kaun phire is mathura ki nāgrī mē sākhyō} \\
sabhī batē ke āpne shiyam mē thi ab dekhlo is mānmojan mē
\end{align*}
\]

(CN, p.109)

\[
\begin{align*}
\text{ik tare ka megh-dūt tanō ka mina bōrsata jae} \\
\text{concēltā, muskas, mādhurta, kya kya phul khilata jae}
\end{align*}
\]

(IBIK, p.32)

\[
\begin{align*}
\text{vo alhār si, vo concēl si} \\
\text{vo shayar si, vo pagēl si}
\end{align*}
\]

(DV, p.26)

In the above couplets, the words are *chel chābila* ‘means dashing *concēltā* means ‘insteadiness’, create abstract nouns in Insha’s poems.

4.3 (i) (d) Collective Nouns: Insha’s uses collective nouns to show the strength in the following stanza:

\[
\begin{align*}
\text{Ik got rupehle tarō ki} \\
aur bic sunehra čōnda ho
\end{align*}
\]

(IBIK, p.14)
In the above couplets, the words are *dhārti* 'earth', *ambār* 'sky' and *tarō* 'stars' are the collective noun in Insha’s poems.

4.2(ii) Verbal style in Insha’s poetry

When we study Insha’s poems from stylistic viewpoint, we find some verbs, which were very dear to Insha. Such verbs are abundant in his poetry.

Consider the following example:

```
shoŋt ke injan dhuā urat e ate hē kōbhi jate hē
rang birānge signal in ko kya kya nac nac-ate hē
```

(DV, p.55)

```
savēn bita, bhādo bita, ujre ujre mēn ke khet
koyālō ab tu kūk uṭhana, megha mina bārsana- ho
```

(IBIK, p.35)

```
vo cēla karvā sitarō ka
jhūmta nacta sue mēnūl
```

(CN, p.43)
One peculiarity of Insha’s verbal style is that he skillfully uses verb roots in his poetry.

\[
darshon ki borkha borsa de
\]

\[
In pyasō ki pyas bujha de
\]

(IBIK, p.44)

ah si bhor ke reh jate ho baiṭh ke dunya darō mē

hal hōmara chōpta he jōb oxbarō me oxbarō mē

(DV, p.55)

phulō ne kōa, katō ne kōa

kuch der theher, damōna na chura

(IBIK, p.60)

vo shōxs ke jis ki xatir hōm

is des phire, us des phire

jogi ka bōna ke bhes phire

(IBIK, P.66)

ek sajili basti dāe, ek olbela rōsta baē
der se kale pul pe khaē hē ai dil aj kidhōr ko jaē

(DV, P.56)
4.4 Semantic level

Semantic level and its manifestation plays a great role in poetry. Semantic level consists of meaning relations such as synonymy or sameness of meaning, antonymy or appositeness of meaning, antonymy or many meaning or appositeness of meaning, polysemy or many meaning etc. Semantic level comprise semantic parallelism and choice. It consists of deviance and figurative use of language in poetry.

Semantic level of style in Insha’s poetry is rich elegant and subtle. In insha’s poem, the semantic level of style consist of the following points, which are relevant to the study of poetry.

4.4 (i) Sense relation

4.4(ii) Semantic parallelism

4.4(i) Sense relation

Sense relation comprises synonymy and antonymy

4.4(i) (a) Synonymy or sameness of meaning

In Insh’s poems, we find the sufficient examples of sense relations. Insha uses synonymy for expressiveness and gives variation in his poetic style. A few examples of synonymous items are discussed below:
Chapter 4

**Jal- sagor, drya badol bund**

*ek hi jal ke rup the sare, sagor, darya badol bund*

*na ur.ta badol ye jana, na behta darya sanjha*

“There were all images of a *water, ocean, river, cloud, drop*

Neither knows flying, nor understands of flowing *river.*”

(IBIK, p.11)

*bora bora borsat ka badol nodya si ben jae ga*

*darya bhi use log kohenge, sagor bhi kehlaya ga*

“ain rain rainy cloud would made like the *river*

Thr people will say it *river*, and also called *ocean.*”

(DV, p.30)

In the above couplets, the poet shows *sagor* (ocean) *darya* (River), *badol* (Cloud), *bund* (drop), these are all synonyms of *jal* (water).

Another example of synonyms:

**Thehra-thitka, atka**

‘stop’

*cand kab se he sre-shax-e-sanobar atka*

*ghas shobnam me sharabor he shab he adhi*

“When the moon is *stop* on the branch of cone bearing tree

The night is half, grass is drown in the dew.”

*cand thitka he sre-shax-e-sanobar kab se*

*kaunsa cand he - kls rut ki hē ratē logo*
“The moon is stop, when the branch of cone bearing tree
Whose moon- people, which are the season of nights.”

(CN, p.26, 27)

In the above noted example, the words \textit{ṣṭka, ṭhitka} both are synonyms of \textit{ṭhehra}.

\textit{purva-pačhva} \hspace{2cm} ‘West wind ,West wind’

\textit{kabhī purēb mē, kabhī pačhlm mē}

\textit{tum purva ho, tum pačhva ho}

“Some times in the East, some times in the West
You are \textbf{East wind}, you are \textbf{West wind}.”

(IBIK,p. 12)

Insha uses synonyms in the above couplet, The word \textit{purva-pačhva}
both are synonyms of ‘wind’.

\textit{haśrat-taṃanna} \hspace{2cm} ‘desire’,

\textit{In ki q̣laṃet me sḥe-b-e-mah ko rona kaisa}

\textit{In ke sine mē na haśrat na taṃanna koi}

“There is no weeping in his luck of the night of moon
Ther is no \textbf{desire} in his heart.”

(CN, p.28)

Thus, we have seen that Ibn-e-Insha uses synonyms to create aesthetic
effect in his poetry.
Hardev Bahri (1959:122) says that: ‘A literary man’s consciousness of differentiation in the meaning of synonymous words has often resulted in fineness of diction, exactness of communicability of thought, subtleness of style and masterliness of language’.

Here, we give a list of synonyms, which are used by Insha for aesthetic effect in his poetry, such as:

- bdcte-sambahalte (CN,p.29)
- pukaro-bulao (CN,p.181)
- kehna-farsmana (DV,p.33)
- dūr-juda (DV,p.48)
- jogi-durvesh (IBIK,p.19)
- pir-prohlt (IBIK,p.20)
- surāt-cehra (IBIK,p.35)
- bIntere-tujhbln (IBIK,p.36)
- soca-dhyan (IBIK,p.38)
- bōcta-kotrat (IBIK,p.59)
- tal-sāmender (IBIK,p.63)
- jaisa-vaīsa (IBIK,p.65)
- tāmānna-irada (IBIK,p.73)
- sukhdchain (IBIK,p.96)
Thus, synonymy is a very important source of enrichment of language and style of poetry.

4.4(i) (b) Antonymy or oppositeness of meaning

Ibn-e-Insha presents beautiful examples of antonymy in his poetry. The examples are as follows:

example

\textit{dukh/sukh}  \hspace{1cm} 'sorrow'/'pleasure'

\textit{dub\text{a}/ubhra} \hspace{1cm} 'set'/ 'rise'

\textit{dukh ka d\text{a}rya, sukh ka sag\text{a}r uska d\text{a}m se dekh l\text{y}e}  \\
\textit{h\text{a}m ko apne sath hi le k\text{a}r dub\text{a} c\text{a}nd aur ubhra c\text{a}nd}  \\
"Ocean of sorrow, sea of pleasure I saw his potence \hspace{1cm} \text{(IBIK,p.27)}\"  \\
It has taken together set moon & rise moon to us."

\textit{khoya/paya}  \hspace{1cm} 'lost'/'get'

\textit{par h\text{a}m ko to kuch yad n\text{a}h\text{i}}  \\
\textit{kuch khoya ho, kuch paya ho}  \\
"But I have not any remembering \hspace{1cm} \text{(IBIK,p.17)}\"  \\
I've some lost & have get some."
sham/sөvera  ‘evening’/‘morning’

*sham sөvere* bal bıkhere baițha baițha rota he

Naqö valo! In logo ka ālom kaisa hota he

‘Evening & morning’ spread of his hair & cry
An alligator! How does situation of that people.”
(CN,p.21)

sөcca/jhūta  ‘true’/‘lie’

pөthar/dөrya  ‘stone’/‘river’

Ik ālom tha, kya ālom tha

vo sөcca ho, ya jhūta ho

hən əpne ap me qub gəe

xud pөthar baŋ, xud dөrya ho

“A situation was, what was situation
He is true, or he is lie
We are sunk of ourselve
To make stone of ourselve and river is ourselves also.”
(IBIK,p.18)

dhərti/əmbər  ‘earth’/‘sky’

hən ən to do no ko dekha, dono hi be dərd kəthor

dhərti vala, əmbər vala, pehla cənd aur duja cənd

“We have seen both of them, they are both painless & hard
Earth holder, sky holder, first moon and second moon.”
(IBIK, p.27)
Insha is skillful master in the use of antonyms. In his poetry, antonyms beautify the forms and heighten the meaning. A long list of antonyms may be seen in the above couplets of his poems, which are used for aesthetic purpose such as:

<table>
<thead>
<tr>
<th>Dhūp</th>
<th>‘sun ray’ / saya</th>
<th>‘shadow’</th>
<th>(IBIK, p.21)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uthle</td>
<td>‘shallow’ / gehre</td>
<td>‘deep’</td>
<td>(IBIK, p.24)</td>
</tr>
<tr>
<td>Dhārti</td>
<td>‘earth’ / ombr</td>
<td>‘sky’</td>
<td>(IBIK, p.27)</td>
</tr>
<tr>
<td>Dukh</td>
<td>‘pain’ / such</td>
<td>‘pleasure’</td>
<td>(IBIK, p.27)</td>
</tr>
<tr>
<td>Dūpa</td>
<td>‘set’ / ubhra</td>
<td>‘rise,’</td>
<td>(IBIK, p.28)</td>
</tr>
<tr>
<td>Zehr</td>
<td>‘poison’ / omrīt</td>
<td>‘the water of life’ (IBIK, p.34)</td>
<td></td>
</tr>
<tr>
<td>Shehr</td>
<td>‘city’ / sehra</td>
<td>‘desert’</td>
<td>(IBIK, p.36)</td>
</tr>
<tr>
<td>Vāfa</td>
<td>‘loyalty’ / dhoka</td>
<td>‘fraud’</td>
<td>(IBIK, p.37)</td>
</tr>
<tr>
<td>Uljha</td>
<td>‘unsolve’ / suljha</td>
<td>‘solve’</td>
<td>(IBIK, p.56)</td>
</tr>
<tr>
<td>Xar</td>
<td>‘bad smell’ / xushbu</td>
<td>‘good smell’</td>
<td>(IBIK, p.67)</td>
</tr>
<tr>
<td>Dārd</td>
<td>‘pain’ / daru</td>
<td>‘treatment’</td>
<td>(IBIK, p.67)</td>
</tr>
</tbody>
</table>
4.4(ii) Semantic parallelism: It is one of the important factors in the study of style and is generally applied to the literary use of language. It refers to two possible or parallel meaning of a single item in Insha’s poems; we find beautiful examples of semantic parallelism:

rup nagar ki raj kumari sapno me ae behlae

gadom gadom per medmati muskan bikhere hath no ae
“The princess of realm of beauty comes in the dreams & entertain
She do not come and spread over the heart touching smile on the step by step.”

(D V, p.18)

Here, the maximum meaning of the word ‘madmati muskan’ is attractive smile’ and least meaning is ‘heart touching;’ in this example least meaning is the best meaning

\[
ghori ki sui, sadya bit cuki to ek baja
das ki bel nihayat nurbel chaya se sharmae
\]

\[
andha dipok mautali purva ke thopere khae
\]

\[
kap kap reh jae
\]

‘Needle of clock, its one O’ clock when across centuries
The hope of creeper is very week shy from shadow
Blind lamp has gust of the easter wind
To have tremble.”

(CN, p.81)

Here, the maximum meaning of the word mautali purva means ‘uninrupted wind’ but the least meaning is ‘the wind flow in continous. In this least meaning is the best meaning.

4.5 Stylistic Characteristics

The style of Ibn-e- Insha is neither chaste, different neither difficult nor sophisticated rather then it is simple communicative and lucid to understand
by any common people. It expresses his consciousness. He adopts such kind of style mostly in his short poems. In his poem ‘amān ka axlīrī dlīn’ (The last day of peace), he has used lexicon from Punjabi diction. He also had a deep intimacy with Auden through him; he learnt that words compound should not be poetic. Ibn-e- Insha followed this technique artfully. Insha’s knowledge of Hindi also benefited him extensively. He liked the smooth flow of rhythm very much. He employed these rhythms in Ghazals not because Mir Taqi Mir did influence him but because of his own convince. If he had followed the counterpart of Mir, then these rhythms have been bounded or limited upto Ghazals only.

The world of Ibn-e-Insha is of his own. He deals with the atmosphere of evening or night. These poems are the sketches of his own life, which he experienced when he was of 28 years.

Insha’s poems are marked by beauty and love and reflect different aspects of life. Apart from this, his poetry also reflects the changing political, social and economical condition of the nation.

One of the other characteristics of Insha’s writing is that he works with law –pace. He took almost four years in the competition of his work ‘bpaydād ki ek rat’ (A night of Baghdad). Not only this but his many other poems also were completed in six-seven years. And he completed some other poems in
just few days. For instance; ‘Shanghai’, which he completed in three nights. In addition to this are: ‘sman ka axri dIn’ (The last day of peace), ‘sðraye’ (The Inn), ‘korlyka kì xðbrë’ (The news of Korea), ‘kuje kì lɔrɔi’ (quarrel of kuja). All these above-mentioned long poems were completed in eight–ten days. When he was just of 11 years of age, he had started plasticizing verses. His first poem was also sent for the publication in a magazine in the year 1944. Until in dependence, his poem enjoyed place/ positions in publication but he was identified, understood and considered as a real poet since 1949. When his poem, ‘bɔydôd kì ek rat’ (A night of Baghdad) was published, and ultimately received immense appreciation from people.

We see linguistically, the most important stylistic characteristics of Insha’s Poetry Word Melody.

4.5 (i) Word melody in Inhsa’s style:

Word melody is the chief characteristic of Insha’s poetry. In the poetry, the word melody may be seen on the following points:

4.5 (i)(a) Word Melody due to sound change;
4.5 (i) (b) Word Melody due to shortening of vowels;
4.5 (i) (c) Word Melody due to lengthening of vowel;
4.5 (i) (d) Word Melody due to reduplication;
4.5 (i) (e) Word Melody due to onomatopoeic words;
4.5(i) (f) Word Melody due to simplification of consonant clusters;

4.5(i) (g) Word Melody due to the exclusion of nasalization.

4.5 (i)(a) Sound change

The tendency of sound change is the chief characteristic of Braj Bhasha poetry. Ibn-e-Insha embrace this peculiarity for sweetness and pleasing sound of words (euphony) this tendency is also found in his poetry. Consider the following examples;

(1)  v  b

<table>
<thead>
<tr>
<th>Braj Bhasha</th>
<th>Prakrit</th>
<th>Meaning</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>varsha</td>
<td>bērkha</td>
<td>'rain'</td>
<td>(IBIK. 30)</td>
</tr>
<tr>
<td>pērvat</td>
<td>pērbāt</td>
<td>'mountain'</td>
<td>(IBIK.32)</td>
</tr>
<tr>
<td>varsh</td>
<td>bērās</td>
<td>'year'</td>
<td>(CN.178)</td>
</tr>
<tr>
<td>vēn</td>
<td>bēn</td>
<td>'forest'</td>
<td>(CN.32)</td>
</tr>
<tr>
<td>vishrām</td>
<td>bishrām</td>
<td>'rest'</td>
<td>(IBIK.131)</td>
</tr>
<tr>
<td>vyapār</td>
<td>bhyopār</td>
<td>'business'</td>
<td>(IBIK. 64)</td>
</tr>
</tbody>
</table>

(2)  p  m

<table>
<thead>
<tr>
<th>Braj Bhasha</th>
<th>Prakrit</th>
<th>Meaning</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>ciptaye</td>
<td>cimtaye</td>
<td>'to hold'</td>
<td>(CN. 33)</td>
</tr>
<tr>
<td>cipat</td>
<td>cimat</td>
<td>'grip'</td>
<td>(DV. 38)</td>
</tr>
</tbody>
</table>

(3)  sh  s

<table>
<thead>
<tr>
<th>Braj Bhasha</th>
<th>Prakrit</th>
<th>Meaning</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>desh</td>
<td>des</td>
<td>'country'</td>
<td>(IBIK.16)</td>
</tr>
</tbody>
</table>

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### Chapter 4

<table>
<thead>
<tr>
<th>Asha</th>
<th>Asa</th>
<th>'Hope' (IBIK.15)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nirasha</strong></td>
<td><strong>Nirāsa</strong></td>
<td>'Hopeless' (IBIK.28)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(4) γ</th>
<th>g</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Yustax</strong></td>
<td><strong>Gustax</strong></td>
</tr>
<tr>
<td><strong>Sayər</strong></td>
<td><strong>Sager</strong></td>
</tr>
<tr>
<td><strong>Sitəmyər</strong></td>
<td><strong>Sittəmgər</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(5) ñ</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vina</strong></td>
<td><strong>Bina</strong></td>
</tr>
<tr>
<td><strong>Kırnö</strong></td>
<td><strong>Kırnö</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(6) x</th>
<th>kh</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rax</strong></td>
<td><strong>Rakh</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(7) r</th>
<th>r</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gethri</strong></td>
<td><strong>Gərthri</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(8) r</th>
<th>r</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dhuādhar</strong></td>
<td><strong>Dhuādhar</strong></td>
</tr>
</tbody>
</table>

#### 4.5 (i) (b) Shortening of vowel

<table>
<thead>
<tr>
<th>Xamosh</th>
<th>Xəmosh</th>
<th>'Quite' (CN.38)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ek</td>
<td>Ik</td>
<td>'One' (CN. 30)</td>
</tr>
</tbody>
</table>

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4.5 (i) (c) Reduplication:

One of the striking characteristics of Insha’s poetry is the use of reduplicative words. These words create a new style in language. Their frequency is very high. In his poetry, Ibn-e Insha uses a number of reduplicative words, which are very relevant from the point of view of word melody. Consider the following examples:

<table>
<thead>
<tr>
<th>Reduplicative words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nāgri nāgri</td>
<td>'city’</td>
</tr>
<tr>
<td>dhundla dhundla</td>
<td>'translucent’</td>
</tr>
<tr>
<td>udas udas</td>
<td>‘sad’</td>
</tr>
<tr>
<td>muskati muskati</td>
<td>‘to smile’</td>
</tr>
<tr>
<td>basti basti</td>
<td>‘town’</td>
</tr>
<tr>
<td>cori cori</td>
<td>‘secretly’</td>
</tr>
</tbody>
</table>

(CN. 25)  (CN. 29)  (DV.56)  (DV.56)  (DV. 69)  (DV.79)  (CN.179)
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>pøl pøl</td>
<td>'moment'</td>
<td>(IBIK.32)</td>
</tr>
<tr>
<td>jøngal jøngal</td>
<td>'forest'</td>
<td>(DV.19)</td>
</tr>
<tr>
<td>bekøl bekøl</td>
<td>'restless'</td>
<td>(CN.28)</td>
</tr>
<tr>
<td>jøgi jøgi</td>
<td>'monk'</td>
<td>(IBIK.58)</td>
</tr>
<tr>
<td>jhuk jhuk</td>
<td>'move'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>pehan pehan</td>
<td>'wear'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>sagør sagør</td>
<td>'sea'</td>
<td>(IBIK.128)</td>
</tr>
<tr>
<td>jənəm jənəm</td>
<td>'birth to birth'</td>
<td>(DV.30)</td>
</tr>
<tr>
<td>əndhiyare əndhirare</td>
<td>'darkness'</td>
<td>(IBIK.84)</td>
</tr>
<tr>
<td>jo jo</td>
<td>'that'</td>
<td>(IBIK.48)</td>
</tr>
<tr>
<td>likhtə likhtə</td>
<td>'to write'</td>
<td>(DV.52)</td>
</tr>
<tr>
<td>phelte phelte</td>
<td>'to spread'</td>
<td>(IBIK.52)</td>
</tr>
<tr>
<td>same same</td>
<td>'time'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>sehøj sehøj</td>
<td>'slowly'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>uljhi uljhi</td>
<td>'unsolved'</td>
<td>(DV.19)</td>
</tr>
<tr>
<td>phiki phiki</td>
<td>'tasteless'</td>
<td>(DV.62)</td>
</tr>
<tr>
<td>maila maila</td>
<td>'dirty'</td>
<td>(DV.62)</td>
</tr>
<tr>
<td>path path</td>
<td>'place'</td>
<td>(CN.82)</td>
</tr>
<tr>
<td>mughəm mughəm</td>
<td>'slow'</td>
<td>(CN.82)</td>
</tr>
<tr>
<td>tute tute</td>
<td>'to break'</td>
<td>(CN.75)</td>
</tr>
</tbody>
</table>
Partial reduplication is also found in Insha’s poetry. Their frequency is also high. They are as follows:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>kepāl kepāl</td>
<td>'new sprout'</td>
<td>(CN.26)</td>
</tr>
<tr>
<td>ghāri ghāri</td>
<td>'to watch'</td>
<td>(CN.36)</td>
</tr>
<tr>
<td>bolo bolo</td>
<td>'to say'</td>
<td>(CN.28)</td>
</tr>
<tr>
<td>nānāhī nānāhī</td>
<td>'tiny'</td>
<td>(CN.72)</td>
</tr>
<tr>
<td>sāc muc</td>
<td>'really'</td>
<td>(IBIK.23)</td>
</tr>
<tr>
<td>jogī bairagi</td>
<td>'mosters'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>mālō thelō</td>
<td>'exhiliations'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>bājō gajō</td>
<td>'music'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>sāj dhaj</td>
<td>'decorate'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>rūp suvṛūp</td>
<td>'beauty'</td>
<td>(IBIK.103)</td>
</tr>
<tr>
<td>aisa vaisa</td>
<td>'common'</td>
<td>(IBIK.115)</td>
</tr>
<tr>
<td>jāha tāha</td>
<td>'where'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>gol mātōl</td>
<td>'round shap'</td>
<td>(DV.25)</td>
</tr>
<tr>
<td>ana jana</td>
<td>'come &amp; go'</td>
<td>(DV.38)</td>
</tr>
<tr>
<td>hāpta kāpta</td>
<td>'breathing, tremble'</td>
<td>(DV.59)</td>
</tr>
<tr>
<td>mili juli</td>
<td>'similar'</td>
<td>(CN.24)</td>
</tr>
<tr>
<td>lāpāk jhāpāk</td>
<td>'blinking'</td>
<td>(CN.81)</td>
</tr>
<tr>
<td>nilām nil</td>
<td>'darkblue'</td>
<td>(CN.82)</td>
</tr>
</tbody>
</table>
Such type of words give motion to the poetry of Ibn-e- Insha.

4.5 (i) (d) Onomatopoeic words:

Onomatopoeias is a term that is used to devote the formation of words by imitation of natural sounds. Onomatopoeias literally mean the making as formation of words. Bloomfield(1935:156) defines onomatopoeias, “Onomatopoeic forms as those which denoted a sound or an object which gives out a sound”. Hockett(1958:298) States that, “Some words and phrases actually sound like that which they mean; such forms are onomatopoeic”.

Onomatopoeic play a great role in poetic language. They provide the quality of sweetness to diction. Insha uses Ono-words in his poetry to produce sweetness, elegance, naturality. Consider the following examples:

<table>
<thead>
<tr>
<th>Ono-words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{tan} - \text{tan} )</td>
<td>‘sound of clock’</td>
</tr>
<tr>
<td>( \text{dab} - \text{dab} )</td>
<td>‘sound of clock’</td>
</tr>
</tbody>
</table>

\( \text{tan tan tan tan, dab dab dab dab, ulji ulji, dabi dabi} \)

\( \text{ek boje ki naubat shayad vqqt se pahle ba} \text{j ulji} \)

(DV. S.4.L.3 P.56)
$\textbf{khan khan}$

'clink clink'

$\text{lokh lehk kdr qarna cixe, dll ki tyee balvan kore}$

$khan khan khan khan$ khanda baje klya klya katha boyan kore

(DV. S.5.L.4 P.56)

$\textbf{bag jot}$

'rattling sound/ sound of foot-step'

$raksha vale bag jot bhage$

$\text{Isteshan se llye savari}$

(DV.S.5, L.3, P.64)

$\textbf{chankate}$

'sound of bangles'

$sokliyo ne ltna hi no dekha, tut geye klya klya sognog$

$dholak par candi ke chure chankate me katl rät$

(DV. S.1.L.4, P.69)

$\textbf{cap-cap}$

'sound of foot-step'

$aikh mlcoli khela karenga kab tok ye ratlo ke dhund al ke$

$\text{cap cup par dll puchega ye kon aya ye kon aya}$

(CN.S 6,P.53)

$\textbf{jhan jhana}$

'vibrating sound'

$\text{girja ki ghrl ne jhan jhana kdr}$

$\text{cupke se jo do bajaye he}$

(CN. S.2, L.7,P.69)
\textbf{thār - thār} \hspace{1cm} 'trembling/convulsion'\\

\textit{khula dārica thār thār thār thār kāp rēha he}\\

\textit{bhigi mlīṭī sondhi xusbhu chōr rēh}\\

(CN. S.3, L.3, P.73)\\

\textbf{sār - sēr} \hspace{1cm} 'sound of hunter'\\

\textit{tūta sahas dhundli beta rit ke tode gam bēgam}\\

\textit{vēqt ka kōra sār sār sār sār cīx rēha he cōl sōcōl}\\

(CN, P.79)\\

\textbf{ghū - ghū} \hspace{1cm} 'sound of wheel'\\

\textbf{shēp - shēp} \hspace{1cm} 'splash-splash'\\

\textit{ghū ghū ghū ghū cērxī ghume pāhlya shōr mēcaye}\\

\textit{shēp shēp shēp shēp tēpō mē llēptī qīsmet cēkēr khaye}\\

(CN. S.5, L.1, P.82)\\

\textbf{tōt - tōt} \hspace{1cm} 'sound of hoof'\\

\textit{tōt tōt tōt tōt bail kl jōri ghūme sīs jhukaye}\\

\textit{hāl ki nok lākirē khīcē lekh ke bhēd bētaye}\\

(CN. S.6. L.1.P.82)
4.5 (i) (e) Cluster Simplification

In the poetry of Ibn-e- Insha, consonant clusters are simplified. This tendency was prevailed in the whole poetry of Insha. There are some examples given below:

- **patta** → **pāt** ‘leaf’ (DV. 13)
- **patthar** → **pāthar** ‘stone’ (IBIK.75)
- **vipetti** → **bipta** ‘hard ship’ (DV. 13)
- **angyare** → **āngare** ‘flame’ (IBIK. 106)
- **yəhā** → **yā** ‘here’ (CN,p.23)

4.5 (i)(f) Exclusion of Nasalization

On peculiarity, which is also found in Ibn-e- Insha’s poetry in the exclusion of some examples, which are as follows:

- **logō** → **logo** ‘peoples’ (IBIK. 55)
- **lostō** → **dosto** ‘friends’ (DV. 13)
- **saṃjha** → **sajha** ‘combine’ (IBIK. 200)

4.5 (ii) Element of Bhakti

The elements of Bhakti (Devotion) play a great role in Urdu poetry. The practice of allusion is mostly found in Urdu poetry because it is chiefly inspired, motivated and influenced with it (Persian language). On the one hand, it’s been degraded whereas, on the other hands, some poets are borrowing
words and trying to create a new style and expression by adopting words from Hindi literature and culture. Not only is this but they also are applying the fables and tales in their poetry exactly from Hindi culture and literature.

In today’s modern Urdu poetry, their uses depend on two grounds. Firstly, the allusion (fables & tales) are being adopted or employed directly as it is in Urdu poetry. For instance, Insha uses the word ‘jogi’ in his couplet in this way;

{jogi bhi jo nagar mē marē mare phērte hē

{kasa liye bhēbhūt rēmāye sēbke duare phērte hē

(CN., C.2, P.24)

In the other couplet, Insha uses the same word ‘jogi’ in different expression:

{ye jo log bēnō mē phērte jogi b .ragi kehlāē

{In ke hath adāb se cūmē, In ke age sis nāvē

(Ibi. C.2, P.33)

But many poets of the modern Urdu poetry have referred allusion and their characters only for symbolic purpose on circumstance and basis. Ibn-e-Insha clearly cites the reasons for their use of such words in his poetry. He has employed these words in the following way:
<table>
<thead>
<tr>
<th>Elements of Bhakti</th>
<th>Gloss</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>jot</td>
<td>'flame'</td>
<td>(CN. 74)</td>
</tr>
<tr>
<td>ram</td>
<td>'A Hindu Lord'</td>
<td>(CN. 87)</td>
</tr>
<tr>
<td>jogi</td>
<td>'a mendicant'</td>
<td>(CN. 103)</td>
</tr>
<tr>
<td>shyam</td>
<td>'Lord Krishna'</td>
<td>(CN. 109)</td>
</tr>
<tr>
<td>bhavgan</td>
<td>'Lord'</td>
<td>(CN. 110)</td>
</tr>
<tr>
<td>sannyasi</td>
<td>'a monk'</td>
<td>(CN. 110)</td>
</tr>
<tr>
<td>rmta</td>
<td>'wondering'</td>
<td>(CN. 110)</td>
</tr>
<tr>
<td>sannyas</td>
<td>'renunciation'</td>
<td>(CN. 110)</td>
</tr>
<tr>
<td>brdh</td>
<td>'pangs of separation'</td>
<td>(CN. 112)</td>
</tr>
<tr>
<td>bhes</td>
<td>'appearance'</td>
<td>(CN. 125)</td>
</tr>
<tr>
<td>kutiya</td>
<td>'a small hut'</td>
<td>(IBK.22)</td>
</tr>
<tr>
<td>tjrkhha</td>
<td>'to leave'</td>
<td>(IBIK 22)</td>
</tr>
<tr>
<td>darshen</td>
<td>'appearance'</td>
<td>(DV. 13)</td>
</tr>
<tr>
<td>bhr</td>
<td>'an armpit'</td>
<td>(IBIK 28)</td>
</tr>
<tr>
<td>kasa</td>
<td>'a big bowl'</td>
<td>(IBIK. 28)</td>
</tr>
<tr>
<td>brragi</td>
<td>'a recluse'</td>
<td>(IBIK. 28)</td>
</tr>
<tr>
<td>sis Novae</td>
<td>'humilate/to head down'</td>
<td>(IBIK. 33)</td>
</tr>
<tr>
<td>laljtae</td>
<td>'red long hear'</td>
<td>(IBIK. 33)</td>
</tr>
<tr>
<td>bhdbhut Vomaé</td>
<td>'sacred sacrificial'</td>
<td>(DV. 19)</td>
</tr>
</tbody>
</table>
ashes applied to the forehead or other parts of the body by denotes'

*geru rong* ‘the colour or red ochre’ (DV. 19)

*bhiksha* ‘alms’ (DV. 19)

*shraddha* ‘faith’ (DV. 38)

*alakh jagata* ‘repeat again & again’ (DV. 13)

*jogon* ‘a women dicant’ (DV. 18)

*birhm* ‘suffering pangs of separation (from thebe loved)’ (DV. 60)

*condrma mahraj* ‘Lord moon)’ (DV. 19)

*sham murari* ‘Lord Krishna’ (DV. 63)

*suroj dev* ‘Lord sun’ (DV. 55)

*râm* ‘Lord sun’ (DV. 55)

*bahmon* ‘priest’ (DV. 105)

Insha has employed these words in his poetry, not to refer to godiness but indicates the insanity of the speaker’s mind that is looking for his beloved. Moreover, he is found busy looking for her everywhere in the poem. We can see it in the below noted stanza:

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When Urdu poetry did not remain limited only to cities but got its wings spread to villages and territories, then it adopted those words, which can exactly interpret them. In the following lines, we will notice their use in Urdu poetry. Though the Folk elements employed by the poets and writers are innovatory but is an integral part of the verbal dialects of the people. Moreover, it has been used openly.

Ibn-e- Insha is the poet, who has employed this technique in a quite different manner. His poetry is deeply marked by the folk Elements. His most of the verses have the implication of these elements. These are the following elements found in his poetry.

<table>
<thead>
<tr>
<th>Folk Elements</th>
<th>Gloss</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>pagdandi</td>
<td>‘path’</td>
<td>(CN.31)</td>
</tr>
<tr>
<td>gaō</td>
<td>‘villages’</td>
<td>(IBIK. 45)</td>
</tr>
<tr>
<td>kutiya</td>
<td>‘small hut’</td>
<td>(CN.127)</td>
</tr>
</tbody>
</table>
Chapter 4 provides the investigation at various Linguistic levels. This chapter is divided into four sections: section-I provides the phonological level; it deals with alliteration, assonance, consonance, onomatopoeia, and rhyme.
Section-II discusses about the morphological level, it deals with affixation, reduplication, and compound word. Section-III discusses about the discussion, syntactic level. Section-IV shows the discussion on semantic level; it also deals with sense relation; in sense relation we discussed synonyms and antonyms. Section-V provides the investigation about stylistic characteristics in Ibn-e-Insha’ poetry, it deals with sound change, shorting of vowels, lengthening of vowels and consonant clusters. Folk elements and Bhakti elements.