CHAPTER - 1
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The present research is an attempt to investigate Lexical Diversity and Stylistic Variation in Modern Urdu Poetry with special reference to Ibn-e-Insha's poetry. The main objective of the present study is to analyze the poetry of Ibn-e-Insha, with a view to describe the massive use of Indic elements in his poetry. Stylistic variations play an important role in modern Urdu poetry. The respective researcher earnestly hopes that the result of the present study will help in comparing the stylistic variations between Modern Urdu Poetry and Classical Urdu Poetry. The present study also critically describes the Stylistic devices used by Ibn-e-Insha in his poetry.

The present work has been divided into 5 chapters. Chapter-1 is the Introduction, which defines the concept of “Style” and traces its historical introduction. In this chapter, an attempt has been made to study the modern stylistic works of Urdu with a view to describing the aims of the present research and the methodology used all through.

The Chapter -2 investigates poetic genres, sources of lexicon, linguistic trends and Ibn-e-Insha’s Nazms and Ghazals. Chapter-3 has been divided into four parts. The part one describes lexical diversity, part two
discusses lexical choices, part three analyzes lexical deviation and part four
discusses Tatsama and Tadbhava words in Ibn-e- Insha’s poetry. Chapter-4
identifies Stylistic variation and its manifestation in phonology, morphology,
syntax and semantics. Chapter-5 presents summary and conclusions.

Stylistics is the study of language in literature. In Stylistics, researcher
studies literature with the linguistic point of view. Stylistics is the study of
“style” in the words of John Spencer (1964) ‘may be regarded as an
individual and creative utilization of the resources of Language’. Beg,
M.K.A. (2003:11) is of the opinion that, ‘stylistics is exclusively concerned
with the investigation and description of the medium of literature, i.e.,
language’.

Language is a means of communication, someone’s feelings,
emotions and thoughts, which are expressed through language: Language is
used for different purposes; it is used in communication, in information, in
expression, and in education etc.

The unique use of the language by different writers is often called
their styles and their registers which characterizes these writers and poets.
As pointed out earlier, the poets and writers use language according to their
own creative and communicative needs. They make various changes in
language system and create new expressions, as well as new combinations of
words. They also produce foregrounding elements in language. By doing so, they create certain new expressions and unique linguistic forms and patterns. This makes their language special, making special impact. Thus, it may be inferred that "style" is the variation in the use of language in literature.

1.1 Definitions

Style generally characterizes an author's manner of writing, but it is not an easy to define it. There is no such kind of definition with the help of which researcher would be able to define style because it is too difficult to make the suitable and definite meaning of "style". There are various senses in which the term "style" has been used. There are multiple definitions of Style. It has been defined from various angles and from various points of view. The problem is that the term 'style' differs according to various contexts. In different periods, the poets and writers, literary critics, linguists, sociolinguists, philosophers, thinkers and scholars have defined it in their own ways. These definitions of style vary considerably. The multiplicity of the definition of the term 'style' can be seen in dictionaries, e.g., Oxford English Dictionary (OED) mentions 28 definitions of style as noun and 6 as verb. The multiplicity of the definitions makes the interpretation more problematic and complicated. As a result, a comprehensive definition of style becomes difficult.
Another problem in defining style is that most of the definitions of style are subjective and results of impressionistic reactions to the work of literature. Some definitions are much about the personality of the writer. In fact, the true and real definitions of style will be those which are linguistically oriented i.e., in which the language has been taken into consideration. There is no one who can deny the fact that style is created through language. Therefore, a suitable and comprehensive definition of style must take various aspects of language into consideration.

Linguistic or linguistically oriented definitions that regard the term ‘Style’ as variation in language, as choice between alternative expressions, as deviation from the linguistic norms, and as special usage of language, are as follows:

1.1(i) Style as Variation

Taking into consideration the aspects of variation in language, we are going to describe Style as variation, in the words of some of the famous scholars. Their definitions are as follows:

According to John Lyons (1970:19), ‘Style as variation in the use of language’. G. W. Turner (1973:26) states that ‘variation in style are measured against variation in setting, and where the two approach to be interdependent, style is to that extent explained’. Famous linguist C.F.
Hockett (1958:556) defines style as, ‘two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style’.

1.1(ii) Style as Choice

Style has been also defined as choice between alternative expressions. When the poets and writers make the choice of words, which are same in meaning, they create style and this choice is called stylistic choice.

N.E. Enkvist (1964:12) defines style ‘as the choice between alternative expressions’. In addition, E.C. Traugott and M.L. Pratt (1980:409) agree that, ‘Style refers to patterned choice, whether at the phonological, lexical, syntactic, or pragmatic level’. Brooks and R.P. Warren (1950:640) remark that: ‘The term style ‘is usually used with reference to the poet’s manner of choosing, ordering and arranging his words’.

1.1(iii) Style as Deviation

Now, as far as deviation is concerned, it is created when the poets and writers deviate from the norms i.e., when they do not follow the set standard of language, which is basically related with the structure or grammar.

According to Charles E. Osgood (1960:293): ‘Style is defined as an individual’s deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural
features for which there exists some degree of choice in his code'. Bernard Block (1953:42) argues that, style as 'the message carried by the frequency distribution and transitional probabilities of [a discourse's] linguistic features, especially as they differ those of the same features in the language as a whole'.

1.1(iv) Style as Special Usage

It is also called creative use of language, when the poets and writers make special use of language, they develop style. Nils Erik Wellander (1948:18) remarks that, 'style, in the linguistic sense, usually signifies every special usage clearly contrasted against the general'. Graham Hough (1969:3) says that, 'language is the dress of thought, and style is the particular cut and fashion of the dress'.

These linguistic or linguistically oriented definitions are very useful because these definitions are based on language.

Stylistics is one of the areas of applied linguistics and it is the study of language in literature. In stylistics, researcher studies literature with the linguistic point of view. Language performs various functions, linguistic as well as literary. Stylistics is 'scientific in nature', because of its objectivity, precision and explicitness. It is also an empirical, systematic and analytical
study of language in literature. Stylistics analyzes the language at various levels such as:

1. Phonological-that focuses on sound symbolism, alliteration, consonance, assonance etc.
2. Morphological-that deals with affixation, reduplication, and compound words.
3. Grammatical-that deals with the nominal style and the verbal style.
4. Semantic-concerns the problems of meaning, and meaning relations including synonyms and antonyms, and parallelism
5. Lexical-focuses on lexical choice and lexical devices. It concerns the typology of words and style-features of lexical items.

1.2 Historical Background of Urdu:-

Urdu belongs to the New-Indo Aryan languages of India. It originated in North India i.e. in and around Delhi. At the end of the 12th century A.D, Urdu emerged from Shaurseni Apabhransha, which was spoken in and around Delhi (Khan, M.H.1982).

During the reign of Muslim rulers, Delhi was the capital of India. The local people and immigrants had frequent opportunities to get together. Because of the political, social and cultural contacts between the two speeches communities, there evolved a mixed form of language known as
‘Rekhta’. The basic structure of Urdu is Indic or Indo-Aryan. The rules of Urdu Grammar are also Indic and the basic lexical items are Indic as well. Urdu is based on Khari Boli, a dialect of western Hindi. Urdu is unique in the sense that in the form of Khari Boli, there were found its written specimens, which are not only rich and varied but are spread over various periods also.

Urdu writing in these various primitive forms can be traced to Amir Khusrau (1253-1325 AD). Khusrau was a Persian poet; he calls his language ‘Zuban-e-Dehlvi’ i.e., the language of Delhi. Khusrau also calls his language as ‘Hindi’ and ‘Hindavi’. Nevertheless, actually, his language is ‘Rekhta’ in the true sense of the word because his language is the mixture of Persian and Hindavi. Saksena, Ram Babu. (1927:07) argues that: “In the early period poet’s writing in a language half Persian and half Urdu and the dialect were very poor and had a limited vocabulary. It had not attained the status of a language and was crude and unrefined incapable of expressing subtleties and varieties of thoughts though it had beauties of its own”.

As Urdu started flourishing in the kingdoms of Golconda and Bijapur, the earliest writings in Urdu are in the Deccani dialect. The Sufi Saints were the earliest promoters of the Deccani Urdu. The Sufi-saint Hazrat Khwaja Banda Nawaz Gesudaraz is considered to be the first prose writer of Deccani
Urdu. The first literary work in Urdu is that of Bidar poet Fakhruddin Nizami’s masnavi ‘Kadam Rao Padam Rao’ written between 1421 and 1434 A.D. Kamal Khan Rustami (Khawar Nama) and Nusrati (Gulshan-e-Ishq, Ali Nama and Tarikh-e-Sikandari) were two great poets of Bijapur. Mohd Quli Qutub shah, the greatest of Golcunda kings, was a distinguished poet. His poetry focused on love, nature and social activities of the day-to-day life. Among the other important writers of Deccani Urdu, was Shah Miranji Shamsul Ushaq (Khush Nama and Khush Naghz) Mullah Wajhi (Qutub Mushtari and Sabras), Ibn-e-Nishati (Phul Ban). Wajhi’s ‘Sabras’ is considered to be a masterpiece of great literary and philosophical merit. Wali Deccani was one of the most prolific Deccani poets of the medieval period. He developed the form of the Ghazal. When his Diwan (collection of Ghazals and other poetic genres) reached Delhi, (1700 AD), the poets of Delhi, who were engaged in composing poetry in Persian language deeply influenced with Wali Deccani’s poetry. The contemporary poets of Delhi like Mir Shamsuddin (Faqir), Mirza Ali Quli Khan (Nadim), Tek Chand (Bahar), Anand Ram (Mukhlis), Sirajuddin Ali Khan (Arzu), and Mirza Abdul Qadir (Bedil), who were writing primarily in Persian but they were inspired by Wali and switched over to the Urdu language and his poetic composition in Urdu.
The medieval Urdu poetry grew under the shadow of Persian poetry. Unlike the Hindi poetry, which grew out of the Indian soil, Urdu poetry was initially fed with Persian words and imagery, Sirajuddin Ali Khan-e-Arzu and Shaikh Sadullah Gulshan were the earliest promoters of Urdu language in North India. At the very beginning of the 18th century, a more sophisticated North Indian variation of the Urdu language began to evolve through the writings of Sheikh Zahooruddin Hatim (1699-1781 A.D.), Mir Taqi Mir (1722-1810 A.D.), Khwaja Mir Dard (1719-1885 A.D.), Mirza Mazhar Jan-e-Jana (1699-1781 A.D.), Mir Hasan (1727-1786 A.D.), and Mohd. Rafi Sauda (1713-1780 A.D.). Sauda has been described as the foremost satirist of Urdu literature during the 18th century. Sauda’s ‘Shahr Ashub’ and Qasida ‘Tazheek-e-Rozgar’ are considered as masterpieces of Urdu literature. He is considered to be the most outstanding composer of Qasidas (panegyrics). Mir Hasan’s Masnavi Sehr-ul-Bayan and Mir Taqi Mir’s Masnavies provided a distinct Indian touch to the language. His works, apart from his six Diwans, include Nikat-ush-Shora (Tazkira) and Zikr-e-Mir (Autobiography). Mir Babar Ali Anees (1802-1874) excelled in the art of writing marsiyas.

Any description of Urdu literature would be incomplete without the mention of Mirza Asadullah Khan Ghalib (1797-1869), who is considered as
the greatest of all the Urdu poets. With his passion for originality, individuality, Ghalib brought in a renaissance in Urdu poetry. In the post-Ghalib period, Dagh (b. 1831) emerged as a prominent poet, whose poetry was distinguished by its purity, idioms and simplicity of language and thoughts.

Modern Urdu literature covers the time from the last quarter of the 19th century till the present day and can be divided into two periods: the progressive movement and movements of Halqa-e-Arbab-e-Zauq followed the period of the Aligarh movement started by Sir Syed Ahmad Khan and the period influenced by Sir Mohammad Iqbal.

Altaf Husain Hali (1937-1914) and Mohammad Husain Azad were the two great modernizers in Urdu literature. Although they were not original thinkers yet they were forceful and both were products of a more direct encounter with western educators than perhaps any other writer of that time. Altaf Husain Hali is the actual innovator of the modern spirit in Urdu poetry. Hali’s works include Diwan-e-Hali, Madd-e-jazr-e-Islam or Musaddas-e-Hali (1879), Shakwa-e-Hind (1887), Munajat-e-Beva (1886) and Chup ki Dad (1905). Hali was the pioneer of modern criticism. His Muggaddama-esher-o-shaeri is the foundation stone of Urdu criticism. Mohammad Husain Azad was an important writer and poet of this Period who chose for himself
the pen name ‘Azad’ (free). He laid the foundation of modern poem in Urdu. *Ab-e-Hayat, Sukhandan-e-Paras, Darbar-e-Akbari* and *Nazm-e-Azad* are some of his outstanding literary works. *Ab-e-hayat* (1880) is one of the most significant works, which seemed to be an account of the under poets of repute and the linguistic and philological changes that occurred in the language of poetry over the years.

Shibli Nomani (b. 1857) is considered as the father of Modern history in Urdu. He has produced several works based on historical research, especially on Islamic history like, *Seerat-un-Nabi* (1892) and *Alfaruq* (1899). Shibli also produced important works like *Ilm-ul-Kalam* (1903), *Muvazina-e-Anis-o-Dabir* (1907) and *Sehr-ul-Ajam* (1899). Poet Mohd Iqbal’s poetry underwent several phases of evolution from Romanticism to Indian Nationalism and finally to pan-Islamism.

The new generation poet emerged around the sixth decade of twentieth century. The leading poets of this generation include Khaleelur Rahman Azmi, Himyat Ali Shair, Balraj Komal, Mazhar Imam, Mughni Tabassum and Ibn-e-Insha.

From the whole description, it’s obvious that we found the most prominent Urdu poets who were totally dedicated to Urdu language to make it alive and they did their best to give Urdu an identity in the world.
poets like Altaf Hussain Hali, Mohd Iqbal, Mirza Asadullah Khan Ghalib And Shibli Nomani all are considered as the survivors of Urdu literature.

1.3 Leading Studies

Stylistics is a branch of applied linguistics in which the study of language is done in two specific ways which are known as diachronic and synchronic approaches. If the study deals with changes that occur in course of time, it is called diachronic approach (e.g. the history and development of Hindi); if the study deals with the description of language at a given point of time, it is called synchronic approach in Linguistics.

Fig. 1.1: Showing the types of (Synchronic) variation

In Synchronic Linguistics, there are various perspectives: Communicative (i.e. language use day-to-day life), Socio Linguistics (i.e.
people classes-set up). Stylistics is the study of varieties of languages, their properties and contexts e.g. the language of advertising, politics, religion, individual, authors etc, or the language of a particular period in time, all are used distinctively and belong in a particular situation.

Stylistics also attempts to establish principles that can explain the particular choices made by individuals and social groups in their use of language such as socialization, the production and reception of meaning, critical discourse, analysis and literary criticism. The word style, itself has several connotations that make it difficult to give a unified description.

However, in linguistic criticism, Roger Fowler (1986:185) once wrote that, 'in non-theoretical usage, the word ‘stylistics’ makes sense and is useful in referring to an enormous range of literary contexts, such as John Milton’s ‘brand style’, ‘the prose style of Henry James’, the ‘epic’ and ‘ballad style’ of classical Greek literature etc. On the other hand, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language.

‘Stylistics’ therefore looks at what is going on within language; what the linguistic associations that are revealed by the style of language. ‘Stylistics or linguistic stylistics is a contributing discipline’, according to Halliday (1962). He remarks that, ‘Stylistics’ is comparatively a very young
discipline, as “Linguistic Stylistics”. Halliday was also of the view that, ‘Linguistic stylistics as the description of literary texts by methods has been derived from general linguistic theory, using categories of the description of the language as a whole and the comparison of each text with others by the same and by the different authors in the same and in different genres’.

Scholars and literary critics have established the significance of deviation in literary text. The concept of deviation is an important one in linguistic approaches to style. However, no precise boundary can be established between what norm is and what deviation is. Norms can be defined as the ordinary mode of expression. Deviation may be defined as the unusual from usual, special from normal use of language. It is the outcome of the creativity of poet or writer. A deviant feature whatever it may be, phonological, grammatical, lexical and semantic can be noted as an infrequent items altogether. The concepts of the norm and deviation are tentative and cannot be treated as a basis for the analysis of poetic language.

In Urdu, Stylistic criticism was developed after 1920. Masud Husain Khan was the first scholar, who was the founder of stylistic criticism. Shamshad Zaidi (1989) argues that “Stylistics, as a new discipline, was first introduced in Urdu Linguistics by Masud Husain Khan (1966), M. Tabassum
In Stylistics, from the linguistics point of view, the study of literature is undertaken. Stylistics is the area of applied linguistics, which can be divided into two parts: spoken language (user) and written language (author). Written language can be divided into two parts. One is academic and the other is literary or poetic language. The literary language abounds in creativity. In literature, poets make the creative use of language. The poets create new words and new expressions and form new combination of words to suit the meaning which they want to convey.

The present study is meant to focus on literature and with special reference to Urdu Poetry. Urdu literature as such can be classified into two parts:

(a) Classical Urdu Poetry

(b) Modern Urdu Poetry

1.3 (a) Classical Urdu Poetry

It developed, its individual style and thematic identities, but broadly, it may be said that the Ghazal (love lyric) reached its success with Mir and Ghalib, Qasida (panegyric) with Sauda, Masnavi (romance) with Mir Hasan, and Marsiya (elegy) with Anis and Dabir.
1.3(b) Modern Urdu Poetry

It abounds in a variety of linguistic and generic features. Its lexicon is based on numerous sources and draws heavily from Persian, Arabic, as well as Indic sources.

In the present research work, the researcher has focused upon stylistic variation and lexical diversity in Modern Urdu Poetry with special reference to Ibn-e-Insha. The researcher attempts to analyze the use of Indic elements from the linguistic point of view. The researcher may mention here the following leading studies on stylistics, which is relevant from the point of view of the analysis of Urdu literature. The leading studies are discussed in the following:

Gopi Chand Narang wrote Adabi Tanqid aur Uslubiyat (1989) (Literary Criticism and Stylistics), which is really a good work from Stylistic point of view. Narang has discussed unique examples with reference to practical and analytical stylistics, such as Uslubiyat-e-Mir (Stylistics of Mir), Uslubiyat-e-Anis (Stylistics of Anis), and Uslubiyat-e-Iqbal (Stylistics of Iqbal). He wrote about Mir, who uses more long vowels than other poets do. Mostly Mir uses Hindi words in his poetry also.

Mughni Tabassum wrote Fani Ki Shaeri Ka Tajziya (Analysis of The Poetry of Fani) and Ghalib Ki Shaeri Bazicha-e-Asvaat, which are
important works, included in his book "Awaz aur Admi" (Voice and Man). In which, Mughni Tabussum wrote that the repetition of sounds is an important quality of Ghalib’s poetry and such types of words and cluster of words are found in high frequency.

  Mirza khalil A. Beg’s article “Sheri Uslub Ka Sotiyati Matala” (The Phonological Aspect of Poetic Style) is very important work. His another article, Faiz ki sheri uslubiyat (poetic stylistics of faiz) is included in his famous collection Zuban Uslub Aur Uslubiyat (Language, Style And Stylistics) M.K.A. Beg (1988:134) remarks that: There is an inter-linkage between the lines of couplets in poems of Faiz Ahmad Faiz. The analysis of this linkage supports to understand the poetic style of Faiz and Stylistics differentiation in proper manners.

  Masud Hussain khan, in his first article on stylistics Mutala-e-Sher: Sotiyati Nuqta-e-Nazar Se (Study of Poetry: from phonological Point of View), which is included in his book ‘Sher-o-Zuban’ was published in 1922. Some articles about Stylistics include ‘Maqalat-e-Masud’ (1989). Masud H. Khan’s ‘Iqbal Ki Nazri-va-Amali Sheriyat’, is a significant work on stylistic analysis of Iqbal’s poetry.
Besides these studies, numerous articles related to stylistics have been published in various literary magazines. Masud Hasain Khan’s stylistic studies include the following:

i. “Mutala-e-Sher : Sotiyati Nuqta-e-Nazar Se” (Sher-o-Zuban)


iii. “Fani Ka Soti Ahang : Ek Ghazal Ka Lisaniyat Tajziya”


v. “Mohammad Quli Ki Zuban” (Sabras 1964).


Shams-ur-Rehman Farooqi’s article “Mutala-e-Uslub ka ek Sabaq” 1972 (A Lesson in the Study of Style) is notable. This article includes in his collection “Sher, Ghair Sher aur Nasr” (Verse, Non-Verse and Prose).

The present work is different because it focuses upon Stylistic variation and Lexical diversity. Ibh-e-Insha is one of the poets, who differ from his contemporaries Nasir Kazmi, N.M.Rashid, Ahmad Mushtaque;
they use specific dialects in their poetry. For example: N.M.Rashid is a poet, who used 80% Persian words in his poetry, whereas Ibn-e-Insha is a poet who used several dialects in his poetry as he used dialects: Arabic 26%, Persian 39%, Hindi 41%, Sanskrit 39%, Punjabi 12%, English 5% etc.

Fig.1.2: Showing the Percentage of Lexicons in Insha’s Poetry

Some poets and writers’ source has realized on one thing whereas Insha’s source has realized on Indic, Iranian etc. Ibn-e-Insha uses rich linguistic sources; his poetry reveals diversity and variation. His poetry represents the idea of compositeness. Some classical poets like Mirza Mazhar Jan-e-Jana did not like diversity in his poetry whereas Insha in his poetry promotes compositeness and talks in a composite manner (orthodox), likes the diversity very much.
1.4 Aims of the present study:

The aim of the present research work is to analyze the poetry of Ibn-e Insha with a view to specially investigation and analyzes the use of Indic elements in his poetry.

Stylistic variation plays an important role in Modern Urdu Poetry. From this, it can be noticed that language is not a consultant entity and it changes. Here we make an effort to study linguistically about Modern Urdu poetry go back to Classical Urdu poetry. Here, it can also be included that stylistics, to some extent is constant.

By this present research topic, the researcher had shown the lexical diversity and stylistic variation, and how the writer use different words from different languages and what type of style actually poets and writers want to create by a lot of vocabulary or words or dialects. Ibn-e-Insha is that kind of writer, who borrowed of words in his poetry and it can be found that, Insha used different sources in his poetry such as Hind, Urdu, Punjabi, Sanskrit, Arabic, Persian, and English. Like Nasir Kazmi, Miraji, but as far as Insha is concerned, he not only uses the Hindi words but also uses the Hindi way of expression.

The present work would be beneficial or helpful to coming youth or research scholar, who also would like to work on such kind of topics. The
researcher has tried to explain all the points of Ibn-e Insha's poetry from linguistic point of view, specifically Indic elements i.e., the Indic elements he has used in his poetry. We have made an attempt to explore how it is different from other writer, what kind of lexical diversity he uses by the different sources. He also uses many Tatsama and Tadbhava words in his poetry. Simply, take up any couplet/verse form Ibn-e Insha's poetry. After reading, a couplet one can clearly find the lexical diversity, and after looking at the whole poem, we find the stylistic variation. This particular way of writing makes him different from the other.

Nasir Kazmi was also of the same period and he had also used the Hindi words in his literary writing, whereas, Ibn-e-Insha uses not only Hindi words in his poetry, but also uses the different lexical items from different languages and he also tries to gives the style of Hindi expression in his poetic writing.

Although he was from Karachi, a city in Pakistan, his birthplace was Punjab. So he did not confine himself to only the Punjabi or Urdu lexicons, he used many Perso-Arabic words in his style of writing but with all the Perso-Arabic words he mixes the Hindi words unlike other writers who confine themselves to Persian, Urdu etc. He was the one of the famous
writers who gives lexical diversity or stylistic variation by his particular way of writing.

1.5 Methodology

The poetry of Ibn-e-Insha has received a good attention of many scholars. The major collections of poetry includes (i) *Chand Nagar*, (ii) *Dil-e-Vehshi*, (iii) *Is Basti Ke Ik Kuche me*. In the following subsections, we try to present a brief outline of the methodology.

1.5(a) Selection of the texts:

The author has collected the data on the topic, Stylistic Variation of Ibn-e-Insha, from his three books namely *Chand Nagar*, *Dil-e-Vehshi*, *Is Basti Ke Ik Kuche Me*. The extract consists of important and satisfactory data showing the proper article on the present work.

1.5(b) Background of the books:

*Chand Nagar* was first published on 15 April, 1955 and its second edition was published in 13 October, 1968 and its third edition was published in 11 June, 1976. It consists of 56 poems which have different titles. *Is Basti Ke Ik Kuche Me*, is another collection of Ibn-e-Insha's poems, published in 1976. *Dil-e-Vehshi*: this collection of Ibn-e-Insha was published after his death in 1998.
1.5(c) Criterion of investigation:

For the purpose of analysis, the researcher has made the phonetic transcription of Insha’s poetry.

1.3.1(d) Data collection methods:

The data for the present research has been taken from the texts of Ibn-e-Insha’s poetry. These words are Hindi words, which are also called Indic elements. They are totally from Sanskrit. The author has divided the respective data into two forms such as Tatsama and Tadbhava words. Since the data is based on Insha’s poetry only, the author has given the names of Nazms and Ghazals. In Insha’s poetry, there are many sources. Therefore, the author has given the percentage of words from different languages that were utilized by Ibn-e-Insha in this poetry.

The author has mentioned the name of nazms and Ghazals and also mentioned the number of stanza, number of lines, and number of couplets. For word origins, the researcher has consulted Lok Bharti Pramanik Hindi Kosh (1998) (ed.) Acharya Ramchandra Verma, Allahabad by Badrinath Kapur.