CHAPTER - 2
DESCRIBING MODERN URDU POETRY
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The present chapter aims at describing Modern Urdu poetry. The chapter is broadly divided into four sections. The first section discusses poetic genres in Modern Urdu poetry and their classification. The second section is concerned with the sources of lexicon. In the third section, we will discuss linguistic trends and the fourth section of the chapter is discussing Ibn-e-Insha: Nazms and Ghazals, respectively.

2.0. Introduction

In this chapter, an attempt has been made to present the describing modern Urdu poetry, which is fully based on this research topic. 'It is difficult to offer a precise definition of modern Urdu poetry or to draw a line between the old and new poetry for quite often the two types overlap and co-exist in the same poet, making him now a romantic singer of the Ghazal in the old mode'. (Kanda, K.C., 1998: 01)

The main literary work of modern Urdu poetry was done around the 1950s and continues to occupy the centre-stage in India as well as in Pakistan. The modern Urdu poets present in this work offer a fascinating range of forms and style that create diversity and variation in their literary writing or works. There are some famous modern Urdu poets are as follow.
Firaq Gorakhpuri (1896-1982) who was well familiar with the Urdu literary tradition and was also influenced by English poetry. In his literary writing, we find Hindi diction and indigenous imagery consequently; Firaq’s style of poetry has acquired a unique flavour, for example:

\[
\begin{align*}
\text{rēs mē ādāba hua lehrata bādēn kya kehna} \\
\text{kārvatē leti hui subh-e-cāman kya kehna} \\
\text{bāy-e-jānnat pe ghāta jese bārēs ke khul jae} \\
\text{sōndhi sōndhi teri kushbū-e-bādēn kya kehna}
\end{align*}
\]

“Honey-exceeding limber body, how I should describe!
Shifting, turning garden down, ah, what a surprise!
Rain-sprinkled paradise in the after-glow of rain,
Ah, your finger fragrance-breathing, beyond description lies!”

(Kanda, 1998: 19)

In the above verse, Firaq shown indigenous imagery and make his style is subtle and polished.

Faiz Ahmad Faiz (1911-1984) regards poetry as a vehicle of serious thought, and not a mere pleasurable pastime. Many of his poems are sensual, delicate, preserving elements of Sufism whereas also being politically aware of interest are also poems dealing with Africa. For instance:
Faiz has written poems in a simple context and conversational style. He has used Persianised diction and has also written some poems in free verse, but as a Ghazal writer, he adheres to the traditional style. Rehman, Anisur (1995) says that, ‘Faiz was a poet with message, one woman artistically into a pattern of symbols and delivered in a mellifluous tones’.

Faiz was the most prominent and the finest of the poets who subscribed to the progressive ideology. He was drawn upon sources other than Urdu and Persian and imparted an individual tone to his poetry. Consider the following couplets as:

\[
gul hui jati he afsurda sulagti hui sham, \\
dhul ke nleklegi obhi cashma-e-mehatab se rat. \\
aur mushtaq nlgah\textsuperscript{o} ki suni jaye gi, \\
aur un hath\textsuperscript{o} se m\textsuperscript{e}s h\textsuperscript{e}ng ye t\textsuperscript{e}rse hue hath
\]
“Evening, spiritless, smoldering, is dying out,
Now night, washed in fountained moon light will come.
And yearning eyes will have their fill,
These eager of hands shall feel those”.

(Habib, M.A.R. 2003: 11)

maine samjha tha ke tuhe to darakshā he hayat

tera yam he to yam-e-deher ka jhagra kya he

“I thought if I had you, life would shine eternally for me
With you heartaches, those of the universe would fade”.


raushan kohi bahar ke Imkā huye to he

gulshan me cak cend gareba huye to he

ab bhi ylza ka raj he lektn kohi kohi

gosh-e-rah-e-caman me yazol xuā huye to he

“Some signs of spring have come in sight, at last,
Some flowers with cloaks rent we can now descry.
Though the autumn reigns still, nonetheless, somewhere
Some nook of the garden reverberates with Ghazal”

(Kanda, K.C. 1990: 312)

In the above verses, Faiz clearly shows fine Persianised diction in his works. His style of poetry shows traditional symbols infused with political
content. Although, his literary writing tends to be more literal than that of his predecessors.

Besides Faiz, the poetry of Miraji (1912-1949) is highly allusive and symbolise and his poetry shows the influence of Indian writers as well as the French symbolists; often exploring sensual themes, unconscious desires and motives. Faruqi, Mehr Afshan (2008: xxix) says that, ‘Miraji looked for sources to rejuvenate the traditions; he turned to Sanskrit and medieval Hindi; and at the same time learned from the French symbolists. In Miraji, Urdu also found a perspicacious critic and an editor who promoted and interpreted, on highly individualistic grounds, new poetry’.

Although, Miraji’s style of writing is allusive, sensual and symbolic; who also written in free verse. Consider the following poem:

\[
\textit{dur-o-nəzdik}
\]

\[
\text{terə dɪl} \quad \text{dɔrtə rəhega}
\]

\[
\text{merə dɪl} \quad \text{dɔrtə rəhega}
\]

\[
\text{megər dəɾ dəɾ!}
\]

\[
\text{zəmi pəɾ suhane səmə ake jate rəhəŋə}
\]

\[
\text{yu nəhi dəɾ dəɾ!}
\]

\[
\text{sitəɾ eɾməkəɾ rəhəŋə}
\]

\[
\text{yu nəhi dəɾ dəɾ!}
\]
Far and Near

"Your heart will go on pounding
My heart will pound
Though far far away!
This soil shall see joyous times come and go
Far, far away!
Stars will go on shimmering
Also far, far away!
Every object will remain
Far, far away!"

(Habib, M.A.R. 2003: 77)

Miraji emerged as a unique modernist movement in Urdu literature. He drew upon western sources and has written in a variety of free verse, regular verse and prose-like verse. Consider the following verses in Miraji’s poetic style:

mujhe ghar yad aya

simt kār kis liye nuqta nahi banti zamā? Keh do?
ye phaila asmā is vaqt kyā dil ko lubhata tha?

he ik simt ab log hē aur un ki batē hē,
Koi dil se phisol jati, koi sine me cubh jati

mihē batō ki lehrō pār bēha jata he ye bajra.
jise sahil nāhī milta.
mē jis ke samne aū mujhe lazīm he hālki muskurahāt mē kāhe ye hōt

"tum ko janta hū", dil kāhe, "kāb janta hū mē"?

mīh lehrō pe behta hū mujhe sahill nāhī milīta

I Remember My Home

"Why doesn’t the earth, tell me, compress into a point?

Why did the open skies then tempt my heart?

I’m now a lonely man amid an alien crowd,

Whose hollow chatter leaves me cold, or stings my heart.

Flowing with the tide of talk drifts along my bark,

Which cannot find the shore.

I am supposed to smile and say to anyone I meet:

“I know you, Sir,” though in sooth, “I do not know at all;

Carried on these waves I float, but cannot find the shore”.

(Kanda, K.C. 1996: 332)

A contemporary of Faiz and Miraji, N.M. Rashid (1910-1975) is regarded with them as one of the most influential modern Urdu poets of the 20th century. N.M. Rashid treated the Urdu literary text in a Fresh way and created complex symbiotic fusion. He rejected the form of Ghazal and he has written free verse in Urdu poetry. Rashid mostly used Persian words in his literary text. For example:

\[ jāise jinnat bāya bānāī mē \]

\[ mōshālē le ke sār sham nikāl aye hē \]

\[ in mē ho sāxē ke sīne ke kīsī goshe mē \]
Asrar-ul-Haq Majaz (1911-1955) was a prominent modern Urdu poet, who adheres to the conversational kind of rhymed verse and he has not written in the new forms of blank verse and free verse, which are seen in his famous contemporaries like N.M. Rashid, Faiz Ahmad Faiz, and Miraji. Consider the following verses of Majaz’s poem “awara”:

**shehr ki rat aur mē nashad-o-nakara phirū**

**jagmogati jagti sōrkō pe awara phirū**
The Vagabond

"Lo, I wander sad and idle in this city at night,

Meander aimless on the roads a dazzle with the row of lights;

How long to roam from door to door in this land hostile?

What to do, O aching heart, what to do, O frenzy wild?

A chain of light on the road before me lies stretched,

The night holds in her arms the day richly dressed,

But I feel a dagger sharp into my breast is thrust;

What to do, O aching heart, what to do, O frenzy wild?"

(Kanda, K.C.1996:345)

Nasir Kazmi (1925-1972) was the deep influenced by Mir Taqi Mir.

He has adopted Hindi vocabulary in his poetry.

\begin{verbatim}
kisi kali ne bhi dekha na akh bharke mujhe
guzor gai jors-e-gul udas khor ke mujhe
meh so reha tha kisi yad ke shabistaa meh
jaga ke chor gaye qafle sehar ke mujhe
\end{verbatim}
Balraj Komal (b. 1928) was the prominent modern Urdu poet of the 1960s. His poetry is very fresh and gentle like his name komal, often understated, ambiguous and complex. He also use Hindi words in his poetry, his poetry is of children and use children’s seemingly unaffected words. Consider the following example of his poem “sarkas ka ghorãa”.

\[
\begin{align*}
\text{sfaid aur bhura, bødøn ka cʰærera} \\
\text{vo nɔt kʰet bëchera} \\
\text{xɔrida gɔya gão ke ek mele mẽ} \\
\text{laya gɔya hɛntrɔ, cабукɔ ki pʊr ɛsɔr дʊn̩ya mẽ} \\
\text{sikhe vo ɤnмɔl, dɪlcɛsp kɔɾt̪ẽ} \\
\text{ure cɪxtɛ, phɛlɛ dairõ mẽ} \\
\text{phlãŋɛ, hɪyanɛk ɪlkɔnẽ}
\end{align*}
\]

Akhtar-ul-Iman (1915-1996) was a noted modern Urdu poet, who had great influence on modern Urdu Nazms.

\[
\begin{align*}
tũ ʰe kɔcci kãupɔl əb tɔk jis ke loc mẽ pyar, \\
aur mẽ ʰɔrgmĩ sɔrdĩ cãkkhe dali pɔr ik tɔn̩ha pat \\
tũ ʰɔcca mɔti, mẽ hɪra-phɪɾa jo hãrɔsẽ hathõ hath \\
tũ ʰuşhã kĩ kɪɾɔn he aur mẽ jaisẽ bbįgi rɑt
\end{align*}
\]
Finally, one of the most famous poets of modern Urdu is Ibn-e-Insha. He has massive use of Hindi diction in his poetry and has used various sources in his literary text. His poetic style is influenced by Bhakti and folk elements. His poetry is allusive, symbolic and indigenous imagery. Insha profusely made use of Hindi rhyme scheme in his poems and sometimes used the amalgamation of the two. His poetry is so lyrical that it rolls off the tongue straight into the hearts. For example:

\[
\begin{align*}
\text{xub h\text{\textacutem}}ra\text{\textacutem}a\text{\textacutem} sat nibhaya, bic bh\text{\textacutem}ver ke chora hath \\
\text{h\text{\textacutem}m ko d\text{\textacutem}bo k\text{\textacutem}r xud sah\text{\textacutem}l par ja n\text{\textacutem}k}\text{\textacutem} ho-\text{\textacutem}c\text{\textacutem}hi bat \\
\text{sham se le k\text{\textacutem}r pau ph\text{\textacutem}tne tok k\text{\textacutem}t}\text{\textacutem} rut\text{\textacutem} b\text{\textacutem}d\text{\textacutem}lti h\text{\textacutem} \\
\text{as ki k\text{\textacutem}ly\text{\textacutem}a\text{\textacutem}yas ki p\text{\textacutem}t jhr\text{\textacutem} subha ke �shk\text{\textacutem} ki b\text{\textacutem}rsat}
\end{align*}
\]

(CN, p.94)

2.1 Poetic Genres

As far as the ‘Asnaf’ (genres) of Urdu poetry are concerned. They all of them were taken from Persian. For example, Urdu Ghazal, though it has its own specific feature but Urdu Ghazal with minor changes is fully based on Persian. Of course, recently Urdu Ghazal has developed its tone and its idiom, but it does not deviate from the traditions established by the poets.

Perveen Kumar Ashk in his article ‘Dooa Zameen’ argues that, ‘poetry is considered the sanf-e-nazuk (a delicate, alluring maiden) of urdu
literature whereas Ghazal is considered Urdu poetry’s \textit{sanf-e-nazuk}. Urdu poetry is a splendid blend of mainly Indian and Persian sensibilities and linguistic genius although, occasionally, one get a wiff of Turkish and Arabic influences too. (http://www.allvoices.com/contributed-news/3552061-a-titan-among-modern-urdu-poets-by-amar-nath-wadehra)

Urdu poetic genres developed under the direct influence of Persian. For example, the most popular form i.e., \textit{Ghazal} betrays Persian influence right from the early Urdu poets like Wali to Iqbal. However, a minute analysis of language of \textit{Ghazal} and clearly shows that there is the difference between Urdu and Persian \textit{Ghazals}. Urdu \textit{Ghazal} is much more beautiful in itself to speak with women. It has now become a vehicle of expressing social, political philosophical realities.

Kanda, K.C. (1990:4) also of the view that, ‘the hazal deals with the whole spectrum of human experience, its central concern is love. \textit{Ghazal} is an Arabic word which literary means talking to women’.

Chambers Dictionary 1995, defines as, “\textit{Ghazal} is originally an Arabic and Persian verse from of more than 18 couplets, the first two lines and even number lines thereafter rhyming together, ghazal as poetic form is used especially for poems of amatory or bacchanalian nature”,( Ranchan, Som & Sharma, S.R., 2000:2)
The whole Urdu poetry can be divided into two broad categories: the Ghazal and the Nazm. Ghazal represents the most popular form of subjective poetry whereas, Nazm exemplifies the objectives kind, for narrative, descriptive, satirical purposes. According to Shameem Ahmad (1981:15), in Urdu poetry, Ghazal has two statuses; Firstly, Ghazal has been recognized as an important poetic genre and then it has been considered as a Poetic Form (hayet) because of its distinct techniques and each and every couplet is independent unit. Because of its charm and fascination, it is motivating force for different Poetic Genres. That is why, the author accept it as an important Poetic Genre as well as motivator. As far as the form is concerned Ghazal like other Poetic Genre like, Qasida (panegyrics), Nazm (poem), Marsiyah (elegy), Wasokht, Shahr Ashob etc have used extensively in the formation of above-mentioned Poetic Genres.

The second most important genre of Urdu poetry is Nazm. Generally, it can be defined, as Nazm is a ‘continuity of thought’ (Ahmad, Shameem 1981:11). It is a very important genre of Urdu poetry. Its subjects are also very wide and varied. Nazm as a poetic genre does not have a particular topic like Ghazal and Masnavi, it has no particular form. For the structure of Nazm, the form of Ghazal was use widely and the parts used Masnavi,
Masmmat, Tarkeeb Band, Tarji Band, Nazm Muarra (blank verse) and Azad Nazm (free verse).

In the tradition of Urdu poetry, when the author divides the poetic genres, the forms are considered as parallel to content and which is equally important. If the author rejects the form of a poetry then the two most fascinating and charming genre of Urdu poetry, Ghazal and Masnavi existence will be in danger.

In Urdu poetry, the importance of Ghazal and Masnavi is dual. On one side, they are the complete genre and on the other side, they are the most famous forms in Urdu poetry. Apart from its distinct area, one can write poetry in his form like Hali, Iqbal, Josh etc used Ghazals and Masnavi forms in their Nazms. According to Kanda, K.C. (1996:04) ‘the nazm was the growing realization among the poets and readers that the traditional Ghazal was too narrow and restricted to serve the larger interests of life and society;’ Ghalib was apparently refer to the restrictive form of the Ghazal when he wrote:

\[bə qədre ʃauq nəhī zərʃ-e-təŋna-e-γəzəl\]

\[kuch aur cahiye vusʾat mre bəya ke liye\]

“Ghazal is too narrow a medium for poetic expression
I need a large space to spell out my thought”

(Kanda, 1996:04)

Similarly, Hali says in his verse are as follow:
ho cuke hali ḵažol xuani ke ḏm
ragni be vəqt ki ga普遍存在 kya

“Hali, ghazal has outlive its life,
Why sing songs out of tune with time”

(Ranchan, S. and Sherma, S.R. 2000:03)

The Nazm, also include the classical forms of poems known by specific names such as: Qasida, Marsiyah, masnavi. However, these poetic genres have an old tradition about their subject and style, and are different from the modern Nazm supposed to have in the later part of the 19th century.

2.1.(a) Major types of Urdu Poetic genres

There are some genres, which comes under the broad head of the Nazm such as:

2.1.(a) (i) Nazm

In a broad sense, Nazm is a term used to define all kinds of Urdu poetry, which do not fall into any other category. However, in a literary sense, a Nazm is a well organized, logically evolving poem where each individual verse serves the need of the central concept or theme of the poem. Though a Nazm is traditionally written in rhymed verse, there are many examples of Nazm written in unrhymed verse, or even in free verse.

(http://www.urdupoetry.com)
Nevertheless, it can be finding that, this famous genre is that which we can put it parallel to Ghazal. The form of Ghazal is particular but in the case of Nazm has does not matter in the particular form. In comparison of Ghazal, Nazm has been presented in all the ages. Its examples have been found from Quli Qutub Shah to till date. Consider the example of Quli Qutub Shah's Nazm “gori”:

\[
\text{suhata he mukh husn gori ka shabab} \\
\text{o mukh cand pe cand kyah he lajo nqab}
\]

“It look so charming, my beloved beaming face, the moon gets eclipsed, confronted with her grace.”

(Kanda, 1996:14)

In Modern Period, because of its origin and popularity Nazm has become the fifth most important genre of Urdu poetry (Shameem Ahmad 1981). In this period, the one genre, which is alive with Ghazal and moving forward with full force parallel to Ghazal, is Nazm. Therefore, in Modern period the two most important genres are Ghazal and Nazm. The nazm is not bound by any such considerations of rhyming scheme. There are some long Nazm like Iqbal’s ‘Shikwa’ and ‘Ram’ Mir’s ‘Khab-o-Khayal’, JoshMalihabadi’s ‘Kissan’ etc.
Nazm as a particular and important genre is considered in the period and poetry of Nazir Akbar Abadi and in the period of Hali it has become form and prominent. As far as poetry is considered Nazir Akbar Abadi, Hali, Josh, Faiz, N.M. Rashid, Akhtar-ul-Iman, and Ali Sardar Jafery have the identity with this genre and they are the most prominent Modern Urdu poets of their time. Ibn-e-Insha has also suggested as the most prominent Modern Urdu Poet. He gives very beautiful Nazms in his poetry. Consider the following famous Nazm of Insha:

**Nazm: fərz kərə**

fərz kərə həm ehle vafa hə fərz kərə həm divane hə
fərz kərə ye donə batə jhūti hə afsane hə

suppose

suppose if we’re loyal, suppose if we’re lunatic & mad,
suppose if both these points would be false and rumour

(IBIK, p.23)

2.1.(a)(ii) Ghazal

It is the most respectable and prominent genre of Urdu poetry. It is a lyrical poem of five to twenty lines, often longer. The word Ghazal has been derived from Arabic word ‘Taghazzul’. The literal meaning of the Ghazal is to talk to women, to talk about them, or to express love to them through the description of the condition of heart. Each couplet of the Ghazal
is an independent segment and a complete description of the topic and it requires a great deal of ability to express in the fewest words and the most complex emotions. The Ghazal is made of verses, which consist of hemistiches each. A verse has “Qafia”, “Radif”, the rhyming, and repeating words, except in the first verse, “Matla” where the Qafia and Radif are the same. The last verse is called “Maqta” where in the poet normally uses his pseudonym or penname (Takhallus). The metre is also very specific for Ghazal.

In Urdu poetry, Ghazal has dual identity. It is a genre as well as a form. As we have already discussed earlier that it is not only the most famous genre but has also provided a good form for Marsiyah, Sahr Ashob, Wasokht, Nazm etc., for example, the most famous Nazm of Allama Iqbal “Tatrana-E-Hind” has written in the form of Ghazal (Ahmad, S. 1981: 105). Beginning of Ghazal from Shah Hatim and Wali Deccani it benefited from the genius of such greats as Mir Taki Mir and Ghalib, then came the likes of Iqbal, Firaq Gorakhpuri and Faiz Ahmed Faiz.

2.1.(a)(iii) Qasida:

It is the long poem; also called panegyric, which is written in the praise of kings, dukes, no bells or religious personalities. The word ‘Qasida’ means ‘intention’ viz., the poem Qasida has intensely written. According to
the form, Qasida is just like Ghazal, having same rhythmic words (Qafia) in each second line of verse (couplet). Sauda is the famous writer of Qasida. There are of two types. First is Madahia Qasida and the second is Hajvia Qasida. There are some constituent of Qasida are as follows:

2.1.(a)(iii)(1) Tashbeeb: This is a starting part, in which the poets have freedom to ascribe upon any kind of topics, in other words; it is just background for the poem ‘Qasida’. (Ahmad, S. 1981)

2.1.(a)(iii)(2) Gurez: It is very small part of the ‘Qasida’. In this way, the poet only jumps from the ‘Tashbeeb’ to ‘Madah’ (praise) by one or two verses for which the poem ‘Qasida’ has written.

2.1.(a)(iii)(3) Madah: It is the main part of Qasida, in which the poet praises his favorite personality and things related to him. For example, if the personality were a king, then the poet would like to praise like his horse, his dress, his justice etc. If the personality is a religious person, his way of living, his behavior etc. so it can be seen that Madah is the main part of the ‘Qasida’.

2.1.(a)(iii)(4) Dua: In the last part of the Qasida, the poet performs verses of prayers, for his long age, health free from disease etc. Moreover, the poet also in these verses describes his rewards, demand and so on. Sauda and Zauq are leading Qasida writers in Urdu literature.
2.1.(a)(iii)(5) Hamd: It is a poem or song in praise of Allah.

2.1.(a)(iii)(6) Naat: It is preferably the most widely recited and memorized genre of contemporary Urdu poetry. It is written in praise of the prophet Mohammad Sallalahu Alaih-e-Wasallam. Naat can be of any formal category, but it is most commonly in the Ghazal form.

As suggested by Nita Awatramani, 'Qasida (pronounced "quh-see-daa")

A panegyric, or poem written in praise of a king or a nobleman, or a benefactor. As in a ghazal, the opening couplet of a qasida, is a rhyming couplet, and its rhyme is repeated in the second line of each succeeding verse. The opening part of the qasida, where the poet may talk in general about love and beauty, man or nature, life or death, is called the 'tashbib' or 'tamheed'.

(https://www.urdupoetry.com)

2.1.(a)(iv) Masnavi

A long narrative poem - much longer than the Ghazal - embodying religious, romantic or didactic stories. It is written in rhyming couplets, with each couplet having a different rhyme and radeef. (http://www.urdupoetry.com)

It is just as ‘ballad’ of English poetic genres. The word Masnavi has been borrowed from the Arabic word ‘musanna’ means ‘separation’. In this poem, all verses are separate from each other. Every verse has its own rhymes. It is the longest poem of the Urdu poetry. In which, the poet
mentions a story, in which plot, character, dialogue, environmental are properly ascribed, prominent Masnavi writers of Urdu literature are Mir Taqi Mir (Darya-e-Ishq, khab-o-khayal), Mir Hasan (Sehr-ul-Bayan), Pandit Daya Shanker Nasir (Gulzar-e-Nasim). Ismail Amrohi also wrote his Masnavi called Vafat Namah-e-Bibi Fatima (1693-94). Raushan Ali, who wrote his long ‘Jang Namah’ is also called Ashur namah (1688-89) and Mohd. Afzal, Bikat Kahani (1625) a poem of 325 sher’s in the Masnavi form (Faruqi 2001:113).

2.1.(a)(v) Marsiyah

An elegy traditionally meant to commemorate the martyrdom of Hazrat Imam Husain, grandson of prophet Mohammad Sallalaho Alaihe Wasallam and his comrades of the Karbala fame. There are two types of Marsiyah written below:

2.1.(a)(v)(1) Karbalai Marsiyah:

There are many components in this genre such as, Chehra (face), Sarapa (whole body), Amad (coming), Rukhsat (see off), Rajaz (background far war), Jung (war), Shahadat (martyrdom), Baim (Mourn), Dua (Prayer).

All these components has been described in the stanzas. Each stanza has six lines in standard meters, four lines have same rhyming scheme and the last two lines have different rhyming scheme. In Urdu literature, Meer Anis and
Mirza Dabeer are the great *Marsiya Nigar* (elegy writers or poets). Masud Hasan Rizvi Adib (1993-1975) the great *Marsiya* scholar of the century, possessed two nearly identical manuscript anthologies of ancient *Marsiya*hs (Faruqi 2001:114).

2.1.(a)(v)(2) *Shakhsi Marsiya*:  

It is the poem that related to the common people and *Karabalai Marsiya* is related to the great war of *Karbala* and its martyrs. In Urdu poetry, *Karabalai Marsiya* has been denoted as poetic genre while *Shakhsi Marsiya* is related to the common people elegy. It is not included in poetic genres.

2.1.(a)(vi)*Rubai*  

A self-sufficient quartrain, rhyming (a, a, b, a) and dealing generally with a single idea, which is customarily introduced and developed with the aid of similes in the first three lines, and concluded, with concentrated effort and impact, in the fourth line.(Nita Awatramani: urdupoetry.com)  

It is also known as *Rubaiyat*. It is a plural word derived from the root “*arba*” means ‘four’ (quatrails in the Persian language). It is very small and important genre in Urdu poetry.  

For *Rubai* there is only one metre and that is ‘*razaf*’, the four stanzas in this metre is called quatrain or *Rubai*. In this one of the stanzas consist of
four components. Lots of poet used quatrain like Firaq, Hali, Ghazlib, Anis, Mohanlal etc.

2.1.(a)(vii) \textit{Shehr Ashob}

In this genre we can find the country in destroyed state, moral backwardness, corruption and people agony and distress. In Urdu, some \textit{Shehr Ashob} has been written which has the topic of flood, drought and natural calamities in it. So in which, \textit{Nazm} we can find in the above topics are called \textit{Shahr Ashob}. Sauda and Mir have written some wonderful \textit{Shehr Ashobs}, which have literary, and historically importance.

2.1.(a)(viii) \textit{Wasokht}

In Urdu poetry, apart from four big and prominent genres (\textit{Ghazal}, \textit{Qasida}, \textit{Masnavi}, \textit{Marsiyah}), there is a small but very interesting genre called \textit{Wasokht}, which has its own history. \textit{Wasokht} is considered as a very famous genre of Urdu poetry because in the comparison of \textit{Ghazal}, which has full of agony and pain for lovers, but in \textit{Wasokht}, it is opposite. \textit{Atish}, \textit{Momin}, \textit{Faiz}, and \textit{Mir} all have written verses in this genre.

2.1.(b) Poetic genres and forms used by modern poets/Ibn-e-Insha

Ibn-e-Insha in his poetry has written in many genres, who not only \textit{Ghazal} and \textit{Nazm} were given importance, but there were many other poetic
genres that were also created some poetic genres and forms, which are used by Ibn-e-Insha, who wrote in his couplet:

\[
git \ khabt \ or \ nazme \ nazm\]

\[
ye \ sab \ in \ ka \ mal \ purana
\]

“Song kabat and poems ballads’
All these are their old property.”

\[
na \ unki \ girdri \ m\# \ tamba \ pesa, \ na \ m\=nke \ mala\check{e}
\]

\[
prem \ ka \ kasa \ rup \ ki \ bhiksha, \ git \ nazal, \ dohe \ kavitae
\]

“Neither his bunddle contains money,nor they are bad of hearts
Bronze of love ,alms of beauty,songs, ballade, dohas, poems.”

(IBIK, C.1, L.2, P.34).

There are some poetic genres,which are used by Ibn-e -Insha in his poetry are as follow:

2.1.(b)(i) **Bait:** Bait is the other name for sher (couplet). In Persian, masnavi’s couplet was considered as Bait. Since, this word has now been included in Urdu to mean couplet, which is why it should only be thought of as referring to couplet. Ibn-e-Insha, writes Bait in his poetry in the following example:
Bait

ek tk gaō me virani si virani hai

penshōn mīlti he, tōmaryō ki fōravani he

There’s solitude in each village
And not got the pension, it’s the abundance of medals.

(DV, p. 148)

2.1(b)(ii) Qata: is different from Ghazal because all the couplets in Ghazal are complete in resects of theme and subject, but the entire couplet in Qata, in context of their meaning alone, are connected to another. Consider the following example of Qata in Insha.

Qata

vo naina bhi vo jadu bhi

vo gesu bhi vo xushbu bhi

ye dil to sābhi kuch janta he

pār dost ka he fōrmana kya

"Also those eyes, also that charm
Also those hairs, also that odour
These heart knows every thing
But what does pan say?"

(DV, p. 147)
2.1(b)(iii) **Mustazad:** Its literal meaning is “something that has been done excessively”. These words are added in *Ghazals, Rubai* and *Nazm*. Ibn-e-Insha has made a good use of this genre in his poetry.

\[
\begin{align*}
sanjh sam\text{\textacute{e}} \text{ } & \text{ki comol koly\textacute{a}} & \text{muskae } murgjae \\
\text{nogri } \text{ } & \text{nogri gh\text{\textumlaut{u}}mne vale} & \text{pir vapas na } \text{ae} \\
\text{hqm bel\text{\textumlaut{o}} } \text{par os ke moti} & \text{hqm phul\text{\textumlaut{o}} ki } xushb\text{\textumlaut{u}} \\
p\text{i } \text{i p\text{\textumlaut{e}}ra } \text{papiha bole} & \text{koyl ku k u, ku ku} \\
\end{align*}
\]

“Eve’s time of tender buds
The person who roam city to city
Pearls of dew on we creepers
pi pi says papiha

smile & fade
never come back
we are flower’s fragrance
cuckoo says cu, cu, cu, cu”

(DV, p.129)

2.1(b)(iv) **Noha:** It is such kind of ‘*salaam*’ that has to be recited with full respect, *Noha* is generally written in the form of *Mustazaad* written. Here Insha uses this genre in the following manner:

\[
\begin{align*}
a i \text{ } & \text{dur nogar ke banjare ky\text{\textumlaut{u}} aj safar ki thani he } \\
ye bari\text{\textumlaut{s}h, } & \text{kic\text{\textumlaut{e}}, } \text{sed h\text{\textumlaut{e}va aur rah k\text{\textumlaut{e}thi} anjani he} \\
\end{align*}
\]

“O banjaras of far & distant town, why you’re obstinate to travel’
This rain, mud, cold wind and the way which is difficult & unknown.”

(DV, p.160)
2.1(b)(v) **Masmat**: It is an Arabic word, which means 'to be gather', 'scattered pearl or things in a proper and systematic way'. In this, stanzas may have different numbers of lines in them. However, all the stanzas need to have same number of lines or has included in the first one. It depends upon the number of lines of many stanzas. **Masmat** is of different types, which are as follows:

2.1(b)(v)(1) **Musallas**: It is a stanza of three lines. Insha has made a good use of these **Musallas** form in **Nazm**. For Example:

- 'Dil Ashub' (IBIK. P. 91)
- 'le chali ji ki beqarari dur' (ibid p. 98)
- '28' (ibid. P. 115)
- 'so jao' (DV. P. 123)
- 'esi rate bhi kitni guzri he' (CN. P. 36)
- 'sae se' (Ibid. P 40)

2.1(b)(v)(2) **Marbaa**: It is a unit of four lines of stanza, a number of **Marbaa** we see in Insha’s poems like:

- 'Saraye' (CN. p. 81)
- 'Baghdad Ki Ek Rat' (Ibid, p. 113)
- 'Dhalfi Rat' (Ibid.p. 69)
- 'Sab Maya Hai' (IBIK, p. 49)
Ati Hai Pavan Jati Hai Pavan (Ibik, p. 60)

Basti Basti Ghumne Wale (DV. p. 105)

The above noted all the examples of Marbaa, which are used by Ibn-e-Insha in his poetry very skillfully.

2.1(b)(v)(3) Mukhammas: It is a stanza of five lines, which is use in Urdu poetry. Insha also used this form in his poetry. Consider the following examples of Mukhammas used by Insha:

- 'ai suraj ki doshiza kirno' (IBIK,p.64)
- 'ik bar kaho tum meri ho' (Ibid.p.88)
- 'saye' (DV,p.93)
- 'Ai dil-e-divan' (Ibid.p.32)

2.1(b)(v)(4) Musaddas: A poem in which each unit consists of six lines. The most well known poet of this style of writing was Maulana Altaf Husain Hali. Insha also has made a good use of these forms quite frequently and wrote numbers of Musaddas in his poetry like:

- 'ye saraye hai' (CN, p.23)
- 'shanghai' (Ibid,p.140)
- 'aman ka akhri din' (Ibid,p.164)
- 'koria ki khabrein' (Ibid,p.187)
- 'is basti ke ikkuche mein' (IBIK, p.46)
Another examples of Musaddas like chakbast’s ‘Ramayan ka ek scene’,
Mehroom’s ‘Noor Jahan ka Mazaar’.

2.1(b)(v)(5) **Musabba:** It is a stanza of seven lines and hasn’t been much used by Insha.

2.1(b)(v)(6) **Masman:** Masman is a stanza of eight lines and has been used by Insha in great number. For example:

- ‘ai matvalo naqo valo’ (CN.p.20)
- ‘gham-e-raigan’ (ibid.p.32)
- ‘uftaad’ (ibid.p.174)
- ‘Kuje ki larhai’ (ibid.p.183)
- ‘ye kon aya’ (IBIK.p.72)
- ‘Dil pit ki ag me jalta hai’ (ibid.p.106)

2.1(b)(v)(7) **Mutassa:** In this form, Nazm has a stanza of nine lines and the example of this form has not been found in Insha’s poetry.
2.1(b)(v)(8) **Meshar:** It is a stanza of ten lines and Insha has written many Nazms in this way like:

- ‘ai meri soch nagar ki rani’  
  (CN, p.29)
- ‘Insha ne phir ishq kya’  
  (ibid, p.59)
- ‘apna apna chand’  
  (IBIK, p.84)

2.1(b)(vi) **Tarkeeb Band**

In Tarkeeb Band, all the stanzas have same number of couplets. In it a few early couplets are like Ghazals and their number may vary from a minimum of five to maximum of eleven. After these couplets, one couplet have same pattern but have different Qafia. There is no limit of the number of stanzas. Insha’s poetry has these kinds of example, which are as follows:

\begin{align*}
\text{tu koh\=a cali gai thi} & \quad \text{teri be q\=arar Insha} \\
\text{teri justj\=u me hair\=a} & \quad \text{teri yad me sul\=aga} \\
\text{kabhi bostyo b\=an\=o me} & \quad \text{kabhi sue koh seh\=ra} \\
\text{tujhe h\=ar jagah pukara} & \quad \text{tujhe dh\=und dh\=und hara} \\
\text{tu ke r\=uhe zindgi thi} & \\
\text{tu koh\=a cali gai thi} & \\
\end{align*}

"where were thou gone?"  
Thy restless Insha

Astonished in thy hope  
smoulder in thy rememberance

Ever in colonies and woods  
ever towards the peak of mountain

Call thie every where  
tired of searching for you
That thou were the spirit of life
Where had thou gone.”

(IBIK. p. 77)

Another example of Tarkeeb Band, we can see in Insha’s poems like: ‘sai raegā’ (DV, p.74) and “sae” (DV, p.93) etc.

2.1(b)(vi) Azad Nazm

The Azad Nazm also called free verse. Kanda (1996:03) argues that, it not only discards the rhyming, but also feels free to use lines of unequal length in the same poem, or even in the same stanza. With the skilful manipulation of the internal pause, and by avoiding the frequent use of end-stopped lines, the practitioner of this form can give a greater degree of flexibility and naturalness to his lines, so as to bring them as close as possible to the intonation and rhythms of natural speech. The famous poet N. M. Rashid use of Azad Nazm in his poetry. For example:

zindgi se ārte ho?
zindgi to tum bhi ho, zindgi to hm bhi hē!
admi se ārte ho?
admi to tum bhi ho, admi to hm bhi hē!
admi zubā bhi he, admi bāyā bhi he
is se tum nāhī ārte
ānkāhi se ārte ho
"You are afraid of life?
But you are life, I am too!
You are afraid of man?
But you are a man, and I am too!
Man is hear say, man is fact as well.
It is not him you fear!
You fear the unspoken.
That which has not come, that moment you afear.
The fire of that moment, this is what you face."


Insha has also use *Azad Nazm* in his literary writing. For example:

*pich le peher ke sannate me*

*kis ki siski kis ka nala*

*kamre ki xamosh fiza me dor aya he*

*zor hova ka tut cuka he*

*khule darice ki jali se*

*narnhi narnhi bude chen kar*

*sob kono me phail gai he*

*aur mere ashko se*

*un ke hath ka torka bhig gaya he*
“In the silent of last part of the day
Which sobbing, whose complaint
The river is in the sailent environment of room
The pressure of wind has been break up
From open the net of curtain
Tiny tiny drops are filter
These are spread ofin every corner
And from my tears
His hand’s pillow is wet”

(CN, p. 72)

2.1(b)(viii) **Doha**

It is one of the most revered genres in Hindi poetry. It is a form of independent rhyming couplet in poetry. Doha is used not just in Hindi, It is written in Urdu as well as. There are many books that have been written by famous poets and writers, who have contributed much in the field of Doha in Urdu language. Kabir Das was the most popular and well-known person in Doha. Another famous person was Rahim. His *Doha* is very simple and explains the morals of life in a very straightforward way. Ibn-e-Insha is one of the most famous poets in Modern period, who use Doha in their poetry, consider the following examples:

*dekh mrijā keh gae bahu-kaun dilo ki jane – ho*

*basti basti sehra sehra, lakhō kore divane – ho*
gori dekh ke age bərhna – səb ka jhūta səcca – ho

dūbne vali dūb gəi vo ghəra thə jIs ka kəcca - ho

“bahu said look my love, who knows of heart
twon twon desert desert, lacks become mad

pretty girl to look forward –all lies are truth
she had drown that pot was week.”

(IBIK. 24)

2.1(b)(ix)  **Geet** (song)

The **Geet** as genre expresses particular theme. That is why, it cannot be put in particular topics. All the feelings of love, separation, joy happiness will become the topics of love. The topics of *sufism*, *ishq ibadat* or the things and topics which are the feelings of human being can be expressed in **Geet**. The poetry of Azmat-ullah khan is the best example of this genre. He wrote a number of **Geet** and one of them is ‘Manmohan Pan’, which appeared in his collection of ‘Surile Bol’ (1959: 156).

Ibn-e-Insha has also used of this genre who wrote many **Geet** in his poetry.Consider the following example:

*pit kərna to həm se nibhana sajən, həm ne pehle hi din tha kehna sajən*
*tum hi majbur ho,həm hi mustar hə, xair mana sajən ye bhi man sajən*
Insha in his poetry also used the technique of “Si Harfi sinf” (genre), it is a Punjabi genre, in which, he wrote a poem “Aman Ka Akhridin” some of the couplets of this poem are as follows:

\[
\begin{align*}
\text{اولفس- اندحیہ کے مغرب سے عظیم چاہتی ہے} \\
\text{اولفس- ہو میں کرایہ تحقیر تھا دمہ حبیب} \\
\text{اولفس- ایتمہ کہ با یوش حزارہ اشوب} \\
\text{اولفس- ادم کہ با یام کاک گھریہ ہے حبیب} \\
\text{اولفس- لک دشک کہ میزیہ پر فروزہ ہے حبیب} \\
\end{align*}
\]

(CN, S.3, P.)

Ibn-e-Insha wrote ‘Ghazal, Nazm, Geet, Dohe, Kavitain (poem) etc in his poetry. His literary writing is of modern period, which he accumulated all the topics of day-to-day happenings. He was also expert in prose.

The following figure summarizes these various kinds of poetic genre:
Chapter -2

Urdu Poetry

Poetic Genre

Nazm
Ghazal

Qasida
Masnavi
Marsiayah
Shehr Ashub

Tashbib
Hamd
Kurbalai
Marsiayah

Gurez
Nat
Chehra
Marsiayah

Madah
(Hajwiya)
(Qasida)

Dua
Munqaba
Rukhsat
Amad
Rajaz
Shahadat
bain

Poetic Form

Ghazal
Masnavi
Tarkib band
Tarji band
Mustazad

Musallas
Marbaa
Mukhammas
Musaddas
Musabba
Masman
Mutassa
Meshar
2.2 Sources of Lexicon

Urdu consists of different sources. There are three major sources of Urdu language such as Persian, Arabic and Hindi, with the help of them the poetry came into existence.

In Urdu poetry, some of the poets have used several sources in their poetry and the others have not used sources at all and in other word we can say that, they shaped their poetry in only Persian and then in Urdu. Some of the poets have used many sources of Lexicon in their poetry.

If author see the Classical Urdu poetry, author find the name of Wali Deccani (1667-1707), who used both the Persian contents and the Persian methods. He also used Hindi words in his poetry. As for example:

`tujh lab ki sifgat lal-e-badaxsha se kohunga`

`jadu hē tere nain yazalā se kohunga`

“I will compare your lips to the ruby of badakhshan, Your enchanting eyes to tose of the deer.”

(Kanda, K.C.1990:28)

In the above couplet, Wali had combines Persian with Hindi words. In the first line, he compared the Persian word with Persian words like ‘tujh lab’-(your lips) is compared with ‘lal-e-badaxshā’ (ruby of badakhshan). Like this in the second line, ‘jadū’ (enchanting) compared with ‘nain’ (eyes).
When the poets and writers didn’t want and like diversity in their poetry, he used words like *pīya, sajan* etc in his classical poetry. Wali is considered as the Classical Urdu poet and in Classical Urdu poetry; we can find the name of Mirza Mazhar Jan-e-Jana. Who did not use Hindi words in his poetry and we can say that he purified his poetry with Hindi words, which have been used by Wali Dacceni in his poetry. Mirza Mazhar’s poetry is based on Persianised diction. He did not use different sources in his poetry.

As suggested by Beg, M.K.A. (1988:05) ‘with Wali began the growth of Urdu as a literary language in the North and a number of poets took to Urdu poetry in a direct manner. Such poets are Shah Zahiruddin Hatim, Mohd. Shaikh Naji, Shah Mubarak ‘Abru’, Mirza Mazhar Jan-e-Jana, Shaikh Sharfuddin ‘Manzum’, Ghulam Mustafa Khan etc. These poets belong to the first half of the 18th century. It is due to their endeavour that the process of the purification and cleansing of Urdu started and continued till the age of Nasikh of Lucknow. Under this process certain Deccanied dialectal or Bhara elements were discarded and the words of purely indic origin like *nayan* ‘eye’ *nit* ‘daily’. *Sajan* ‘beloved’ *jag* ‘world’, *pavan* ‘path’ etc. were disused. There was also a strong reaction in favour of Persian words, expressions and spellings’. 

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After Mirza Mazhar Jan-e-Jana, the researcher can find the name of Sauda, who was the leading poet of his time. His full name was Mirza Mohd Rafi Sauda (b.1713). Sauda originally wrote poetry in Persian whereas his senior Khan-e-Arzu, wrote poetry in Urdu. Sauda was considered as the outstanding composers of *Qasidas* (panegyrics). Consider the following verses of Sauda’s Persianised style such as:

\[
nisar-e-\textit{\textasciitilde}\textit{\textasciitilde}\textit{\textasciitilde} ashk \textit{\textasciitilde}\textit{\textasciitilde}\textit{\textasciitilde} \textit{\textasciitilde}\textit{\textasciitilde} h\textit{\textasciitilde}r \textit{\textasciitilde}\textit{\textasciitilde} sh\textit{\textasciitilde}b \textit{\textasciitilde} sh\textit{\textasciitilde}k \textit{\textasciitilde} r\textit{\textasciitilde}z\textit{\textasciitilde}t \textit{\textasciitilde}p\textit{\textasciitilde}n\textit{\textasciitilde}h\textit{\textasciitilde}i\textit{\textasciitilde}.
\]

\[
ke \textit{\textasciitilde}himm\textit{\textasciitilde}t \textit{\textasciitilde}ra\textit{\textasciitilde}z \textit{\textasciitilde}nashu \textit{\textasciitilde}y\textit{\textasciitilde}u\textit{\textasciitilde}st \textit{\textasciitilde}b\textit{\textasciitilde}z\textit{\textasciitilde}a\textit{\textasciitilde}a\textit{\textasciitilde}r \textit{\textasciitilde}nud \textit{\textasciitilde}p\textit{\textasciitilde}sh\textit{\textasciitilde}h\textit{\textasciitilde}a.
\]

“scatter of tear drop in every night, thanks sacrifice hidden
if courage secret beginning is not market nine times forehead”

(Khan, M.Habib 1991:77)

After Sauda, in Urdu poetry, Insha Allah Khan (1756-1817) used a lot of sources. Insha had used many words of different dialects in his poetry and many Hindi words. His most famous work is “*Derya-e-Latafat*” and “*Rani Ketki*”. In “*Rani Ketki*”, he used many Hindi words. In other words, the researcher can say that his work “*Rani Ketki*” is totally based on work written or done in Hindi and there is no use of Urdu words in it. Insha Allah khan used different sources in his poetry such as Punjabi, Eastern, Awadhi, Turkish, and Kashmiri and so on.
After Insha Allah Khan Insha, Azamat-ullah Khan (1887-1927), the author can find it in his collection of "Surile Bol", (1959). As for example 'Bali Biwise' is a poem, in which he mixed Hindi and Urdu metre with great mastery. Like Insha Allah Khan, he used different sources in his poetry such as English, Persian, Arabic, Hindi, Bengali and French language. Miraji had also used Hindi words profoundly in his poetry. Consider the following example:

\[
\text{ek hi pol ke liye baith ke phir uth baithi} \\
\text{ãnkh ne surf ye dekha ke nashta but he} \\
\]

“For one moment only, my eye saw it, seated idol; 
My vision lacked strength to see”

(Habib, M.A.R. 2003:82)

These poets used many sources like Hindi, Urdu, Punjabi, Turkish, English, and Sanskrit etc in their poetry and endeavored to project their poetry in a new colour. They mingled the essence of Indian soil in their poetry with Hindi words and phrases. Contrary to this, Mirza Ghalib (1797-1869), Mohd Iqbal (1873-1938) and N.M. Rashid (1910-1975) are those poets who did not use many sources but used only Persian and Urdu language in their poetry. In his early days, Ghalib used Persian language as a medium for his poetry and after that; he used Urdu language in his poetry. In early period of his life, Ghalib wrote Ghazals only in Persian then after a long time, he used as a
medium of expression for his *Ghazals*. That is why, the author can find a
couplet of first line in Persian and second line in Urdu. A couplet with Persian
style can be found in the poetry of Ghalib, for example:

\[
\begin{align*}
d\ddashna-e-\ddashmzah \j\ddasht\ddashn nav\ddashk-e-naz \be \ddashn\ddashah \\
tera \hi \aks-e-rux \ddashh\ddashi \ddashmne \ddashr \ddasha \ddashy \ddashk \ddashy
\end{align*}
\]

"Deadly the daggers of your glance, relentless your beauty’s darts,
Even though it be your image, how dare it look you in the face"

(Kand, K.C. 1990:05)

Iqbal also used Persian and Urdu words in his poetry. According to Kanda
(1996:178), ‘the poetry of Iqbal like that of Ghalib, is a blend of deep
thoughts and intense feelings, which he expresses in a forceful, Persianised
style’. For instance:

\[
\begin{align*}
nal\ddashh \he \ddashbubul-e-\ddashshorida \ddashr \ddasha \ddashm \ddashbhi, \\
ap\ddashne \ddashm \ddashne \ddashm e \ddashs \ddashe \ddashr \ddashar \ddasha \ddashm \ddashbhi. \\
p\ddashux\ddash\ddashta \ddashh\ddasho \ddashg \ddashm \ddashz\ddashe \ddashh \ddashm \ddashn\ddashdesh \ddashh \ddasho \ddashq, \\
ishq \ddashh \ddashm \ddashz\ddashe \ddashh \ddashm \ddashn\ddashdesh \ddashh \ddashh \ddashm \ddashxam \ddashbhi.
\end{align*}
\]

“Your wail hasn’t matured enough, O crazy nightingale
Hold it still a wail in your restives breast.
If reason is far-sighted, it is maturity’s mark,
If love is far-sighted, it is immature still.”

(Kanda, K.C. 1990:230)

N.M. Rashid used words that are almost Persian in Urdu poetry.
It can be noticed that in Urdu poetry, all the poets and writers initially had used Persian language then after that they started writing in Hindi also called Hindawi, like Amir Khursau, who in his early days used Persian language as a medium for his poetry then he used Hindawi or Zuban-e-Hindi. Nevertheless, some poets were there, who had used only Persian words and never used Hindi words, some poets used many sources like Insha Allah Khan, Insha and then Azmatullah Khan etc. for example:

\[ \textit{kamni koyal thi to husn rasila tera} \]
\[ \textit{kukti koyal thi to shabd surila tera} \]
\[ \textit{pit ki mari sati shaera rupmati} \]

"cuckoo was charming, than your luscious beauty
Cuckoo was crying, than your word musical
virtuous separation of love poetess beautiful women"

(Habib, M. Vol, 2. 136)

Those poets who came into limelight after the independence are, Iqbal, Altaf Husain Hali (1837-1914), and N.M. Rashid etc. They did not use Indic elements in their poetry. Although, they used Urdu and Persian extensively. In this period, the researcher finds Ibn-e-Insha using a number of sources like, Arabic, Persian, Sanskrit, Urdu, Punjabi and Hindi as well as he used Turkish words sometimes. For instance:

\[ \textit{dUr tumhara des he mujh se aur tumhari boli he} \]
This stylistic variation had been used from generation to generation and from some standard to other standard by the poets of different ages. By this, we can find that in the Modern Urdu Poetry, stylistic variation and lexical diversity are very important and have a deep impact upon the Modern Urdu Poetry.

2.3 Linguistic trends

The Modern Urdu poetry began in Urdu literature with the impact of new social, political circumstances and western influences. Moreover, with the advent of Modern poetry there began the era of experiments in technique and form.

The linguistic trends in Urdu literature are not new. Rather than the author finds it in every phase of Urdu Literature. Even in the classical poetry written early to 1857, the author finds some examples, like Qasida, marsiyah, masnavi and Musaddas etc. Besides in the time of Quli Qutub Shah a number of poems, which are only an early versions of Nazir Akbarabadi’s poems, are
the best examples of new trends. However, they are limited of course some of these genres were already found in Persian poetry. Hence, these trends had no literary value.

The real beginning of linguistic trends in Urdu literature is seen after 1857 in the poetry, which came into existence because of the social, political, and cultural revolutions brought out by the reformist movement of Sir Syed, Altaf Husain Hali and Mohammad Husain Azad under the influence of English literature, and this was named as Modern poetry. This stanza form already existed in Urdu poetry in the form of Rubai. Thus, it would be far from the truth for the critics to conclude that this was a new form in poetry invented by Brij Mohan Duttagarya Kaifi. Nevertheless, by writing long poems in the stanza form, Kaifi motivated the poets to indulge into the expression in forms.

Form/genre is a multidimensional word. When a poet expresses his sentiments and thoughts in poetry then, he needs a form/genre, which is usually associated with rhymes and rhythm. In order to invent new forms in poetry, one has to sometimes partially modify or fully deviate from the older forms. The act of this deviation in the older forms and genre began new trends in Modern Urdu poetry.
Due to the social upheavals, the forms come and go but certain forms do not lose their identity, for instance; the form of Ghazal, ‘despite being very old, has not given up its place and it is very much alive even today. The experiment of form is not completely new but they exhibit some elements of older forms. This is the reason why a new form appears known and familiar and thus becomes popular and then eventually it becomes a tradition, which is a proof of a successful experiment.

The trend of writing poems in stanza form started in the later nineteenth century and continued in the early 20th century. Several such poems were published in the magazines like Makhzan and Dilgudaz. However, the author finds a few outstanding poems that deviated from the trend. For instance, a poem of Hasrat Mohani (1875-1951) called ‘Mausam-e-Bahar Ke Akhri Phool’ (The last flower of spring). The last stanza of this poem is in stanza form while the rest of the poem follows the scheme of the second line rhyming with the fourth line. The name of Badrul Zaman, a poet from Calcutta, we should mention the name, who wrote ‘Aseer-e-Ghurbat’ (The captive of poverty) and ‘Barrel of Sir John More’, which were published in ‘Mukhzen’ and ‘Dil Gudaz’. In the first two decades of the 20th century, many other poets used this form and their poems were published in the previously mentioned magazines. The prominent among them were Nadir
Kakaurvi, Durga Sahai Sarwar, Auj Gayawi, Azeez Luckhnawi, Ghulam Muhammad Toor, Qasr Bhopali, Arshad Thanvi, Laobali Amrohvi and Tirlok Chand.

The translations of English poetry into Urdu not only introduced the stanza form in Urdu but also motivated the Urdu writers to study English literature extensively, which introduced blank verse in Urdu. Blank verse poetry had no rhyme scheme.

Azad and Ismail Meruthi introduced *Nazm Mu'arra* (blank verse) in Urdu. Mohammad Husain Azad wrote two poems 'Jughrafia ki paheli' (Enigma of geography) and 'Jazba-e- Door' (Thought of separation) and Ismail Merithi wrote 'Chiria Ke Bachche' (The young ones of a bird) and 'Taron Bhari Rat' (A night full of stars) which had no rhyme schemes. Besides these poems, Akbar Alahabadi also wrote two poems in blank verse but they did not have any influence on the tradition of Nazm since they did not fully reflect the creative experiments.

The proper beginning of *Nazm Mu'arra* (blank verse) could be traced in the early 20th century in the efforts of Abdul Haleem Sharar. He started a movement to promote it and to transform it into an important tradition. That he not only wrote articles elucidating the nuances of blank verse but also
wrote lyrical plays in this form and motivated others to do so. And this is also true that several other poets followed the suit. These poems may not have any literary value; however, he played an important role in promoting and propagating blank verse.

Abdul Haleem Sharar had named his lyrical play in *Nazm Mu'arra* (blank verse) as ‘*Nazm Ki Ek Nai Qism*’ (A new form of poetry). The movement started by Abdul Haleem Sharar to implant the *Nazm Mu'arra* (blank verse) in Urdu poetry gave rise to a controversy. The first was to promote blank verse in Urdu poetry and the second was to adopt Hindi meters in Urdu poetry. In June 1927 a poem by Ishtiyaq Husain Quraishi, ‘*Dars-e-Fitrat*’ (The lessons from nature) was published which could really be called blank verse, one stanza of the poem is as follows:

$darya kmre sham ko ek din guzor mera hua$

dekha woh ab-e-rowa aur sabza-e-ghaltida jo

phaila hua tha her taraf

khwahish hui dil me ke bos theho yohei

karta roh nuzaara-e-sehra-e-roshk-e-bostan

(http://www.wikipedia)
Azmatullah Khan (1887-1927) also wrote in the form of blank verse. He had translated a song which is included in the magazine *Suriley Bol* (1959) titled as “*Be Radeef-o-Qafia*” (Without rhyme and meter). This poem has got a historical importance. M. Husain Latifi also composed two poems in blank verse. The lines in the poems of this phase are mostly arranged in the form of ‘Masnavi’

After blank verse, *Azad Nazm* (free verse) was also introduced in Urdu poetry and it progressed by leaps and bounds. Blank verse began in this phase with Yusuf Zafar, Mahkmoor Jalandhri, Vishwa Mitr Adil and other modern poets. Moreover these poets, the poets writing free verse also wrote blank verse. Prominent among them are Tasadduq Husain Khalid and Miraji. N.M. Rashid did not compose any poem in blank verse but the author find glimpses of blank verse in some of his poems. The poems in blank verse written after 1935 were continuously progressing by leaps and bounds. It can find an amalgamation of blank verse and free verse in ‘*Rah Dekhi Nahi*’ (Unknown direction) by Tasadduq Husain and ‘*Clerk Ka Naghma-e-Mohabbat*’ (Love song of a clerk) by Miraji while in ‘*Apni Kahani*’ (My story) by Qayum Nazar.
Author finds the trend of *Azad Nazm* (free verse) in blank verse. ‘*Subha-e-Azar*’ (the morning of the dooms day) by Tasadduq Husain Khalid exhibits the trend of ‘*Mustazad*’ in blank verse. Faiz Ahmad Faiz sometimes does not follow the restrictions of regular poems and makes certain deviations, for instance; he introduces one or two lines in blank verse, which creates a impression of blank verse; though his poems are mostly regular poems.

Many changes were effected in classical elements of poetry at different levels under the influence of new socio-cultural, political and western principles. That is why Mohammad Husain Aazad, favored not only an extension of the subject matter in poetry but also experimentation, addition and alteration of form. He took a step forward in this direction and divided his ‘*Masnavi*’ in stanzas which did not have the same number of lines. For instance; his well known ‘*Masnavi*’ “*Shab-e-Qadar*” (The sacred night) has at least four lines in one stanza and at the most sixteen.

The form which is being popularly used for written in free verse, which comes from English. There is no standard form of free verse. The rhythm in free verse depends on the dialectical stresses; therefore, lines are of variable sizes and are composed of different meters. However, the lines in Urdu free
verse follow the ups and downs of thoughts and feelings yet they are obliged to follow a particular meter. The lines are not constituted of a fixed number of syllables.

Free verse in Urdu formally began after the First World War. The unanimous opinion is that Tasadduq Husain Khalid wrote the first free verse in Urdu. Sharar himself called them blank verse. Nevertheless, in pieces the traits of free verse is predominantly present. It can find some extracts which after being formulated would give rise to free verse.

Azmatullah Khan translated Shelly’s ‘Cloud’, which is closer to the form of free verse in technique and form. Under the influence of the flow thought and feeling, the lines are of varied size. For example:

\[
\begin{align*}
\text{hā hā mē hū ladla beta sūndōr pīrthvī aur pānī ka} \\
\text{śāmbōr ne hai god mē pāla} \\
\text{mē guzra hū mausēmō mē se, sahl ke aur sōmōndōr ke} \\
\text{rūp bādōlta pōr nōhi mōrta} \\
\text{“yes yes I'm loving son of beautiful earth & water} \\
\text{embrance in the lap of sky} \\
\text{I'm pass from in the season, of the beach & ocean} \\
\text{Change the beauty but never die.”} \\
\end{align*}
\]

(Surile Bol, 1959)
Around 1925, Tasadduq Husain began expressions with free verse in Urdu and he discovered new avenues from the prevalent poetic trends. After him N.M.Rashid, Mirnji, Hafeez Hoshiyarpuri, Majeed Amjad, Yusuf Zafar, Ali Jawed Zaidi etc directed their attention towards free verse. N.M. Rashid, Miraji made some outstanding contribution to provide free verse a place of prominence. N. M. Rashid published his first free verse whose title was ‘Jurrat-e-Parwaz’(The daring flight) which attracted the attention of all the writers and poets of that age. But according to some critics the first free verse of Rashid was ‘Ittafaqat’(The probabilities) which was published in 1935 and had taken the writers and poets by surprise. Let us examine a few lines from this poem:

\[
\begin{align*}
    \text{aj is saet-e-dazdeeda-o-nayab mē bhi} \\
    \text{jism hai xab se løzzatkšh-e-ωmyaza tera} \\
    \text{tere mizhYā ke tale nind ki shēbnom ka nəzul} \\
    \text{jis se döl jane ko hai yaza tera} \\
    \text{zindagi tere līye rəs bhəre xabō ka hajūm} \\
    \text{zindəgi mere līye kawish-e-bedari hai} \\
    \text{Ittafaqat ko dekh} \\
    \text{is zamİstan ki həsī rat ko dekh}
\end{align*}
\]
The art and beauty of the form of free verse is predominantly present in this poem.

The poem ‘Be-wafai’ (Infidelity) by Hafeez Hoshyarpuri was published in 1934. This was a poetic translation of Byron’s poem. Let us examine a few lines from the poem:

\[
\text{shi-kosta dil} \\
\text{xamosh ankhō mē ānsu} \\
\text{huye is ṭraḥ barso ke liye hām} \\
\text{jūda} \\
\text{kumla gaye the} \\
\text{fart-e-yām se} \\
\text{tere gul ha-e-ariz} \\
\text{lāms jinka} \\
\text{rēwā kārtā thā hār afsurdēgī} \\
\text{rag-o-pai me} \\
\text{khuli ab ye haqiqē} \\
\text{yām-e-ānjām ke ek aina thā} \\
\text{judai ka wo lāmha}
\]

In the same way, Maulana Altaf Husain Hali composed his poem ‘Munajat-e-Bewa’ (The wailing of a widow) on the meter used in Hindi. Akbar Alahabadi was a fundamentalist but we find a consciousness of extension of tradition in his poetry. ‘Do Titliyan’ (Two butter flies) is
composed in the form of ‘Masnavi’ and Quartets. This is a unique experiment. Shauq Qidwai’s poem ‘Alam-e-Kheyal’ (The world of imagination) is an example of distinguished experiment in Masnavi. This was divided into four parts and each part is composed with different meters. Just like Aazad, Iqbal too divided his ‘Saqi Nama’ into seven parts and these seven parts constitute seven thoughts.

Many experimentations have been done in the form of Marsiyah (Elegy) like Hali wrote a poem called ‘Marsiyah-e-Ghalib’ (An Elegy on Ghalib) dividing it into stanzas. First line of every stanza begins like a “Matla” (the first couplet of a Ghazal) and the other couplets are in the form of a Ghazi and the last and concluding couplet of every stanza is different from other couplets. The initial stanza is in the likeness of introduce of Mdah (Eulogy). Iqbal also wrote “Marsia-e-Dagh” (An Elegy of Dagh) in the meter of a Masnavi. This Marsiyah is also divided into different stanzas. The number of couplets differ in every stanza and the thought pattern too changes. Hafiz Jalandheri also composed Marsiyah titled “Shahsawar-e-Karbala” (The warrior of Karbala) whose form is entirely new. This is divided into stanzas and every stanza is conspicuous for its meter and rhyme. Nazm Tabatabai made a marvellous alteration in the form of Madah (eulogy).
Azmatullah Khan introduced the form of Hindi into Urdu poetry and advocated for its acceptance. He propagated the ‘Matra Chhand’ of Hindi in place of meters of Rubai (Quartets). According to him after adopting ‘Matra Chhand’ the horizon of rhyme of a Quartet could be widened from twenty four to ten thousand nine hundred forty six. Azmatullah Khan profusely made use of Hindi rhyme scheme in his poems and some times used the amalgamation of the two.

Under the influence of Hindi ‘Geets’ (Song) and Geet became a common phenomenon in Urdu which is again an example of a successful experiment in form. With respect to form, Geet (Song) and Geet-like Nazm are two different things. Geet is a lyrical Nazm which has a refrain after every stanza. This refrain may or may not have the same number of syllables as that of the lines in the stanza. The last lines of the stanza and refrain are rhymed. The arrangement of rhyme scheme in the stanzas may differ. The Geets(Song) that do not have this refrain are called Geet-like Nazm. Among those who experimented in this field, the prominent names are those of Azmat Allah Khan and Hafeez Julundhari. They wrote a number of Geet-like Nazm.

For example, a couplet of Geet-like Nazm of Azmat Allah Khan:

\[ ek to shabab aur phli us ka nasha. naya naya. \]
husn prast ankh thi mēn mera pak saf tha.

(Surile Bol, 1959)

Here is a Geet-like Nazm by Hafeez Jalundhari,

mere dil ka day

pyari mere dil ka day

mē hū dil ke bay ka mali

laya hū phulō ki ḍali

nazuk nazuk phul hē jaise ujle ujle day

aisa hi be day he pyari mere dil ka day

pyari mere dil ka day

Ibn-e-Insha has also written Geet in his collection Chand Nagar. for example:

mē azl se tumhari hu piyare

mē aḥād tak tumhari rāhūngi

mujhko chora he kis ke sāhare

kese jaoge, jane na dūngi

asmā pār sitare kōhā hē

aur jo hē vo hēmare kōhā hē

zindgi tazgi kho cuki he

bat honi thi jo ho cuki he
Under the influence of western literary movements and thoughts, the writers and poets of Urdu adopted the new forms of western languages but with certain modifications. For example, we find Urdu poetry written in the forms like free verse, short lyric and masman (triolet) etc.

After the transformation of free verse in Urdu, Masman (Triplet) was introduced. Masman is a distinguished form, which has eight lines. There are only two rhymes. The rhyme scheme is “a b a a b a b”. The success of the art of Masman depends on the unity of thought and the relevance and harmony in its lines. Consider the following example of Insha’s famous poem (Masman) as:

\[
\begin{align*}
ai met valo naqo valo dete ho kuch us ka peta \\
najad ke andar majo nami ek hamaara bhai hua \\
axir us par kya kuch bitti jano to ehval kaho \\
mot mili ya laila pai? divane ka maal kaho \\
qil ki bafe kehne vale dosto ne use sambhaya \\
us ko to lekin cup si logi thi, na bola na baz aya \\
xair ab us ki bat ko choro-divana phir divana \\
jate jate hama logo ka ek sondesa le jana
\end{align*}
\]
Aata Mohammad Khan Shola is considered as the pioneer of Masman in Urdu poetry. In this form, he wrote his poem ‘Zindagi’ (The life), which was published in 1966. Here is the poem:

\[
\text{age socē to mah- o-meher ki umrō se tōwil} \\
\text{piche dekhē to ho ek pāl ka tōmasha jaise} \\
\text{hai khāri bic mē ek umr-e-gurezā ki fāsil} \\
\text{age socē to mah- o-meher ki umrō se tawil} \\
\text{pyar kārne ko tārāp utē hē kābhi itni jamil} \\
\text{mahir-e-fān ne koi but ho trōsha jaise} \\
\text{age socē to mah- o-meher ki umrō se tawil} \\
\text{piche dekhē to ho ek pāl ka tōmasha jaise}
\]

After Aata Mohammad Shola, the poets who directed his attention to the form of Masman was Naresh Kumar Shaad (1928-1969). This poem in this form is as follows:

\[
\text{māyāsār to nēhī hai shadmanī} \\
\text{mēgar dīl intāqaman shadman hai} \\
\text{bhūt purdār̥d hai merī kāhānī}
\]
Ibn-e-Insha has also written in this form, but Insha wrote in different manner.

For example:

*Inshajiye kon aya, kfs des ka basi hai*
*hofo pe tabassum åkho më udasi hai*
*xuwabo ke gulfstå ki xushbu-e-dulara hai*
*ya subh-e- tômôna ke mathe ka sttara hai*
*torsi hui nazorë ko òb aur no torsare*
*ai husn ke saudagør, ai rup ke bønjare*
*rønna djl-e-Insha ka òb tera tìkana ho*
*òb koi bhi surst ho, òb koi bøhana ho*

(IBIK, p.72)

Besides them, Farhat Kaifi also composed poems in this form.

The influence of western poetry, the concept of modernism in poetry entered into Urdu and writing short pomes came into linguistic trend. These
short poems are different from other poetic forms. Between 1922 and 1947, a short poem was called short because of their shortness. However, after 1947 it was acknowledged as a form in Urdu poetry. The concentration of emotion and condensation of narrative were made essential Constituents of a short poem.

Earliest example of a short poem is exemplified the poem ‘Shimla Kalka Railway Station Ka Ek Nazara’ (A scene at the Shimla-Kalka Railway Station) written by Sajjad Haider Yaldarem, which was published in 1926. The poem is as follows:

```
mathe pe bindi
änh kē jadū
hōntō ki bijli
gṛti thi hēr su
cal lēcōkti
bat behekti
jaise kēsi ne
pi ho darū ānkhadiyan aisi
jin mē the rakhsan
lōmhē mēradha
lōmhē mē radha
```
In new trend, Ibn-e-Insha wrote short poem *Chand Ke Tamannai*, which was published in 1954. The poem is as follows:

\[
\begin{align*}
a & \text{ aisi bhārāk thi} \\
\& \text{ xālq thi hairā} \\
\& \text{ rail peh aya} \\
\& \text{ kahā se ahu}
\end{align*}
\]

\[
\begin{align*}
\text{aj dl mē virani} \\
\text{əbr bən ke ghir ai} \\
\text{aj dl ko kya kāhiye} \\
\text{ba vəfa nə hərjai} \\
\text{phir bhi log divane} \\
\text{agəe hē səmjhane} \\
\text{əpni vəhshət-e- dl ke} \\
\text{bun lye hē afsane} \\
\text{xush xəyal dunya ne} \\
\text{gərməya to jati hē} \\
\text{vo rute bhi ati he} \\
\text{jəb molūl ratō mē} \\
\text{dostō ki batō mē} \\
\text{ji nə cain paega}
\end{align*}
\]
Abdur-Rehman Bijnauri also wrote a short poem, which was published in 1927. It is as follows:

\[
\begin{align*}
& \text{aur ëb jaega} \\
& \text{be hisab tønhai} \\
& \text{be hijab tønhai} \\
& \text{shehr-e-dil ki goëlyô më} \\
\end{align*}
\]

(CN, p.17)

After that, collected works of Makhmoor Jnlundhary and Khursheed-ul-Islam were published and the trend continued.

Not all the forms that came from other languages into Urdu were accepted as they were in the original but with certain modifications. Prose poem is also one such form which after much deliberations and discussions
Chapter 2

was adopted in Urdu with certain modification and was called ‘Nasri Nazm’ which is a literal translation of prose poem of English. Those who propagated this genre are Sajjad Zaheer, Meeraji, Balraj Komal, Mohammad Hasan, Khursheed-ul-Islam, Nida Fazli, Qazi Salim, Zubair Rizwi, Adil Mansoori, Baqar Mehdi, Khaleelul Rehman Azmi, Ahmad Nadeem Qasmi, Sheher Yar, Makhmoor Saidi, Kishwer Naheed, and Mohammed Salahuddin Perwez.

The collected work of Khursheed-ul-Islam ‘Jasta-Jasta’ came out as the first collected works of prose poems. In the present times, the name of Salahuddin Perwez is a distinguished name and has become synonym for a poet who is always experimenting with the form of prose poem.

Dr. Maula Bakhsh while critically examining the poetry of a Pakistani poet ‘Nasir Ahmad Nasir’, in his article “Nasri Nazm Ke Tajurbe Ka Ek Shair”, has thrown some light on existence and status of prose poem. He says:

“In fact the tradition of writing poetry in prose is very old. The prose writers who overwhelmed by their emotions and romantic thoughts used to fill their writings with different colourful and beautiful similes were categorized by critics as colourful prose writers. Later on it was termed a prose poem. This is how poetry in prose or prose poetry began. But the prose poetry is not merely the name of poetry in prose but the name of a revolution in thoughts in poetry”.

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The objections leveled against prose poetry are mainly related to poetics. At the same time Akhtar’s poem ‘Karam Kitabi’ presents the manifestations of poetics and thought and philosophy of the form. Look at the poem:

\[
\text{kitab rahnuna hai na manzil-e-maqsood} \\
\text{yeh sirf naqsh-e-qadam hai guzarne walon ka} \\
\text{naye nuqoosh jise mahwe karte rehte hain} \\
\text{hamare zehnon se her roz ek shagufa naya} \\
\text{yahan peh khulta hai yeh rasm hai yun hi taza} \\
\text{aur sairas , na zeest , aaj koi zinda nahin} \\
\text{woh roznamcha mardon ka woh amalnama} \\
\text{jise khudaon ne likha tha kho gaya hai kahin} \\
\text{manusmruti na toret sab woh hangama} \\
\text{bagula ban ke utha tha jo so gya hai kahin}
\]

In the present age, after Akhtar-ul-Iman Mohammad Salahuddin Perwez is a distinguished name among the poets who are writing in the poetry. The eastern dialect (Purabia), Bhojpuri, Punjabi and pure Urdu diction makes his poetry outstandingly distinguished from the whole Urdu
poetry. He has really transformed prose poetry into a poetry, which could actually be called the rationalization of prose poetry.

Thus, it can conclusively say that today poetry is passing through new phase of experiments at the level of form, which certainly requires another full-fledged conducive article to examine and analyze these experiments.

2.4 Ibn-e-Insha: Nazms and Ghazals

Ibn-e-Insha was an eminent Pakistani Urdu poet, who was also humorist, travelogue writer and columnist. Along with his poetry, he was not only versatile poet but he also regarded as one of the best humorists of Urdu. His poetry has a distinctive diction laced with language reminiscent of Amir Khusrau in its use of words and construction i.e., usually heard in the more earthy dialects of the Hindi, Urdu, and Punjabi at complex of languages and his forms and poetic style is an influence on generations of young poets.

Ibn-e-Insha whose given name was Sher Mohammad Khan was born in June 15, 1927 in Phillaur tehsil of Jalandhar, in Punjab, India. His father hailed from Rajasthan. He did B.A. from Punjab University in 1946 and M.A. in Urdu literature from Urdu college, Karachi in 1953 and lived foremost of his life in Karachi. Insha was associated with various governmental services including radio Pakistan, ministry of culture and national book centre of Pakistan. He also served United Nation for sometimes and enabled him to visit many places and was the
reason of his subsequent travelogues. Some of the places that he visited include Japan, Philippines, China, Thailand, France, U.K. and U.S. Insha got the mentors such as Habibullah Ghazaufer Amrohi, Dr Ghulam Mustafa, and Dr. Abdul Qayyum. Ibn-e-Insha spent much of his time in Karachi when he was diagnose with Hodgkin’s disease, he did not allow the terminal illness to dampen his sparkling humor but who wrote about his illness with an admirable lightness. Ibn-e-Insha died on January 11, 1978 in London, and was buried in Karachi.

Ibn-e-Insha, Nazir Kazmi as well as Khalil-ur-Rehman Azmi’s poetry is closely connected with the poetry of Mir Taqi Mir. Insha’s disarming approach in his love poems is a direct influence of Mir. He also emulated his use of Indic metrical devices. Insha’s poetry is so lyrical that it rolls off the tongue straight into the heart. Many Ghazals have been set to music and sung by notable singer like Ghulam Ali and Amanat Ali. Ghulam Ali has not sung many Nazms but the following one, which is by Ibn-e-Insha, and good in its influence on others:

ye bate jhuti bate he, ye loge ne phailai he

tum inshaji ka nam no lo, kya inshaji saudai he

"Thse point are false, people have spreaded them
Don’t take the name of Insha, is Insha mad"
Amnat Ali sang the following Ghazal:

inshaji uttho ab kuc karo ....................

[Get up Inshaji let us leave from here…]

It is Ibn-e-Insha’s most famous Ghazal, which has been considered as one of his best Ghazals and it is the fine example of his creative application of symbolism and imagery in his own unique style.

Ibn-e-Insha had been considered as one of the most versatile poets and writers of his generation, who were the great persons, broadcasters, translators, columnists, tourists and best humorists of Urdu language. All of these travelogues (safarnamas) are with a common person view. People love to read his writing and safarnama. The book of travelogues are celte ho to chin ko chaliye, awara gord ki dairi (1974), dunya gol he, nagri nagri phira musafir, ibn-e-Batuta ke taqub me (1974) and xat inshaji ke. He has a unique style of writing with the touch of humor. His book ‘Urdu Ki Akhri Kitab’ (1971) and ‘khumar-e-gandum’ are the masterpieces of Urdu humors.

Ibn-e-Insha, who had a poet of unique placement in Urdu literature, but when we open the prose, we will find our self in an altogether different world. Insha touched common topics from our life and left us to laugh for few minutes and think for hours. Insha’s collections of poetry: Chand Nagar, Is Basti Key Ik
Kuchay Mein and Dil-e-Vahshi were filled with turns of life, flavors of love added to a roller coater rise of emotions. His contribution to Urdu literature may be discussed as following:

2.4(i) Chand Nagar (The realm of Moon)

It is a collection of miscellaneous poem of Ibn-e-Insha. It is the first edition, which has been published in 15 April 1955, and its second edition has been published in 13 Oct. 1968 and its third edition has been published in 11 June 1976. It consists of 56 poems, which have been written on different topics.

The poet compared ‘Chand Nagar’ with ‘Eldorado’ in Urdu shehr-tamannai (the city of hope) and gave reference of the famous poem of ‘Edgar Allen Poke’ and said that a brave knight unaware of seen and shadow in search of ‘Eldorado’ sings a song riding on a horse. Several years past, the evening of life comes. In this universe, he cannot find a piece of land, which infect is the real city of his imagination. When all his energy was lost in this tire some journey he wants to take rest as an old traveller. After keeping aside his eyebrow the old man said, “If you are looking at the dream city, keep moving on your horse beyond the mountain where there is a large valley full of shadow peace”.
No body knows that the brave knight found his dream city but he found the pretence of his journey. In poet’s opinion, there must be an Eldorado or a dream city.

In Chand Nagar you can find the personal incidents of taste of love, dialogue of love and insult of love. The hollowness of heart, sadness of heart and sorrow loams large in his poems like, “udas rat ke angan”, “pichle pehr ke sannate”, “katik ka chand”, and “ai matwalo naqon valo”. Apart from this “Aman Ka Akhri Din”, “Uftad” and “Muzafat” etc are his those poems, which are full of his political nature views. The echo of war clearly appears in his poetry because he condemns war and lover of peace for him war is not a mere headline of has a daily newspaper but for him, it is a fire and ruins. The body of a soldier not meant for the guns, medals and uniform, but it is the body of a son, a brother and a husband. For example, look at this couplet

\[
g - g\text{"\theta\text{bru he ke bais b\text{"\theta}har\text{"o m\text{"e p\text{"ole}} \[lam-lasha he ke do roz ke endor s\text{"e r jae}}
\]

“yong boy who grew up in spring season
this corpse which is rotten with in two days”

(CN p. 172)

2.4(ii) Is Basti ke Ik Kuche mein (In a lane of this town)

It is the most famous collection of Ibn-e-Insha’s poems, published in 1976. This collection has a great epic of the human psyche and an epic
romance. Insha wrote about the problems of Human being like war and peace, feudalism and submissiveness, capitalism and bounded labor. On the one hand, the countries are independent but the People living in them are not free. In the world, many edibles are there and plenty of Milk Rivers are running but on the other hand, a lot of people are suffering from penury and poverty. Little children are not bearing the pain of hunger ness and many people were dying struggling for their livelihood. These are the topics, which were mentioned by the poet in his poetry “Is Basti Ke Ik Kuche Mein”.

In this collection, some of the important Nazms and Ghazals are as follows:

\textit{inshaji bdhui dm bit cuke} 
\hfill (Inshaji many days have been spent)

\textit{fo\textcircled{r}z k\textasciitilde{a}ro} 
\hfill (suppose that)

\textit{d\textasciitilde{a}rwaza khula r\textasciitilde{k}h\textasciitilde{n}a} 
\hfill (let the door be open)

\textit{is b\textasciitilde{a}sti ke ik ku\textasciitilde{c}he m\textasciitilde{e}} 
\hfill (In a lane of this town)

\textit{ye bat\textasciitilde{e} jh\textasciitilde{u}t\textasciitilde{i} bat\textasciitilde{e} h\textasciitilde{e}} 
\hfill (These talks are false talks)

\textit{ik bar k\textasciitilde{a}ho tum meri ho} 
\hfill (Say one time you are mine)

\textit{k\textasciitilde{e}l chodvi ki rat thi} 
\hfill (Yesterday it was the full moon night)

\textit{Inshaji ut\textasciitilde{t}ho ab k\textasciitilde{u}c k\textasciitilde{a}ro} 
\hfill (Getup Inshaji, lets leave from here)

It is the most famous Ghazal of Ibn-e-Insha, it is considered as one of his best Ghazals and it is the fine example of his creative application of symbolism and imagery in his own unique style. The moon captured his
creative imagination and he wrote a series of poems invoking images and
metaphors associated with the moon.

2.4(iii) *Dil-e-vahshi* (Half Tamed)

This collection of Ibn-e-Insha, published in 1998, after his death. In
this collection, Insha presented not only the canvas of hope and sorrow of the
Sufism but also presented a clear picture of human life tragedy.

His famous *Ghazals* as "*mshaji uttho ab kuch karo*", "*kal chaudhvien
ki rat thi*", "*shab bhar raha charch tera*". Insha kept the gloom and dark side
of life in his poetry. He writes long poems also like "*Baghdad Ki ek Raf*" (1949), which was written in his early days.

2.5 Summary:

Chapter two provides the detailed account of poetic genre in Modern
Urdu Poetry which deals with *Ghazal, Nazm, Qasida, Mersia, Vasokht*, etc.
Further, It discusses about sources of lexicon and linguistics trends.
Furthermore, this chapter also presents the detailed information about Ibn-e-
Insha’s *Nazms* and *Ghazals*. 

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