LEXICAL DIVERSITY AND STYLISTIC VARIATION IN MODERN URDU POETRY: A LINGUISTIC STUDY OF THE USE OF INDIC ELEMENTS IN THE POETRY OF IBN-E-INSHA

ABSTRACT

OF THE THESIS SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

in

Linguistics

BY

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Under the Supervision of

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ABSTRACT

The present research will make attempts to analyze descriptive and stylistic aspects of the **Lexical diversity and Stylistic variation in Modern Urdu poetry** with special reference to Ibn-e-Insha’s poetry.

In the present research, we will attempt to study stylistic variation in the language of the Pakistani Urdu poet Ibn-e-Insha. Here our focus is on finding out the literary languages that bestow idiosyncrasy on the writing of the concerned poet/writer. His manipulation and careful choice of words make his language rich and his penchant for innovative expression and syntax makes his style unique.

The study is being presented in five chapters with three-core chapters, an introductory chapter, a chapter comprising analysis and a chapter discussing choices at various levels.

The **first chapter** is the introducing the section dealing with various definitions of style and stylistics, which covers style as variation, style as choice, style as deviation and finally style as special usage. In this chapter, we will make some general introductory remarks on the proposed topic i.e., lexical diversity and stylistic variation in modern Urdu poetry: a Linguistic
Abstract

study of the use of Indic elements in the poetry of Ibn-e-Insha. The second section talks briefly about historical background of Urdu. The third section will discuss the leading studies/works on stylistics to get some ideas regarding many works and various tools and techniques for the study of style. Besides these works, we will discuss about the poetic style of Ibn-e-Insha, who uses rich linguistic sources; his poetry reveals lexical diversity and stylistic variation in Modern Urdu Literature. The fourth section will discuss the aims of the present study. The section five will discuss about methodology.

The second chapter will talk about describing modern Urdu poetry. It will have five sections. The first section will give a brief introduction about describing modern Urdu poetry. The second section will discuss about poetic genres which are used by Urdu poets in their poetry. The third section will discuss clearly about sources of lexicons that are used by Urdu poetry-Wali to Iqbal as well as Ibn-e-Insha. The fourth section will talk about linguistic trends, which identified the major Urdu poets associated with the classical tradition, discuss some western influences, mostly describe the formal genres of the poetry (Qasida, Marsiyah, Musaddas, Ghazal etc), this section provides an informed introduction to major modern trends in Urdu
Abstract

poetry. In section, five we will discuss Ibn-e-Insha’s: *Nazms* and *Ghazals*. The chapter will end with an outline to that.

**The third chapter** is presents analysis and description. This chapter will also comprise four sections. The first section will discuss lexical diversity in the poems of Ibn-e-Insha. The second section will talk about lexical choice in Insha’s couplets and it will analyze the literary writing at various linguistic levels. The third section will briefly discuss about lexical deviation that takes place when a poet strikes to certain traditions or drops certain norms from his writing. The fourth section will discuss Tatsama and Tadbhava words in the poetry of Ibn-e-Insha. Next section will end with the summary of this chapter.

**In the fourth chapter**, we will deal with various linguistic levels of style in the poetry of Ibn-e-Insha. This chapter will broadly cover four levels of style such as phonological, morphological, grammatical and semantic level. The first section will discuss about phonological level. In this section, we will briefly talk about phonological devices viz., phonetic orchestration, sound symbolism, alliteration, assonance, consonance and rhyme. The second section will discuss about morphological level. At this level, we talk about affixation, reduplication and compounds. The third section will talk
about grammatical level and also it will briefly discuss about the nominal style and the verbal style of the poetry of Ibn-e-Insha. The fourth section, it will discuss about semantic level. In this section will discuss about sense relation and semantic parallelism. Next section will briefly discuss about stylistic characteristics of Ibn-e-Insha’s poetry. The last section will end with the summary of this chapter.

The fifth and final chapter will be ‘Findings and Conclusions’. The conclusion drawn from the present research.
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2010
Dedicated to My Loving Parents
In admiration to their warm affection and never-ending encouragement

&

to My Husband and daughters for their sacrifice all the way through my research.
Certificate

This is to certify that the thesis entitled "Lexical Diversity and Stylistic Variation in Modern Urdu Poetry: A Linguistic Study of the use of Indic Elements in the Poetry of Ibn-e-Insha" submitted by Ms. Iram Sabir for the award of the degree of Doctor of Philosophy in Linguistics has been completed under my supervision. This thesis is result of her own research and has not been submitted to any other university, to the best of my knowledge.

Masood Ali Beg
Supervisor
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Ms. Iram Sabir
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<tr>
<td>C</td>
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<td>DV</td>
<td>Dile-e-Vehshi</td>
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<tr>
<td>PL</td>
<td>Plural</td>
</tr>
<tr>
<td>SG</td>
<td>Singular</td>
</tr>
<tr>
<td>PVT</td>
<td>Private</td>
</tr>
<tr>
<td>LTD</td>
<td>Limited</td>
</tr>
<tr>
<td>ET.AL</td>
<td>Pother Writer</td>
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<tr>
<td>FEM.</td>
<td>Feminine</td>
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<tr>
<td>ED.</td>
<td>Edited</td>
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<td>IBID</td>
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<td>MAS</td>
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CHAPTER 1
INTRODUCTION
CHAPTER-1
INTRODUCTION

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 Mugaddama-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.

![Diagram showing types of (Synchronic) variation]

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
(1969), G.C. Narang (1970), and M.K.A. Beg (1983) etc, have contributed to this field.

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 (panegeric) 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 Uslubiyyat* (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 *Uslubiyyat-e-Mir* (Stylistics of Mir), *Uslubiyyat-e-Anis* (Stylistics of Anis), and *Uslubiyyat-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 uslubiyyat (poetic stylistics of faiz) is included in his famous collection Zuban Uslub Aur Uslubiyyat (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. Ibhe-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.

![Diagram showing the percentage of lexicons in Ibn-e-Insha's poetry](image)

**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.
CHAPTER – 2

DESCRIBING MODERN URDU POETRY
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DESCRIBING MODERN URDU POETRY

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:

\[
\begin{align*}
\text{ròs mě ðūba hua lehrata bòdan kya kehna} \\
\text{kôrvatê leti hui subh-e-côman kya kehna} \\
\text{bay-e-jànnat pe ghûta jese bòs ke khul jae} \\
\text{söndhi söndhi teri kushû-e-bòdan kya kehna}
\end{align*}
\]

"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 nklegi sbhi cshma-e-mehatab se rat.

aur mushtaq nlgho ki suni jaye gi,

aur un hatho se mês hônge ye tarse 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 thakethetudo darraxshah e hayat

tera yom he to yom-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”.


raushon kohi behar ke Inka huye to he

gulshon me cak cand gereba huye to he

ab bhi xiza ka raj he lekin kohi kohi

gosh-e-rah-e-camon me yazal xuah 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:

\[ \text{dur-o-na zdik} \]

\[ \text{tera dil } \ddhrt\text{a r}\text{hega} \]

\[ \text{mera dil } \ddhrt\text{a r}\text{hega} \]

\[ \text{mgar } \ddur \ddur! \]

\[ \text{zmi } \ddpar \text{ suhane s} \text{om}\text{e ake jate r}\text{h}\text{enge} \]

\[ \text{yu nahi } \ddur \ddur! \]

\[ \text{sitare c} \text{omakte r}\text{h}\text{enge} \]

\[ \text{yu nahi } \ddur \ddur! \]
"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!"

(Miraji, 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 bānti zāmī? Keh do?

ye phaila āsmā iś voqt kyū dil ko lubhata thā?

he ik simt āb log hē aur un ki bātē hē,

Koi dil se phisāl jati, koi sine me cubh jati

mīhī bātō ki lehrō pēr bēha jata he ye bajra

jīse sahil nāhī milta
"tum ko janta hū", dil kāhe, "kēb janta hū mē"?

mē lehrō pe behta hū mujhe sahil nāhi mlīta

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 al;
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:

\[ jaise \text{ jinnat bēya} \text{ banō mē,} \]
\[ mōshāle \text{ le ke sēr sham nikōl aye hē,} \]
\[ in mē ho sāxs ke sīne ke kisi goshe mē. \]
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”:

1. shehr ki rat aur mē nashad-o-nakara phirū
2. jagnāgati jagti sarkō 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{align*}
kisi kali ne bhi dekha na akh bharke mujhe
\end{align*}

\begin{align*}
guzor gai jors-e-guludas kør ke mujhe
\end{align*}

\begin{align*}
mē so rāha tha kisi yad ke shabistā mē
\end{align*}

\begin{align*}
jaga ke chor gaye qafle sehar ke mujhe
\end{align*}
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 ghora”.

**sfaid aur bhura, bordan ka chérera**

**vo nót khót bëchera**

**xérida gōya gāō ke ek mele mē**

**laya gōya hértrō,cabukō ki pur āsēr dunya mē**

**sikhe vo ānmol,dllcēsp kērtēh**

**ure cīxtē,phelte dairō mē**

**phlàngē, bhyānēk īkonē**

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

**tū he kacci kāupēl ēh tēk jis ke loc mē pyar,**

**aur mē gērmi sērdi cēkkhe dali pēr ik tēnha pat**

**tū sēcca moti, mē hira-phēra jo bērsō hathō hath**

**tū usha ki kērn he aur mē jaise bhīgi rat**
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:

\[
\begin{align*}
\text{xüb həmara sat nibhaya, bic bhōvər ke chora hath} \\
\text{həm ko ḍubu kər xud sahīl pər ja niki ho-acchi bat} \\
\text{sham se le kər pau phətne tək kitni rutē bədəlti hē} \\
\text{as ki kəlyā'əs ki pət jhər subha ke əshkō ki bərsat}
\end{align*}
\]

(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 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., Ghazal betrays Persian influence right from the early Urdu poets like Wali to Iqbal. However, a minute analysis of language of Ghazal and clearly shows that there is the difference between Urdu and Persian Ghazals. Urdu 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. Ghazal is an Arabic word which literary means talking to women’.

Chambers Dictionary 1995, defines as, “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), *Marsiya* (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*,
Masmat, 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:

\[
\text{be qadre shauq nahi zarf-e-tangna-e-yazeel}
\]
\[
kuch aur cahiye vus'at mre baya ke liye
\]

"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 γαζλ xuani ke dm
ragni be ναιt ki gaēæge 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* “gorī”:

```
suhata he mukh husn gori ka shəhab
o mukh cənd pe cənd kyā he lajō nəqab

“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*’, Josh Malihabadi’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 kəro**

fərz kəro həm ehle vəfə hō 'fərz kəro həm divane hō

fərz kəro ye donō batē jhūti hō afsane hō

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
Chapter 2

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 panygeric, 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'.

(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) *Marsiya*

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 *Marsiya* written below:

2.1.(a)(v)(1) *Karbalai Marsiya:

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 *Marsiyahs* (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’ (quatrains 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 poets used quatrains like Firaq, Hali, Ghazlib, Anis, Mohanlal etc.

2.1.(a)(vii) *Shehr Ashob*

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

2.1.(a)(viii) *Wasokht*

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

\[
\text{git kabat or nazmē ẓezlē}
\]
\[
ye sēh mā kā mal purāna
\]
“Song kabat and poems ballads’
All these are their old property.”

\[
na unki ẓdrī mē tamba pesa, na mēnke mālāē
\]
\[
prem kā kasa rūp kī bhiksha, git ẓzal, dohe kāvītāē
\]
“Neither his bundle contains money, nor they are bad of hearts
Bronze of love, alms of beauty, songs, ballade, dohas, poems.”

(IBIK, C.I, 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, *masnavī*’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 ik gaō me virani si virani hai*

*penshon milti he, totyō ki fəravani 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 sabhi kuch janta he*

*pər dost ka he fərmana 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.

\[
sānjh saṁē ki kōmol kālyā \quad \text{muskae murjhae}
\]
\[
ngri ngri ghūmne vale \quad phīr vapos na ae
\]
\[
ham belō p̄r os ke moti \quad ham phūlo ki xushbū
\]
\[
pī pī p̄rā pāpiha bole \quad koyāl ku ku, ku ku
\]

“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:

\[
ai dūr n̄ḡr ke bānjare kyū aj safār ki thāni he
\]
\[
ye bāris, kicēr, sārd āva aur rāh koṭhīn ānjani he
\]

“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)
- 'Dhalty Rat' (Ibid,p. 69)
- 'Sab Maya Hai' (IBIK, p. 49)


The above noted all the examples of Marbāa, 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 khubrein’ (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 nago valo’ (CN.p.20)
- ‘gham-e-raigan’ (ibid.p.32)
- ‘uflaad’ (ibid.p.174)
- ‘Kuhe 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:

\[
\begin{align*}
'ai meri soch nagar ki rani' & \quad \text{(CN, p.29)} \\
'insha ne phir ishq kya' & \quad \text{(ibid, p.59)} \\
'apna apna chand' & \quad \text{(IBIK, p.84)}
\end{align*}
\]

2.1(b)(vi) Tarkeeb Band

In Tarkeeb Band, all the stanzas have the same number of couplets. In it a few early couplets are like Ghazals and their number may vary from a minimum of five to a 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:

\[
\begin{align*}
tu \ k\partial h\partial \ cali \ gai \ thi & \quad tera \ be \ q\partial r\partial r \ insha \\
teri \ just\bar{\jmath}\bar{\jmath}u \ m\partial h \ hair\bar{a} & \quad teri \ yad \ me \ sul\partial g\partial t\bar{a} \\
k\partial bhi \ b\partial st\bar{\jmath}y\bar{\jmath} \ b\bar{\jmath}\bar{\jmath}o \ m\partial h & \quad k\partial bhi \ sue \ koh \ seh\bar{a} \\
tujhe \ h\bar{\jmath}or \ j\bar{\jmath}ag\bar{a} \ puk\bar{a}ra & \quad tujhe \ dh\bar{\jmath}\bar{\jmath}und \ dh\bar{\jmath}\bar{\jmath}und \ hara \\
tu \ ke \ r\bar{u}he \ zindgi \ thi & \\
tu \ k\partial h\partial \ cali \ gai \ thi
\end{align*}
\]

"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 thr rhyming, but also feels free to use lines of unequal length in the same poem, or even in the same stanza. With the skillful 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 dōrte ho?
zindgi to tum bhi ho, zindgi to hm bhi hē!
admi se dōrte ho?
admi to tum bhi ho, admi to hm bhi hē!
admi zubā bhi he, admi hāyā bhi he
is se tum nāhī dōrte
ānkāhi se dōrte 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*

*kemre ki xamosh fiza me dor aya he*

*zor heva ka tut cuka he*

*khule darice ki jali se*

*nahi nahi budhe chen kor*

*sob kono me phail gai hahi*

*aur mre asko se*

*un ke hath ka tokya 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
bəsti bəsti sehra sehra, lakhō kare divane – ho
gori dekh ke age børhna – sob ka jhūta sācca – ho

dūbne vali dūb goī vo ghëra tha jīs ka kēcca - 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 kērna to hēm se nibhana sajān, hēm ne pehle hi din tha kehna sajān
tum hi majbur ho, hēm hi muxtār hē, xair mana sajān ye bhi man sajān
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{olif-} & \text{ andhi he ke mayrib se utha cahti he} \\
\text{olif-} & \text{ umid ciray-e-tah-e-dama he abhi} \\
\text{olif-} & \text{ aitam he ba-ayosh hazara ashob} \\
\text{olif-} & \text{ adam ke ba gam cak gareba he abhi} \\
\text{olif-} & \text{ ik amin ke jahi to paya tha use} \\
\text{olif-} & \text{ ashk ke mizhyaa pe forozh he abhi}
\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:
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:

\begin{align*}
\text{tujh lab ki sifat lal-e-badaxsh\u{a} se k\AA{}hunga} \\
\text{jad\AA{} h\E{} tere nain yazal\AA{} se k\AA{}hunga}
\end{align*}

“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 ‘\text{tujh lab}’-(your lips) is compared with ‘\text{lal-e-badaxsh\u{a}}’ (ruby of badakhshan). Like this in the second line, ‘\text{jad\AA{}}’ (enchanting) compared with ‘\text{nain}’ (eyes).
Chapter-2

When the poets and writers didn’t want and like diversity in their poetry, he used words like pya, 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 Zahuruddin 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:

\[
\text{ninar-e- ishk man har shab shukr rezast pinhai} \\
\text{ke himmat raz nashu yust bazaar nud peshani}
\]

“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 lots 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, Azmat-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:

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

“For one moment only, my eye saw it, aseated 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:

*अंश्ना-ए-यमझाह जस्ता नवङ्क-ए-नज़ बे पौनह*

*तेरा ही अक्स-ए-रुख सेही सम्मे तेरा आये क्यू*

“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:

*नलह हे बबुल-ए-शोरिदा तेरा खम अभी,*

*अपने सिने मे इसे अर ज़रा थम अभी.*

*puxta hoti he gër mäsâlehat ândesh ho âql,*

*ishq ho mäsâlehat ândesh to he xam abhi.*

“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:

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

“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 lime light 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:

\[
\text{dûr tumhara des he mujh se aur tumhari boli he}
\]
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-Ghubat’ (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 Mohammad 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:

\[
\begin{align*}
\text{darya kmare sham ko ek din guzor mera hua} \\
\text{dekha woh ab-e-rowa aur sabza-e-ghaltida jo} \\
\text{phaila hua tha hor taraf} \\
\text{khwahish hui dil me ke bha thehro yehi} \\
\text{karta roh ruzaara-e-sehra-e-roshk-e-bostan}
\end{align*}
\]

(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*’ (Un known 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 some times 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 down 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:

```
ha ha me hu ladla beta sundar pirthvi aur pani ka
ombor ne hai god me pala
me guzra hu mausam mae se sahil ke aur samandar ke
rup badalta por nahi marta
```

“yes yes I’m loving son of beautiful earth & water
embrace in the lap of sky
I’m pass from in the season,of the beach & ocean
Change the beauty but never die.”

(Surile Bol, 1959)
Around 1925, Tasadduq Husain began expressing with free verse in Urdu and discovered new avenues from the prevalent poetic trends. After him N.M. Rashid, Mirnji, Faeez Hoshiarpuri, 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:

\[
\begin{align*}
aj is saet-e-dazdeeda-o-nayab mē bhi \\
jism hai xab se lōzzataksh-e-xəmaya tera \\
tere miz̄yā ke tale nind ki shəbnəm ka nəzul \\
jis se dōl jane ko hai yaza tera \\
zindagi tere līye rās bhēre xabō ka hajūm \\
zindagi mere līye kawish-e-bedari hai \\
Ittafaqat ko dekh \\
is zamīstan ki hāsī rat ko dekh
\end{align*}
\]
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:

```
shi-kosta dil
xamosh ankhō mē ānsu
huye is tara h barso ke liye ām
   juda
kumla gaye the
fart-e-ṃm se
tere gul ha-e-ariz
lāms jinka
rəwā kərta thə hər əfsurdəgi
rag-o-pai me
khuli əb ye haqiqət
γəm-e-ənjam ke ek aina thə
judai ka wo ləmha
```

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 ‘Marsiayh-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:

\[ ek \text{ to sh\abb } aur \text{ phli us ka } n\text{\=a}sh\text{\=a } n\text{\=a}ya n\text{\=a}ya. \]
husn prōst ānkh thi mēn mera pak saf tha.

(Surile Bol, 1959)

Here is a Geet- like Nazm by Hafeez Jalundhari,

\[
\text{mere dil ka day} \\
\text{pyari mere dil ka day} \\
\text{mē hū dil ke bay ka mali} \\
\text{laya hū phulō ki ḍali} \\
\text{nazuk nazuk phul hē jaise ujle ujle day} \\
\text{aisa hi be day he pyari mere dil ka day} \\
\text{pyari mere dil ka day}
\]

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

\[
\text{mē āzl se tumhari hu piyare} \\
\text{mē əbd tak tumhari rəhūngi} \\
\text{mujhko chora he kis ke səhare} \\
\text{kese jaoge, jane na dũngi} \\
\text{asmā pər sitare kəhā hē} \\
\text{aur jo hē vo həmare kəhā hē} \\
\text{zindgi tazgi kho cuki he} \\
\text{bat honi thi jo ho cuki he}
\]
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:

\[
\begin{align*}
\text{ai mot valo naqō valo dete ho kuch us ka pēta} \\
\text{nejd ke andrē mējnū nāmi ek hēmāra bhāi hūa} \\
\text{axir us pēr kya kuch biti jāno to ēhval kēho} \\
\text{mot mili ya laila pāi? divāne kā māal kēho} \\
\text{ēql ki baṭē kehne vale dōṣō ne uṣē sēṃjhāya} \\
\text{us ko to lekin cup si lōgi thī, na bōla na bāz aya} \\
\text{xair ēb us ki bat ko choro-divāna phir divāna} \\
\text{jāte jāte hōm logō kā ek sōndesa le jāna}
\end{align*}
\]
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:

\[
\begin{align*}
age & \text{ socë to mah- o-meher ki umrō se tawil} \\
piche & \text{ dekhē to ho ek pöl ka tômasha jaise} \\
hai & \text{ khārī bic mē ek umr-e-gurezā ki fāsil} \\
age & \text{ socë to mah- o-meher ki umrō se tawil} \\
\text{pyar kārne ko tērāp uphē kābhi inī jamil} \\
mahir-e-fān ne koi but ho trāsha jaise \\
age & \text{ socë to mah- o-meher ki umrō se tawil} \\
piche & \text{ dekhē to ho ek pöl ka tômasha jaise}
\end{align*}
\]

After Ata 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:

\[
\begin{align*}
\text{māyāsār to nēhī hai shadmanī} \\
\text{mēghē dēl Intāqaman shadman hai} \\
\text{bōhut purdārd hai meri kāhānī}
\end{align*}
\]
Ibn-e-Insha has also written in this form, but Insha wrote in different manner. Last two lines are in same rhyme but not repeat the couplet of first two lines.

For example:

_Inshaji ye kon aya, kfs des ka basi hai_
_hoto pe tabassum akho mē udasi hai_
_xuwabō ke gullstā ki xushbu-e-dulara hai_
_ya subh-e- tāmōnna ke mathe ka sttara hai_
_torsi hui nāzrō ko əb aur na torsare_
_ai husn ke saudār, ai rup ke bēnjare_
_rāmnna djl-e-Insha ka əb tera thikana ho_
_əb koi bhi surat ho, əb koi bōhana 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
ānkh mē jadū
hōntō ki bijli
garti thi hōr su
cal lōcōkti
bat behkti
jaise kīsi ne
pi ho darū ḍānkhādiyan aisi
jīn 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:

\[
\begin{align*}
a & j \text{ dil mē virani} \\
\bar{a} & br \bar{b}n \text{ ke ghir ai} \\
\text{aj} & \text{ dil ko kya kāhiye} \\
\bar{b}a & \bar{v}śa \bar{n} hārjai \\
\text{phir bhi log divane} & \\
\text{agōe hē sāmjhane} & \\
\text{āpni vēḥshēt-e- dil ke} & \\
\text{bun līye hē afsane} & \\
\text{xūsh xāyal dūnyā ne} & \\
\text{gōrniya to jāti hē} & \\
\text{vo ṛutē bhi ati hē} & \\
\text{jēb mālūl rātō mē} & \\
\text{dostō ki batō mē} & \\
\text{ji nō cain paega} & \\
\end{align*}
\]
Abdur-Rehman Bijnauri also wrote a short poem, which was published in 1927. It is as follows:

*jamun ke saayetele*

*juye rowa aur nimjan*

*shaml ho jis me sab mere*

*bige aur unki nek maa paimamber ho ya shahi*

*ya ho hayat-e-jawedaa*

*mujhko to baa dijyo yahi*

*aab-e-zolal aur nimjan*


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
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:

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

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 distivetive 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:

\[
\text{ye batē jhūtī batē hē, ye logō ne phailai hē} \\
\text{tum mshaji ka nam nō lo, kiya mshaji saudai hē} \\
\text{“Thse point are false, people have spreaded them} \\
\text{Don’t take the name of Insha, is Insha mad”}
\]
Amnat Ali sang the following Ghazal:

\textit{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 \textit{chalte ho to chin ko chalaye, awara gord ki dairi} (1974), \textit{dunya gol he, nagri nagri phira musafir}, \textit{ibn-e-Batuta ke taqub me} (1974) and \textit{xat inshaji ke}. He has a unique style of writing with the touch of humor. His book ‘\textit{Urdu Ki Akhri Kitab}’ (1971) and ‘\textit{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: \textit{Chand Nagar, Is Basti Key Ik
*Kuchay Mein* and *Dil-e-Vahshi* were filled with turns of life, flavors of love added to a rollercoaster 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 poems 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-tamannah* (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 Eldorido 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, \textit{“udas rat ke angan”}, \textit{“pichle pehr ke sannate”}, \textit{“katik ka chand”}, and \textit{“ai matwalo naqon valo”}. Apart from this \textit{“Aman Ka Akhri Din”}, \textit{“Uftad”} and \textit{“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

\begin{align*}
g &- gəbru he ke bais bəharō mē pəle \\
lam-lasha he ke do roz ke andər sər jae
\end{align*}

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

(CN p. 172)

\textbf{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:

- *inshaji bdhui dm bit cuke* (Inshaji many days have been spent)
- *førz koro* (suppose that)
- *dørwaza khula rākhna* (let the door be open)
- *is bāsti ke ik kuche mē* (In a lane of this town)
- *ye batē jhūti batē hē* (These talks are false talks)
- *ik bar kēho tum meri ho* (Say one time you are mine)
- *kēl chodvi ki rat thi* (Yesterday it was the full moon night)
- *Inshaji uttho ab kūc koro* (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*. 
CHAPTER -3

ANALYSIS AND DESCRIPTION
CHAPTER - 3

ANALYSIS AND DESCRIPTION

3.0 Introduction:

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

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

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

3.1 Lexical Diversity

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

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

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

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

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

A brief list of these words is given below:

<table>
<thead>
<tr>
<th>Persian/Arabic</th>
<th>Hindi /Sanskrit</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>xushbu</td>
<td>sugandh</td>
<td>‘Fragrance’</td>
</tr>
<tr>
<td>zəmin</td>
<td>dhərti</td>
<td>‘Earth’</td>
</tr>
<tr>
<td>asman</td>
<td>akash</td>
<td>‘sky’</td>
</tr>
<tr>
<td>ummid</td>
<td>asha</td>
<td>‘hope’</td>
</tr>
<tr>
<td>na ummid</td>
<td>nirasha</td>
<td>‘hopeless’</td>
</tr>
<tr>
<td>ciray</td>
<td>diya</td>
<td>‘lamp’</td>
</tr>
<tr>
<td>şaxt</td>
<td>kəthor</td>
<td>‘hard’</td>
</tr>
<tr>
<td>mushkil</td>
<td>kəthin</td>
<td>‘tough’</td>
</tr>
<tr>
<td>visal</td>
<td>milən</td>
<td>‘affinity’</td>
</tr>
<tr>
<td>dunyā</td>
<td>jəg</td>
<td>‘world’</td>
</tr>
<tr>
<td>koh</td>
<td>pərvət</td>
<td>‘mountain’</td>
</tr>
<tr>
<td>həva</td>
<td>pəvən</td>
<td>‘wind’</td>
</tr>
<tr>
<td>pdnnda</td>
<td>pəñchi</td>
<td>‘bird’</td>
</tr>
<tr>
<td>zəxmi</td>
<td>ghayəl</td>
<td>‘injured’</td>
</tr>
<tr>
<td>zmdagi</td>
<td>jivən</td>
<td>‘life’</td>
</tr>
<tr>
<td>aina</td>
<td>dərpən</td>
<td>‘mirror’</td>
</tr>
<tr>
<td>səndəl</td>
<td>səndəs</td>
<td>‘sandal’</td>
</tr>
<tr>
<td>paiyam</td>
<td>‘sandal’</td>
<td></td>
</tr>
<tr>
<td>ałəm</td>
<td>sənsar</td>
<td>‘world’</td>
</tr>
<tr>
<td>shehr</td>
<td>nəgar</td>
<td>‘city’</td>
</tr>
<tr>
<td>jism</td>
<td>əng</td>
<td>‘body’</td>
</tr>
<tr>
<td>cehra</td>
<td>mukhra</td>
<td>‘face’</td>
</tr>
<tr>
<td>bəndish</td>
<td>bəndhən</td>
<td>‘bounce’</td>
</tr>
<tr>
<td>qismət</td>
<td>bhag</td>
<td>‘luck’</td>
</tr>
<tr>
<td>ronəq</td>
<td>shobha</td>
<td>‘joyful/beauty’</td>
</tr>
<tr>
<td>xuab</td>
<td>səpna</td>
<td>‘dream’</td>
</tr>
<tr>
<td>shida</td>
<td>‘rəsia’</td>
<td>‘having aesthetic relish’</td>
</tr>
</tbody>
</table>

More examples of such words in Insha’s couplets are as follows:

The word ‘təbəssum’ (smile) was replaced with ‘muskan’

concəl cənda dərdürse dekhe or muskaye

lekin hath nə aye

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"Naughty moon looks and smile being far & distant
But can’t be caught"
(CN, S.4, C.2, L.3, P.82)

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

`ho carô kot sugandh bāsi`

`jyō jōngal pāhna gaajra ho`

"Fragrance exists everywhere,
As if the forest were worn a garland."
(IBIK, canto.2, C.4, L.1)

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

`dukha dārya, sukh ka sagār us ke dām se dekh līye`

`hām ko āpne sath hi lekōr duba cand aur ubhra cand`

"sea of sadness, ocean of comfort every thing I had seen because of him
taking us with him, sunk the moon and rose the moon."
(Ibid, canto.C.5, L.1)

And ‘cehra’ (visage) with ‘mukhra’.

`concēl muskati muskati gori ka mukhra mēhtab`

`pētjhōr ke pēro mē atka pila sa lēk pētta cānd`

"Active smiling girl’s visage is moon,
In the trees of autumn, there stuck a leaf like yellow moon."
(Ibid, canto.3, C.4, L.1)
One of the chief reasons for the use of Hindi lexicon in Urdu poetry is that in place of the Persian prefixing of a noun to noun and in place of compound words, the familiar Hindi words were preferred and used as they were closer and easily understood by common ordinary men.

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

The list of these compound words is as follows:

<table>
<thead>
<tr>
<th>Persian / Arabic</th>
<th>Hindi/ Urdu</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>mosam-e-barā</td>
<td>borkha rut</td>
<td>‘Rainy season’</td>
</tr>
<tr>
<td>subh-o-sham</td>
<td>sanjh sovere</td>
<td>‘Morn-to-eve’</td>
</tr>
<tr>
<td>shəistā</td>
<td>rain bəsera</td>
<td>‘Special ad ode’</td>
</tr>
<tr>
<td>aish-o-γəm</td>
<td>sukh dukh</td>
<td>‘Joys and suffer’</td>
</tr>
<tr>
<td>ummid-o-bim</td>
<td>asha nirasha</td>
<td>‘Hopes &amp; despair’</td>
</tr>
<tr>
<td>mosam-e xizrā</td>
<td>pətjhər</td>
<td>‘Autumn’</td>
</tr>
<tr>
<td>tair-e-ummid</td>
<td>as ka pənchi</td>
<td>‘Bird of hope’</td>
</tr>
<tr>
<td>tair-e-fikr</td>
<td>soch ka pənchi</td>
<td>‘Bird of thought’</td>
</tr>
<tr>
<td>sayər-e-cəshm</td>
<td>nain kətore</td>
<td>‘Beautiful eyes’</td>
</tr>
<tr>
<td>cəshm-e-həyat</td>
<td>jivan jiyoti</td>
<td>‘Light of life’</td>
</tr>
</tbody>
</table>
These words show that how particularly the poet has used the Hindi compound lexicon in Urdu poetry in order to express his meaning more emphatically and clearly.

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

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

<table>
<thead>
<tr>
<th>Punjabi words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>tainu</td>
<td>‘you’</td>
</tr>
<tr>
<td>dressate</td>
<td>‘have told’</td>
</tr>
<tr>
<td>tū</td>
<td>‘you’</td>
</tr>
<tr>
<td>āsī</td>
<td>‘we (pl)’</td>
</tr>
<tr>
<td>niē</td>
<td>‘no’</td>
</tr>
<tr>
<td>dōsnae</td>
<td>‘to tell’</td>
</tr>
<tr>
<td>lg</td>
<td>‘one’</td>
</tr>
<tr>
<td>vic</td>
<td>‘in between’</td>
</tr>
<tr>
<td>ape</td>
<td>‘own’</td>
</tr>
<tr>
<td>pākha</td>
<td>‘fan’</td>
</tr>
<tr>
<td>jhōlnae</td>
<td>‘(to) move’</td>
</tr>
<tr>
<td>pākke</td>
<td>‘ripe hard’</td>
</tr>
<tr>
<td>Word</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>ā</td>
<td>'marker present definite'</td>
</tr>
<tr>
<td>xam</td>
<td>'nothing'</td>
</tr>
<tr>
<td>kure</td>
<td>'feminine (pl)'</td>
</tr>
<tr>
<td>hunasi</td>
<td>'should have happen'</td>
</tr>
<tr>
<td>aivai si</td>
<td>'for nothing'</td>
</tr>
<tr>
<td>saryā</td>
<td>'all (pl)'</td>
</tr>
<tr>
<td>gālā</td>
<td>'talks'</td>
</tr>
<tr>
<td>cērca</td>
<td>'discussion'</td>
</tr>
<tr>
<td>kehnde</td>
<td>'to say'</td>
</tr>
<tr>
<td>hōsde</td>
<td>'(to) laugh'</td>
</tr>
<tr>
<td>vasde</td>
<td>'to settle'</td>
</tr>
<tr>
<td>diva</td>
<td>'lamp'</td>
</tr>
<tr>
<td>bēlda</td>
<td>'burn'</td>
</tr>
<tr>
<td>ki</td>
<td>'what'</td>
</tr>
<tr>
<td>gḥōlda</td>
<td>'send'</td>
</tr>
<tr>
<td>ē</td>
<td>'go (vocative)'</td>
</tr>
<tr>
<td>paigēi</td>
<td>'(to) happen'</td>
</tr>
<tr>
<td>mre</td>
<td>'mine'</td>
</tr>
<tr>
<td>rānjhra</td>
<td>'beloved husband'</td>
</tr>
</tbody>
</table>
3.1 (d) List of English words used by Ibn-e Insha

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

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

### 3.2 Lexical Choices

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

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

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

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

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

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

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

(i) **Stylistic and**

(ii) **Non-stylistic**

![Fig. 3.1: Showing the Lexical Choices at Various Levels.](image-url)
3.2 (a) Stylistic choices

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

\[ bərəs \ bərəs \ bərəs \ ət \ ədəl \ nədiya \ si \ bən \ jaye \ ga \]

\[ dərya \ bhi \ use \ log \ kəhenge, \ sagər \ bhi \ kehlaye \ ga \]

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

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

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

3.2 (b) Non-stylistic choices

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

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

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

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

<table>
<thead>
<tr>
<th>Words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>le</em></td>
<td><em>leh</em></td>
</tr>
<tr>
<td></td>
<td>‘Rhythm’</td>
</tr>
</tbody>
</table>

*ruk gōi git ki *le*, *thām gōi payāl ki chānāk*

*reqs-e-paimana vā minā ki hui tāyyari*

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

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

<table>
<thead>
<tr>
<th><em>siyāh</em></th>
<th><em>sīyāh</em></th>
<th><em>ə / a</em></th>
<th>‘black’</th>
</tr>
</thead>
</table>

*iske xabō ki *siyāh cōrah pāri rāhti he*

*ərzh-e-tarik-e- jōsh ki kisi vādi me kāhi*

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

(Ibid. S.2, C.1, P.124)
byakul vyakul b / v ‘excited’

lekin itni bhi suhani thi kahā dayō ki sair

ji byakul hai sahi itna magor xudse nafur?

“But was there the travel of misfortune so pleasant,
Heart is excited but self scared.”

(CN. 5.3 C.1 p-33)

dhōlakta dhōlakta d / dh ‘to flow’

logo logō o / ō ‘people’

rishta-e-jazb mē zanjya to karna cahē
par ye moti ke rāhe dur dhōlakta logo

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

(IBIK C.8 1.2 P. 63)

dāmke cāmke d / c ‘glitter, shine’

jab ambār par tare cāmke

jab jāṅgālmē jugnu dāmke

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

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

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sondesa</td>
<td>pañjam</td>
</tr>
<tr>
<td></td>
<td>‘massage’</td>
</tr>
</tbody>
</table>

xair əb us ki bat ko choro- divana phir divana
jate jate hom logō ka ek sondesa le jana

“Now, leave his point-lunatic and lunatic
While leaving carry our message.”

(CN, S.1, C.4, p.20)

os    shōbnam     ‘dewdrop’

subha ki pehli kiran, os me bhigi, simti
hāmse kehti he- ore jag, zāmana jaga

“First beam of morning, wet in the dew
Says us—wake up, the world is awake.”

(IBIK, p.62)
lagavat  aprahat/ hamdardi ‘sympathy’
sapna  xuab ‘dream’

aj kya us ki nazer me thi lagavat koi?

ye jo sapna he in akho me suhana jaga

“Was there osme sympathy in his sight & eyes
This, the dream in these eyes pleasantly work.”

(IBIK, p.62)

vajhe  vajho ‘causes’
rakhthe  rakhhe ‘keep’

he lakhog zemane me, kyō ishq he rusva becara

he or bhi vajhe vehshat ki, insaa ko rakhthe dukhyara

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

(CN. 5.1 C.7, P.74)

amber  asman ‘sky’
mandal  jhumrut ‘galaxy’

bhærlæ  leæ ‘(to)hold’ ‘fetch’

amber ke sajile mandal se

taro ki doli bhærlæ
"From the decorated galaxy of sky
Get the litter of stars fetch"

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

*botlaē*  
*betaē*  
‘tell’

*log ap hi ap səməj jayē*

*həm nam na uska* *botlaē*

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

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

*nare*  
*nartyā*  
‘ladies’

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

*lakh kəhī hō rūp jhəroke, lakh, əbeli* *nare*  
*hō*

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

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

3.2.3 Syntactic level

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

bēnd ākhē hui jati hē, pasarē paō

nind si nind, hēme əb nə utha na logo

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

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

‘jo jan lye bin tāl na sake’ / jo malum kiye bāyer nə jaye
‘who don’t depart without knowing’

gər ışhq kya he tab kya he, kyū shad nəhī abad nəhī

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

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

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

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

ye andhi kali ratō ka

səb cir andhera aogi

hā leke səvera aogi

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

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

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

3.2.4 (i) Synonymy or Sameness of meaning:

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

\[
surūt / cōhra \quad \text{‘face’}
\]

\[
ek \, hi \, surūt, \, ek \, hi \, cōhra, \, basti, \, parbat, \, jōngel \, pīṭh
\]

\[
or \, klsi \, ke \, ab \, klyā \, hōngē, \, choṛ \, hēmē \, bhaṭkana \, ho
\]

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

(IBIK. C.2, P.35)

\[
ḍol- \, sagar, \, dōrya, \, badol, \, bünd \quad \text{‘symbol of water’}
\]

\[
jana, \, sōmjha \quad \text{‘to know’}
\]

\[
ekhṭīḍal \, kerup \, the \, sare, \, sagar, \, dōriya, \, badol, \, bund
\]

\[
na \, uṛta \, badol \, ye \, jana, \, na \, behta \, dōriya \, sōmjha
\]

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

(IBid.C.2, P.11)
husn, rūp  
‘beauty’

dārsi hui nāzhō ko āb or na dārsare

ai husn ke sodagar, ai rūp ke banjare

“Don’t tempt the pitiable eyes/sights
O! Marchant of beauty, O! Nomad of beautiful appearance.”

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

nādiya, dārīya, saġar  
‘symbol of water’

bārēs bārēs bāsāt ka badāl nādiya si bān jayega

dārīya bhi use log kāhēnge, saġar bhi bān jayega

“While raining & raining, the nimbus will become as river
People will call it sea, it will also be called as ocean.”

( DV, P.30)

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

3.2.4 (ii) Antonyms or oppositeness of meanings:

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

‘pūchē’ / ‘bêtayē’  
‘asking’ / ‘telling’

do nō ik duje mē semaye

kis se pūchē, kon bêtayē

“Both are mingled in eachother
To whom we ask, who will tell.”

(IBIK, S.4, C.3, L.2P.59)
dhūp / saya

‘sunlight’ / ‘shadow’

dhūp jale kahi saya cahe

sandhi ratē dip dvali

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

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

zehr / āmrit

‘poison’ & ‘water of life’

tere ye kiya ji mē ai, khīc liye sharma ke hōt

ḥem ko zehr pilane vali, āmrit bhi pilvana-ho

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

(IBIK, p.34)

uṭhité / baiṭhete

‘up and down’

kya accha xush bash jēvā tha jane kyō bimar hua

uṭhité baiṭhete mir ki bitē pṛṇha uska shuaq hua

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

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

idhrē / udhrē

‘hither and thither’

apna bhi vo dost tha ḍem bhi pas us ke baith ate hē

Idhrē udhrē ke qisse ka, ke ji us ka behlate hē
“He was my friend and I used to sit beside him
Telling the stories of here & there, I used to make him happy.”
(Ibid, S.3, C.1, l. P.21)

jitē / māte
‘victory & defeat’

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

“Victory and defeat, these are the talk and points of every day
What kind of this affection is that lost in the game”
(Ibid, S.2, C.3, l.1, P.24)

likhē / kafē
‘write & rough’

cand yezlē thī ka likhē kabhī likh kār kafē
sher acche the — jo sun loto kaleja thame

“There were some ballads that it composed, and cut after writing
Couplets were good – it stopped my heart hearing them.”
(Ibid, S.3, C.2, l.1, P.24)

āmbar / dhārti
‘sky & Earth’

tum pāriyō ke raj dulare, tum āce tarō ke kāvi
hām logō ke pās yāhi ujra āmbar, ujri dhārti

“You’re dear to fairies, you’re the poet of high stars
We people have this decayed sky, dearthed earth.”
(DV, S.5, C.1, l.2, P.19)
Thus, we can say that a single thought, having different meaning can be expressed differently, with a difference in lexical choices.

3.3 Lexical Deviation

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

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

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

3.3.(i) Lexical Deviation at Phonological level:

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

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

\[
\text{vo nar ye keh k\text{\`a}r dur hui majburi saj\text{\`a}n majburi}
\]

\[
\text{ye veh\text{\`a}t se ranjor hui or ranjori si ranjori}
\]

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

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

<table>
<thead>
<tr>
<th>Deviated Words</th>
<th>Common Word</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>biph\text{`a}rti</td>
<td>behti</td>
<td>'to be provoked'</td>
</tr>
</tbody>
</table>

\[
\text{rust\text{\`a}m se kuch or d\text{\`a}lav\text{\`a}, bhim se b\text{\`a}r\text{\`a}h k\text{\`a}r yoddha the}
\]

\[
\text{le\text{\`a}In h\text{\`a}m bhi tund biph\text{\`a}rti mojo ka Ik dhara the.}
\]
“Some other courageous like Rustum, and warriors greater Bhima were there
But I was also flow of provoked current.”
(DV, S.2, L.3, p. 20)

an ke a ke 'to come’
an ke is bimar ko dekho tujh ko bhi tauñiq hui
ləb pər iske nam tha tera, jəb bhi dərd shədid hua

“Come to saw this ill person, you have convenient too
Your name was on her lips, when the pain has to much”
(IBIK, C.3, L.1, P.132)

bipta vipatti ’problem’

ao ke pəl bhər milker baithe, bat sune or bat kohe
mən ki bipta tən ka dukhra, dunya ke halat kohe

“Come and sit together for a moment, listen and say the point
Heart’s problem and sadness of body, say the condition of the world.”
(DV SL. L. 4, p. 29)

bis vish ’poison’

rog tumhara jane kltne sino mē bis ghol gaya
dur həzərəo kos pe baith sathi ka mən dəl gaya

“Your desire mingled the poison in how many chests
Sitting for thousands of mile away, the frieds heart stoped.”
(Ibid. s.2., l. 3. p. 30)
हम्रे हमारे 'उर'  
कोन कोहा 'हॉ'  
हम्रे कोन दलेड्डर चुटे  
हम्रे कितने पप केटे हें  
"How our problems are left'  
How many sin are left."  
(Ibid. S.2., c.2 p. 63)

सर 'essence'  
लेवे 'to take'  
हम लोगो कि सर नौ लेवे  
काशी कि हर बाट हे न्यारी  
"we've not taken essence of people  
everything is special of Kashi."  
(Ibid, S.2. C.3, p. 63)

सफ़ाल 'success'  
यानि इस बाजार में दिल को इक अंटि मे बेक दिया  
इस युसुफ के दिल कि कामना होने ही इस तर सफ़ाल  
"It means, in this mart,you sold the heart in one pocket  
This Yusuf's longing was to be successful in this way."  
(CN C.9, l.2 p. 80)
The one bud of lily
What you said, will send it ti you.”

(IBIk, S.1, C.1, L.1, p. 70)

“The naughty moon looks and smile being for the distant
But cannot be caught.”

(CM, S.3, L.3, p. 82)

3.3(ii) Lexical Deviation at Morphological Level

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

In some examples of such deviation in Insha as follow:

'yellow sunrays'

'Ishq kis shai ke dhoke mē pōthar pēr de pēṭkā cand.'
“Yellow sunrays of lights, scattered and spreaded in the east & the west,
In the misunderstanding of which thing, you dashed the moon on the stone.”

(IBIK, C.2, I.1, p. 27)

*kāre he*  
'to do'

_ukhri ukhri bat kāre he bhul ke aṅga yarana_

_kon ho tum, kis kam se aye, ḫāmne na tumko pehcana_

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

(CN, S.3, C.2, I.1, p. 21)

*naina ahu*  
'sorrowful eyes'

_vojis ke lāb pār tesu hē_

_vojis ke naina ahu hē_

“Tears are on the lips of someone’
Sorrowful eyes of someone.”

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

ācō mē  
'in flame'

_ai dekhne valo tum ne bhi_

_us nar ki pit ki ācō mē_

“O, audience you too,
In the flames of love of that lady.”

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

*lambe gesu*  
'long hair'

_vo lāṛki aċchi lāṛki hē, tum nam na lo ḫām jan gāye_

_vojiske lambe gesu hē, pehcān gāye pehcān gāye_

123
“That girl is a good girl, we knew don’t call her name, 
That whose hair are long, I’ve recognised her recognised her.”

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

nirās
nirash
‘hopeless’

rat ko udas dekhē

cand ko nirās dekhē

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

(Ibid, S.5, P. 82)

kāhiyo
kehna
‘to say’

log puchenge ktyū udas ho tum

or jo dil mē aye so kāhiyo

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

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

rakhōs
rakshōs
‘demons’

kal ke kale kale rakhōs car kot mē chae

ontāryō mē bhuk ki kircē jahā tēhā hār jae

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

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

**3.3(iii) Lexical Deviation at Syntactic level**

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

There are sufficient examples of this kind in Insha’s poems, such as:

---

\textit{suhna} \quad \textit{sunna} \quad \textit{‘listening’}

\begin{quote}
dərd ka kehna cix hi utho, dil ka kehna, vəza nibhao
\end{quote}

\begin{quote}
səb kuch suhna cup cup rehna kam he izzat darō ka
\end{quote}

“About pain to cry, about heart accomplishing laying down”

Everything is \textit{listening} become silent that work of loyal person.”

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

\begin{quote}
\textit{baidō} \quad \textit{vaidō} \quad \textit{‘the most ancient & sacred scriptures of the Hindu’}
\end{quote}

\begin{quote}
rog tumhara or he insha, \textit{baidō} se kiyū cuhl kəro
\end{quote}

\begin{quote}
dərd ke sode kərne vale, dərd se pa səkte hə nijat
\end{quote}

“O Insha, your sickness is other, why you’re claiming to \textit{vaida}’

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

(Ibid, C.5, L.1., p. 94)
Insha saheb, darkness has broken stars have hidden and it’s the morning.
Acting upon your point, I became restless the whole night.”

( CN, C.7, p. 87)

The time of sun set flowing of river is still
From morning to evening my heart is not still.”

(Ibid, C.1, L.1, p. 152)

In the heart of human being the flame of fire are burning
Who’ll subdue these flames, and who’ll extinguish this flame of fire.”

(Ibid, S.1, l.5, p. 151)
Chapter 3

pe rənjor  
per rənj  
‘be sad’

_Insha ki γαζολ sun lo pe rənjor na hona_

divana he divane ne Ik bat bəyā ki

“Listen to the ballad of Insha then don’t be sad

The beloved and the belove expressed the point.”

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

sun jana- ho  
sunte jana  
‘to hearing’

jog bi jog  
yog viyog  
‘yoking’

_jog be jog ki batē jhuti, səb ji ka behlana- ho_

_phir bhi həm se jate jate ek γαζολ sun jana- ho_

“lies talks of yoking, all these are cheer heart
although you go hearing of one ghazal from us.”

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

dhərē səb həmko  
rəkhē səb həmara  
‘all call me’

əqəl ki bairi  
əqəl ki dushmənm  
‘against knowledge’

_sari duntya əqəl ki bairi, kon yəhā pər styana- ho_

_nahəq nam dhərē səb həmko, divana, divana-ho_

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

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

sitəm pəɾə  
sitəm kiye  
‘the tyranny’

_unke sitəm pəɾə yad dilaē_

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

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

lipat roya  

lipat kər roya  ‘weep embracing’

ya munkin he itna hota

ye tumse lipat roya hota

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

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

pəra pukare  

ləga pukare  ‘to call’

nam liya bin pəra pukare

ktse pukare, dəsht kinare

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

(IBIK, C.2, P.220)

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

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

<table>
<thead>
<tr>
<th>Persian Expression</th>
<th>English Translation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>soc nãgri ki rani</td>
<td>‘the queen of thought city’</td>
<td>(CN. p,29)</td>
</tr>
<tr>
<td>xushbu lapki</td>
<td>‘catch fragrance’</td>
<td>(CN. p,27)</td>
</tr>
<tr>
<td>cãnd thãka</td>
<td>‘the moon is hold’</td>
<td>(CN. p,27)</td>
</tr>
<tr>
<td>git se gal</td>
<td>‘talk through song’</td>
<td>(CN. p,30)</td>
</tr>
<tr>
<td>yãzãl si ãkhã</td>
<td>‘eyes like ballad’</td>
<td>(CN. p,30)</td>
</tr>
<tr>
<td>yãdõ ke diye</td>
<td>‘lamps of memory’</td>
<td>(CN. p,32)</td>
</tr>
<tr>
<td>sitãmãr cãndni</td>
<td>‘cruel moon light’</td>
<td>(CN. p,34)</td>
</tr>
<tr>
<td>dukhãro ke diye</td>
<td>‘lamp of distress’</td>
<td>(CN. p,34)</td>
</tr>
<tr>
<td>be shikãn bistãr</td>
<td>‘without shell bed’</td>
<td>(CN. p,34)</td>
</tr>
<tr>
<td>rut ka caãn</td>
<td>‘trend of season’</td>
<td>(CN. p,35)</td>
</tr>
</tbody>
</table>
3.4 Tatsama and Tadbhava words

3.4(i) Tatsama words in the poetry of Insha

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

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

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

<table>
<thead>
<tr>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘नगर’</td>
<td>‘City’</td>
</tr>
<tr>
<td>ye नगर कभी पहले</td>
<td>“Ever before, this city Wasn’t so solitude and lonely.”</td>
</tr>
<tr>
<td>इस गृहर ना विरां था</td>
<td>(CN, S, 2, 1.1, p.17)</td>
</tr>
<tr>
<td>‘रूट’</td>
<td>‘season’</td>
</tr>
<tr>
<td>गर्मिया तो जती हें</td>
<td>“Summer has gone The season has come.”</td>
</tr>
<tr>
<td>vo रूटे बती हें</td>
<td>(CN, S.4.L.2.p.18)</td>
</tr>
<tr>
<td>‘मंडली’</td>
<td>‘Corporation/ company’</td>
</tr>
<tr>
<td>avarah avarah phirna chor ke मंडली यारों की</td>
<td>“Roaming about here &amp; there, leaving the company of friends Visitors are visiting Insha’s that condition.”</td>
</tr>
<tr>
<td>dekh rahe हें dekhne vale insha ka अब हल वोही</td>
<td>(CN, S.2, 1.1, p.20)</td>
</tr>
</tbody>
</table>
‘rog’

‘affection’

rog tumhara or he insha, baidō se ktyō cuhl kəro

dərd ke sode kər̄ne vale, dərd se pa ᵇəkte ᵇə njat

“Insha your affection is other, why you are claiming to Vaid

The marchant of pain & getting to escape from pain.”

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

‘sugəndh’

‘good smell/ Fragrance’

ho c-arō kot sugəndh bəsi

jiyō jōngəl pehna gəjra ho

“Fragrance exists everywhere,

As if the forest were worn a garland.”

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

‘rup’

‘look’, beauty’

so rōp yəhā, hər rōp ki ek ājəb jhəlki

kisi or mē lekIn bat kəh̄ us cəncəl ki

“Thousand beauty are here, each one have amazing image

It cannot find the quality in anybody of that unsteady one.”

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

muddra

‘coin’

mədhushala

‘wine shop’

piyas bəhət, pər piyala nə muddra

aisa nə ho mədhushala kisi ki
“More thirsty, neither bowl nor coin
Otherwise the wine shop is other one.”

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

git

‘song’

abh git gōya, sāngit gōya

hašsher ka mosām bit gōya

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

(Dv, S.6, l.1, P.13)

shobha

‘beauty’

ujli xāndāq apne hi jiyalō ke lēhu me nāhai he

jit ne jhulsi vrāni ki shobha or bārhai he

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

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

bhed

‘difference’

jēg ke bhed ujāgor kārtā, apne bhed chipata jaye

gitō ki juwala bhārkata, tōn mān ko pīghlata jaye

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

(IBIK, C.5, l.1, p.32)
sagar  
‘the ocean’

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

ham ko apne sath hi le kar duba cand or ubhra cand

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

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

shital  
‘cold’

shant  
‘quiet’

somye  
‘time’

is sundar shital shant somye

ha bolo bolo phir kya ho?

“This beauty cold, quiet, time

Yes tell tell that what comes.”

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

3.4 (i)(a) List of Tatsama Words

A long list of Tatsama words may be seen in the above stanza of poetry  

which Insha has used frequently :

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

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

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

Some examples are as follows:

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

*aj kt rat amavas he, aj gogan par cand nahi*

*tabhi to saye ghane ghane he, tabhi sitare mand nahi*
“Today is dark night, today moon is not come in the sky
Nevertheless shadows are very dense, until stars are not down.”
(DV, S.3, C.1, L.1, P. 55)

bıyopar  
vıyəpar  
‘business’

tum or hom se pyar kəroge? jhuṭ he lobhi bənjaro
becoge  bıyopar  kəroge, tum se dər bhole pyaro?

“Will you love us? There are lie O greedy marchant
Will you sail and business, from your distance to right lovely people?”
(CN, C.2, L.2, P. 64)

nirasa  
nirasha  
‘sadness, hopeless’

as mili əkho mē  nirasa
ghūm rōha he pit ka pyasa

”Give hope but hopeless in eyes.”
Thisrty lover is to the roaming.”
(IBIK, S.3, L.1, P. 28)

səndesa  
səndesha  
‘news, information’

km rahō se aiho, kis gul ka səndesa lai ho
həm bəy mē xush xush baithe the kya kər diya ake səba tum ne

“Where are you came from which path, get the message from which flower
We sit happily in the garden what have done you came O fresh air.”
(CN, C.4, L.1 P. 104)
Chapter 3

sapno

suvarna

'dreams'

xali sapno se na bat bane gi aani

ye shab-e-mah bhi kat jaye gi bekalbekal

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

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

bas

vas

'smell'

pachva tune aani sondhi bas gavai

aj se miane age rut ki as gavai

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

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

rasiya

 rasik

'linking juicy talks/

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

tum ho ke Itne husn ke hote ek na daman tham sake

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

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

bipata

vipatti

'hardship, distress'

kis se kehe ob ruh ki bipata kisko sunaye man ki bat

dur ki rah bhatkta rah, jiven rat ghoneri rat

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

**jot**        **jyoti**        ‘holding flame’

* kabhi un ke milon ki asha ne ik jot jotadi thi mon me
   ab mon ka ujala sunolaya, phir sham he mon ke angan me

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

**parbat**    **parvata**    ‘mountain’

**ban**       **vana**       ‘a forest’

* jane kis basti, kis parbat, kis ban ko madmata jaye
  qedno ki pehcan missata, raho ko uljhata jaye

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

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

* apni raio ki faay, teri sada -e- pi kah
  ai papihe apni qilsat men kah pi ka milon

“Our nights of distress, where your voice of **beloved**
O papihe, in my luck there is no meeting with my **beloved.**”
(CN, S.1, L.4, P. 32)
\textit{darpan} \quad \textit{darpana} \quad \textit{a looking glass}

\textit{hār shākol ka rup nahi hota, hār rup ko nam nahi dete}

\textit{kuch shākle hē apni ākho mē, kuch rup hē mānke \textit{darpan mē}}

"Every face has no beauty, every beauty has no name
Some faces in our eyes, some beauty is in the \textbf{mirror} of heart."

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

\textit{jogi} \quad \textit{yogi} \quad \textit{a ascetic a mendicant}

\textit{pradesha} \quad \textit{vesha} \quad \textit{towards another' 'get-up, appearance'}

\textit{he jis ke lye \textit{pārdes phire}}

\textit{jogi ka bōna kār \textit{bhes phire}}

"Wandering \textbf{towards another} from which person
In the \textbf{appearance} of \textbf{mendicant} are wandering."

(DV, C.25, P.27)

\textit{shravāṇa} \quad \textit{bhadrāpāda} \quad \textit{a month of the Hindu'}

\textit{bhādō} \quad \textit{shravāṇa} \quad \textit{bhadrāpāda} \quad \textit{a month of the Hindu'}

\textit{savān bhādō} \quad \textit{sat hi dm hē phir vo rat ki bat kahā}

\textit{apne ašk musālsāl bōrsē apni si bōrsat kahā}

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

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

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

<table>
<thead>
<tr>
<th>Tadbhava word</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>əmavəs</td>
<td>əmavəssiya</td>
<td>'the last day of the dark fort night'</td>
</tr>
<tr>
<td>nirasə</td>
<td>nirasə</td>
<td>'hopeless'</td>
</tr>
<tr>
<td>bbyopar</td>
<td>viyapar</td>
<td>'business'</td>
</tr>
<tr>
<td>səndesh</td>
<td>səndesha</td>
<td>'message'</td>
</tr>
<tr>
<td>səpənə</td>
<td>suwəpənə</td>
<td>'dreams'</td>
</tr>
<tr>
<td>rasətiya</td>
<td>rəsək</td>
<td>'linking juicy talks'</td>
</tr>
<tr>
<td>bipta</td>
<td>vipətti</td>
<td>'hardship'</td>
</tr>
<tr>
<td>Compounds</td>
<td>Meanings</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------</td>
<td></td>
</tr>
<tr>
<td>jot</td>
<td>jyoti</td>
<td>‘holding, light’</td>
</tr>
<tr>
<td>pərvət</td>
<td>pərvət</td>
<td>‘mountain’</td>
</tr>
<tr>
<td>bən</td>
<td>vən</td>
<td>‘forest’</td>
</tr>
<tr>
<td>pi</td>
<td>pɾiye</td>
<td>‘beloved’</td>
</tr>
<tr>
<td>dərpən</td>
<td>dərpəna</td>
<td>‘a looking glass’</td>
</tr>
<tr>
<td>jɔgi</td>
<td>yɔgi</td>
<td>‘a monk’</td>
</tr>
<tr>
<td>pərdesha</td>
<td>pərdesha</td>
<td>‘foreign country’</td>
</tr>
<tr>
<td>bhes</td>
<td>vesha</td>
<td>‘get-up’</td>
</tr>
<tr>
<td>savən</td>
<td>shravəna</td>
<td>‘a month of the Hindu’</td>
</tr>
<tr>
<td>bhadə</td>
<td>bhədrəpədə</td>
<td>‘a month of the Hindu’</td>
</tr>
<tr>
<td>punəm</td>
<td>pərnəma</td>
<td>‘full moon’</td>
</tr>
<tr>
<td>ujyara</td>
<td>udhot</td>
<td>‘light’</td>
</tr>
<tr>
<td>rain</td>
<td>rəjini</td>
<td>‘night’</td>
</tr>
<tr>
<td>dhərti</td>
<td>dhərəttri</td>
<td>‘earth’</td>
</tr>
<tr>
<td>pəkshi</td>
<td>pənchi</td>
<td>‘bird’</td>
</tr>
<tr>
<td>pat</td>
<td>pətra</td>
<td>‘leaf’</td>
</tr>
<tr>
<td>əkhyā</td>
<td>əkshi</td>
<td>‘eyes’</td>
</tr>
<tr>
<td>sog</td>
<td>shok</td>
<td>‘mourning’</td>
</tr>
</tbody>
</table>
After analyzing and observing the great poetry of Ibn-e-Insha. We can discuss that its lexical diversity is enormous in Insha. It comprises Insha’s lexical choices, lexical deviation and Tatsama and Tadbhava words are more expressive and in unique style.

3.5 Summary of Chapter Three

Chapter third is divided into five sections. In section first, this study provides a general description about the investigation of lexical diversity. Section second will exclusively deals with lexical choices at various levels such as phonological, morphological, syntactic and semantic levels. Section third describes lexical deviation which also deals with phonological, morphological, syntactic and semantic levels. Part- IV describes Tatsama and Tadbhava words in Insha’s poetry and finally section five describes the outline of this chapter.
CHAPTER- 4

STYLISTIC VARIATION

AND

ITS CHARACTERISTICS
CHAPTER- 4

STYLISTIC VARIATION AND ITS CHARACTERISTICS

4.0 Introduction:

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

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

4.1 Phonological level

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

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

4.1 (a) Phonetic orchestration
4.1 (b) Sound symbolism
4.1 (c) Alliteration
4.1 (d) Rhyme
4.1 (e) Assonance
4.1 (f) Consonance
4.1 (a) Phonetic orchestrations

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

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

\[
\begin{align*}
\text{dhərti ke mehekte baʊō se} \\
\text{kālyō ki jholi bhar laē} \\
\text{āmber ke sajile māndel se} \\
\text{ṭarō ki doli bhar laē}
\end{align*}
\]

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

4.1 (b) Sound symbolisms


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

R.Wellek (1960: 42) emphasized the role of sound symbolism in poetry. He states that, ‘we all seem to be agreed that it would be a mistake to dismiss this problem, certainly sound symbolism is a factor in much poetry’.

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E.C. Tragott and M.L. Pratt (1980:69) they argue that, ‘even though sounds in themselves have no meaning and even though the associations between sounds and meanings in language are arbitrary and conventional, there are ways of using sounds to complete meaning’.

The study of sound symbolism comprises two types of phenomena:

4.1(b) (i) Signification of individual sounds

4.1(b) (ii) Onomatopoeias

4.1(b) (i) Signification of individual sounds

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

\[\text{həm rat bəhaut roe bəhaut ah-o-fəyə ki}\]
\[\text{dil dərd se bojhəl ho to phir nind kəhə ki}\]

(CN, p.88)

\[\text{hər sal ruto ki gərdish se jəb bis dəmər aəgi}\]
\[\text{ye əshk chəma chəm bərsənəg, ye ah əhəta bənjaəgi}\]

(DV, p.121)

\[\text{ai dər nəgər ke bənjəre, gər chər ke aïsə jəna thə}\]
\[\text{kyə cəh ki rəh dəkhəni thə, kyə pəyər kə həth bərəhəna thə}\]

(DV, p.120)

\[\text{lekim təm kyə bətə hətə ah bhəri rəhnər həu}\]
\[\text{əb tə ek zəmənə guər təm sə kəi qəsər həu}\]

(DV, p.17)

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

4.1(b) (ii) Onomatopoeias

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

Echo-words are those words, which refer to a situation where the second word in the paired construction does not have leaving of its own. Bloomfield (1935: 156) defines, 'Onomatopoeic forms are those which denote a sound as an object which gives out a sound'. He (1935: 157) considers imitative and 'onomatopoeic' as equivalent. He does not consider 'echo' forms to 'echoic' forms to describe such words. Hockett (1985: 298) states that, 'Some words and phrases actually sound like that which they mean such forms are onomatopoeic'.

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

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

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

4.1(b) (ii) (1) Direct imitation
4.1(b) (ii) (2) Action or movement
4.1(b) (ii) (3) Originator of the sound
4.1(b) (ii) (4) Electric symbols or symbolized onomatopeias
4.1(b) (ii) (5) Abstract ideas
4.1(b) (ii) (6) States of mind
4.1(b) (ii) (7) Echo words
4.1(b) (ii) (8) Mimic words

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

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

It is one of the important varieties of onomatopoeias. Such words try to imitate the actual sounds. In the poetry of Ibn-e-Insha, we find such type of example:
savən bita, bhaddo bita, ujre ujre mənke khet
kojel ob to kük uraham, megha mina bərsana ho

(IBIK, p.35)

In the above couplet, the word *kük* means ‘cuckoo’s low and sweet tone’ is a Onomatopoeic word, which represents direct imitation.

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

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

\[ ik \text{ gori thi } albeli \text{ si, } mədmati \text{ chailchəbili si } \]
\[ thi jis ki cal nəshili si, thi jis ki bat rəsili si \]

(IBIK, p.85)

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

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

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

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

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

\[
\text{andhi } shbō! \text{ be qērar raīō!}
\]

\[
\text{āb to koi jāgmēgata jugnū!}
\]

\[
\text{āb to koi tōmtōmata mehtab!}
\]

\[
\text{ābto koi mehrbā sitarah!}
\]

(DV, p.47)

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

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

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

\[ \textit{nilëm nil akash pe apna pila jal bichae} \]
\[ \textit{mughëm mughëm sôndeso se apne pas bulae} \]
\[ \textit{côncel cônda dûr dûr se dekhe aur muskae} \]
\[ \textit{lekin hath na ae} \]

(CN, p.82)

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

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

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

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

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

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

Insha, in his poetry uses the echo words. Nevertheless, comparatively the frequency of echo words is lesser than other varieties of onomatopoeias.

For example:
In the above couplets, we see the use of echo-words of signifying the sense.

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

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

\[
\text{ākh mici} \text{i khela kərēge kəbtōk ye ratō ke dhundōle,}
\]

\[
\text{cap cap pōr dil pūchega ye kaun aya ye kaun aya}
\]

(CN, p.56)

\[
\text{tūta sahs dhundli beta rit ke taude gambōgam}
\]

\[
\text{vēqt ka kōra sēr sēr sēr sēr cīx rēha he cēlsocēl}
\]

(CN, p.79)

\[
\text{sūne aivanō mē payōl ke chōnake gūnje}
\]

\[
\text{chōm chōmchōm, chōmchōm, rēqs huahe jari}
\]

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

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

4.1 (c) Alliteration

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

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

\[ a \to \text{ā} \]

\[ aj \text{ to ēpni ek ūgāṛ he sēbhī yarō se juda} \]
\[ ēpna jēhā ēpna hi jēhā he ya jadā ka gāṅg mehl \]

(CN, p.80)

\[ a \to \text{ā} \]

\[ pēchva tūne ēpni sōndhi bas gōvai \]
\[ aj se maīne əgli rut ki as gōvai \]

(CN, p.77)

\[ I \to I \]

\[ yani īs bazar mē dil ko īk ēnti mē bec dīya \]
\[ īs yusuf ke dil ki kamna honi thi īs tor sēphāl \]

(CN, p.80)

\[ u \to u \]

\[ sūnē āgōn me phira kārta tha tēnha tēnha \]
\[ kītni gehri thi nīgāhō ki udasi us ki \]

(CN, p.23)

\[ ā \to ā \]

\[ īk nam pe ākhō me āsu cēlante ēhe \]
\[ jī hōm ko jēlata ēhe, hōm jī ko jēlāte ēhe \]

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

\[ k \rightarrow k \]

\begin{align*}
\text{ajnabi pit ke mar\={o} se kis ko kya kam} \\
\text{b\={o}styo\={o} vale k\={a}bbi naz u\=hte bhi ne\=hi} \\
\end{align*}

(CN. 24)

\[ kh \rightarrow kh \]

\begin{align*}
\text{tujh ko khok\={e}r d\=un\={y}\=a khoe} \\
\text{hem se pucho kitna roe} \\
\end{align*}

(IBIK, p.44)

\[ g \rightarrow g \]

\begin{align*}
\text{rang-o-ro\=yan ko sa\=l-o-sin ko na dekh} \\
\text{por g\=\=ina ke am khana he} \\
\text{umr guzari he xanqah\={o} m\={e}} \\
\text{ek sh\=\=ab y\=a guzar jana he} \\
\end{align*}

(DV, p.57)

\[ gh \rightarrow gh \]

\begin{align*}
\text{phir hajr ki l\=ombi rat m\=iy\={a}, sanjog ki to y\=ahi ek gh\=\=ohri} \\
\text{jo dil m\={e} he lob por ane do, sh\=\=rmana kya, gh\=\=brana kya} \\
\end{align*}

(IBIK, p.130)

\[ c \rightarrow c \]

\begin{align*}
\text{ye b\=ara c\=\=and - com\=kta hua cehra khole} \\
\text{baitha r\=\=hta he sar-e-bam-e - sh\=\=bista sh\=\=ab ko} \\
\end{align*}

(CN, p.27)
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ch — ch

kātō se chāñhi hē paō

dhup mli cehre pēr chaō

(IBIK, p.28)

j — j

ai mēt valo naqō valo! nēgri nēgri jate ho

khōē jo us ki jan ka bairi mil jae ye bat kēho

(CN, p.22)

jh — jh

ye tēn ka jhūta jadū bhi

ye mēn ki jhūti xushbū bhi

(IBIK, p.68)

t — t

hēm ne tāj rēkha he zēmana

tum ana to tēnha ana

(IBIK, p.20)

th—th

dōrd ki āis to uśhti thi pēr itni bhi, bhrē pūr kēbhi?

aj se pehle kēb utra thā dil mē itna gehra c-ānd!

(IBIK, p.25)
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d — d

kəl bhi əndhyara ənənore raste tərik the
kəl bhi is dəmon ki dəulət the əm-e-dil ka yəbar
kəl bhi həuy jate the, jəl uthtə the yədə ke dyə
kəl bhi dəl pər əthə ja pərta the yū nəhə bar bar

(CN, p.32)

dh — dh'

dhundəl sae dhundli rəbə met rəhi hə
me to bistər chor ke ake pəchtəya

(DV, p.140)

n — n

jhuki jhuki pəlkə ke nice nəmnəki ka nam nə thə
ye k̥āta jo əhəme cubha he kəsh tujhe bhi chubhta chānd

(IBIK, p.27)

p — p

piəs bəhut, pər piyala nə mədəra
aisa nə hə mədəushala kisi ka

(IBIK, p.39)

ph — ph

phagun ae savən ae is dhərti ka həl nəhi
gədələ ñəmbər uʃri əkheti, phulwari mə phul nə phəl

(CN, p.79)
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**b — b**

朗诵朗诵 朗诵 卡巴达尔 诺尔雅西 本雅嘎

dōrya bhi use log kahēge, saрог bhi kehlaega

(DV, p.30)

**bh — bh**

ek tērēf sērkār ke pyare

ek tērēf ye ḍhēn ke pujari

bōnde bhi bhōgwan bhi dushmān

kashi ki hōr bat he nyari

(DV, p.63)

**m — m**

kis ko bōtāē mēn mē ēōmārē mat ke ghao kaise hē

aj ke ik ḍunyā ki nōzēr mē ēōmī ēōm hē pagol

(CN, p.79)

**y — y**

ye sērāē he jōhā kis kā thikānā dhūndo

yā to ate he musafir, so cēle jate he

(CN, p.23)

**r — r**

kis se kāhē ṣēr rūh ki bipta, kis ko sunāē mēn ki bāt

dūr ki rāh, bhōṭākta rahi jīvēn rat ghōneri rat

(CN, p.31)
sāhrō ko virān kēregā əpni āc ki tezi se
vīranō mē masti, əlbeli,vehshi phūl khilega

(IBIK, p.126)

ji machalta thā ek ek she pār magār
jēb xali thi kuch mol le na sēka
laut aya lye hōsrātē sēkō
ek choṭa sa lērka thā mē jīn dinō

(IBIK, p.90)

sānjhi dharti sānjha suraj sānjhe chānd aur tare hē
sānjhi hē sēbhi sukh ki batē, sānjhe dārd hōmare hē

(DV, p.30)

chānd kāb se he sē-r-e-shax-e-sānobar əṭka
ghas shōbnām mē shārābor he shōb he adhi

(CN, p.26)

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

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

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

- tøn møn  ‘body’, ‘heart’ (IBIK.32)
- hapê kapê  ‘breathing’, ‘trembling’ (IBIK.59)
- tal jal  ‘country’, ‘appearance’ (IBIK.66)
- git sãgit  ‘song’, ‘music’ (DV.13)
- pit rit  ‘rhythm’, ‘net’ (IBIK.68)
- des bhes  ‘love’, ‘ritual’ (IBIK.19)
- chori thori  ‘left’, ‘few’ (CN.16)
- paô chaô  ‘foot’, ‘shadow’ (IBIK.28)
- gum tum  ‘miss’, ‘you’ (IBIK.70)
- jhumte chumte  ‘swing’, ‘kissing’ (IBIK.70)

4.1 (e) Consonance

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

- pîna pilana  ‘drink’, ‘(to) drink’ (CN. 86)
- purva pechva  ‘(east)wind’, ‘(west)wind’ (IBIK.12)
Chapter 4

4.1 (f) Rhyme

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

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

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

\[ a / a \]

\[ \text{ab git gaya, səŋgit gaya} \]

\[ \text{hā sher ka mausēm bit gaya} \]

(DV, p.13)

\[ i / i \]

\[ \text{sau rūp yēhā, hēr rūp ki ek aŋē bē jhēlki} \]

\[ \text{kīsi aur mē leki m bat kēhā us cēncēl ki} \]

(IBIK, p.94)
हर बोहने निकळेंगे

azmane निकळेंगे

(CN, p.18)

ja baja bhate hē
kis ki rah taakte hē

(CN, p.16)

जोब सूरज धूप नहाता हो

(IBIK.88)

जोब सवन बदल चाहे हो
jोब फहुं फुल खिलाई हो

(IBIK.88)

ai meri soc nagar ki rani bēqt ki batē rōṅg aur bu
हर कोई सत किसे का धुंडे गुल हो के बेले मे हो के तु

(CN, p.30)
4.1(f) (ii) Rhyming words ending with consonants

\[k/k\]

jīn mē sote hē brīged ke jābāz āpne

gōrtōbah ke vo nāvahat hē virā ṭē tak

in ki qābrō pe sālibē nā koi loh-e-mazar

ye musafir he raqib-e-sāro samā ṭē tak

\[g/g\]

azizō se dūrī vātēn ka tiyag

lōga dū nā in ūce mehlō mē ag

\[c/c\]

dil si ciz ke gahōk hoga do ya ēk hōrār ke bīc

msha ji kya mal liya baithe ho tum bazar ke bīc

(DV, p. 55)

(CN, p. 159)

(DV, p. 176)

(CN, p. 86)
ch/ch
sās mē phās jīgōr mē kātē, sina lal gulal nō pūch
itne dīnō ke bād piyārē birārō ka hal nō pūch

(DV, p.71)

j/j
hone vala hūjuda tere nāvahat se aj
ai ke maujē hē tri shah-e-sāmndēr ka xaraaj

(DV, p.126)

t/t
jin ko dil se vāfā ki umide bēhaut
jin ke vade bēhaut the vōide bēhaut

(IBIK, p.166)

d/d
hām se bhi do bate kēr le kaisi bhīgi sham he cānd
sēb kuch sūn le ap nō bole, tera xūb nizam he cānd

(IBIK, p.139)

p/p
dil ki ēngnai ko gōrmāti he hōr mausēm ki dhūp
kaun jānē bay me sēb ke he kis rūt ka cālōn
itne dāmēn, itne ācāl, itne cēhē, itne rūp
kaun si mē se he āpne xāyālō ki dulhān

(CN, p.35)
\textbf{Chapter 4}

\textit{b / b}

\begin{quote}
ہڑہوٹ روئ ہب ہس ہچ گڑہ باب

کہہ دیہاہ جا ہکی دیل کہ ماہت

(DV, p.44)
\end{quote}

\textit{m / m}

\begin{quote}
قائیلا شوق کہ نیکلا ثا بہری سمجھ دھوئ سے

کتنے خوشفہم ہی کہ ہزکیا ہمیدہ کہ هjinm

کس کو آیاز-سافر می یہ معیار حوتی ہے

مَرگ-ا-غُہنمی مَوَدَدَر ہے کہ ماںزیل مَقِسَم

(IBIK, p.103)
\end{quote}

\textit{n / n}

\begin{quote}
پورب کہ نگر،سہرا کہ چمک

اتی ہے پہواں، جاتی ہے پہوان

(IBIK, p.61)
\end{quote}

\textit{r / r}

\begin{quote}
کھسار کھسار قلو کہ مینار

وادی بہ وادی گیرجو کہ مینار

(DV, p.125)
\end{quote}

\textit{l / l}

\begin{quote}
جیٹہ ہے وپس نازروح کہ ہیلائ

دیل لی مہ روکھی دیل کہ مسائیل

(DV, p.125)
\end{quote}
In his poetry, we also find similar words in rhyme axis, for example: 


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

4.2 Morphological level

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

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

4.2 (i) Affixation

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

4.2 (i) (a) Prefixes

4.2 (i) (b) Suffixes

4.2 (i) (c) Infixes

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

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

- `be as` ‘hopeless’ (IBIK, 74)
- `be tere` ‘without your’ (ibid, 36)
- `bt jog` ‘era’ (ibid., 34)
- `behrup` ‘appearance’ (ibid,p.15)
- `mən mohən` ‘an epithet of lord Krishna’ (CN,p.109)
- `mah rəj` ‘king’ (DV,p.19)
- `su gəndh` ‘good smell’ (CN,p.30)
- `be cain` ‘unsteady’ (IBIK,p.39)

4.2 (i) (b) Suffixes

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

- `gənəe` `gənəre` ‘dense’ (CN,p.32)
- `rənj` `rənjor` ‘grief’ (IBIK,p. 47)
- `ghat` `ghaiê` ‘aperture moment’ (IBIK,p.46)
- `cəncəl` `cəncəlta` ‘childishness’ (IBIK,p.32)
4.2 (i) (c) Infixes

In Insha’s poetry are very few infixes, which are used to form words. Infixes are inserted in between the base. Infixes usually are inserted at some definite point in the base, such as after the first consonant or before the final syllable, consider the following example:

- **ujra** *ujar*  
  ‘destruct’  
  (CN. 62)

- **tak** *talak*  
  ‘to’  
  (CN. 33)

- **ondhare** *ondhryare*  
  ‘darkness’  
  (CN. 32)

- **kehlaē** *kehlavē*  
  ‘to say’  
  (IBIK. 44)

- **jaē** *javē*  
  ‘to go’  
  (IBIK, 44)

- **patthôr** *pathôr*  
  ‘stone’  
  (IBIK, 43)

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

4.2 (ii) Reduplication

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

4.2(ii) (a) Complete reduplication

4.2(ii) (b) Partial reduplication

4.2(ii) (c) Echo formation

4.2(ii) (d) Mimic words

4.2(ii) (a) complete reduplication

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

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

<table>
<thead>
<tr>
<th>Reduplicative words</th>
<th>gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>nagri nagri</td>
<td>‘city city’</td>
<td>(IBIK,p.12)</td>
</tr>
<tr>
<td>dhundla dhundla</td>
<td>‘translucent’, ‘translucent’</td>
<td>(IBIK,17)</td>
</tr>
<tr>
<td>udas udas</td>
<td>‘sad’, ‘sad’</td>
<td>(IBIK,p.26)</td>
</tr>
<tr>
<td>muskati muskati</td>
<td>‘to smile’</td>
<td>(IBIK,p.17)</td>
</tr>
<tr>
<td>basti basti</td>
<td>‘town’, ‘town’</td>
<td>(DV,p.17)</td>
</tr>
<tr>
<td>cori cori</td>
<td>‘secretly’, ‘secretly’</td>
<td>(IBIK,p.29)</td>
</tr>
<tr>
<td>Word</td>
<td>Translation</td>
<td>Page</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>&quot;pēl pēl&quot;</td>
<td>'moment', 'moment'</td>
<td>(IBIK, p.32)</td>
</tr>
<tr>
<td>&quot;jāngāl jāngāl&quot;</td>
<td>'forest', 'forest'</td>
<td>(DV, p.19)</td>
</tr>
<tr>
<td>&quot;bekāl bekāl&quot;</td>
<td>'restless', 'restless',</td>
<td>(CN, p.28)</td>
</tr>
<tr>
<td>&quot;jōgī jōgī&quot;</td>
<td>'monk', 'monk'</td>
<td>(IBIK, p.58)</td>
</tr>
<tr>
<td>&quot;jhum jhum&quot;</td>
<td>'move', 'move'</td>
<td>(IBIK, p.33)</td>
</tr>
<tr>
<td>&quot;pēhān pēhān&quot;</td>
<td>'wear', 'wear'</td>
<td>(IBIK, p.33)</td>
</tr>
<tr>
<td>&quot;sagār sagār&quot;</td>
<td>'sea', 'sea'</td>
<td>(IBIK, p.128)</td>
</tr>
<tr>
<td>&quot;jānām jānām&quot;</td>
<td>'birth to birth'</td>
<td>(DV, p.30)</td>
</tr>
<tr>
<td>&quot;āndhiyāre āndhirāre&quot;</td>
<td>'darkness', 'darkness'</td>
<td>(IBIK, p.84)</td>
</tr>
<tr>
<td>&quot;jō jō&quot;</td>
<td>'that', 'that'</td>
<td>(IBIK, p.48)</td>
</tr>
<tr>
<td>&quot;likhtē likhtē&quot;</td>
<td>'to write', 'to write'</td>
<td>(DV, p.52)</td>
</tr>
<tr>
<td>&quot;phelō phelō&quot;</td>
<td>'to spread', 'to spread'</td>
<td>(IBIK, p.52)</td>
</tr>
<tr>
<td>&quot;sōmē sōmē&quot;</td>
<td>'time', 'time'</td>
<td>(DV, p.18)</td>
</tr>
<tr>
<td>&quot;sēhāj sēhāj&quot;</td>
<td>'slowly', 'slowly'</td>
<td>(DV, p.18)</td>
</tr>
<tr>
<td>&quot;uljhi uljhi&quot;</td>
<td>'unsolved', 'unsolved'</td>
<td>(DV, p.19)</td>
</tr>
<tr>
<td>&quot;phikī phikī&quot;</td>
<td>'tasteless', 'tasteless'</td>
<td>(DV, p.62)</td>
</tr>
<tr>
<td>&quot;mailā mailā&quot;</td>
<td>'dirty', 'dirty'</td>
<td>(DV, p.62)</td>
</tr>
<tr>
<td>&quot;pāth pāth&quot;</td>
<td>'place', 'place'</td>
<td>(CN, p.82)</td>
</tr>
<tr>
<td>&quot;mughām mughām&quot;</td>
<td>'slow', 'slow'</td>
<td>(CN, p.82)</td>
</tr>
<tr>
<td>&quot;tūtē tūtē&quot;</td>
<td>'to break', 'to break'</td>
<td>(CN, p.75)</td>
</tr>
</tbody>
</table>
Partial reduplication

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

Insha’s poems give good examples of partial reduplication.

<table>
<thead>
<tr>
<th>Word</th>
<th>Translation</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>kaupel kaupel</td>
<td>'new sprout', 'new sprout'</td>
<td>(CN,p.26)</td>
</tr>
<tr>
<td>ghari ghari</td>
<td>'to watch', 'to watch'</td>
<td>(CN,p.36)</td>
</tr>
<tr>
<td>bolo bolo</td>
<td>'to say', 'to say'</td>
<td>(CN,p.28)</td>
</tr>
<tr>
<td>nammhi nammhi</td>
<td>'tiny', 'tiny'</td>
<td>(CN,p.72)</td>
</tr>
<tr>
<td>jogi bairagi</td>
<td>'an ascetic'</td>
<td>(IBIK,p.33)</td>
</tr>
<tr>
<td>umar ghumar</td>
<td>'overcast (of clouds)'</td>
<td>(IBIK, p.33)</td>
</tr>
<tr>
<td>meloh thelo</td>
<td>'exhalations'</td>
<td>(IBIK, p.100)</td>
</tr>
<tr>
<td>jahah tahah</td>
<td>'anywhere'</td>
<td>(DV, p.18)</td>
</tr>
<tr>
<td>gol matol</td>
<td>'round shape'</td>
<td>(DV,p.25)</td>
</tr>
<tr>
<td>git sangit</td>
<td>'song', 'music'</td>
<td>(DV,p.13)</td>
</tr>
<tr>
<td>bajoh gajoh</td>
<td>'music'</td>
<td>(IBIK, p.100)</td>
</tr>
<tr>
<td>saj dhaj</td>
<td>'decoration'</td>
<td>(IBIK,p.100)</td>
</tr>
<tr>
<td>ana jana</td>
<td>'(to) come', '(to) go'</td>
<td>(DV,p.38)</td>
</tr>
</tbody>
</table>
4.2(ii) (c) Echo Formation

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

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>hāpta kāpta</td>
<td>(to) breath, (to) tremble</td>
<td>(DV, p.59)</td>
</tr>
<tr>
<td>tān mān</td>
<td>‘whole heartedly’</td>
<td>(IBIK, p.142)</td>
</tr>
<tr>
<td>nilam nil</td>
<td>‘dark blue’</td>
<td>(CN, p.82)</td>
</tr>
</tbody>
</table>

4.2(ii) (d) Mimic words

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>cap cap</td>
<td>‘sound of foot steps’</td>
<td>(CN. 53)</td>
</tr>
<tr>
<td>thar thar</td>
<td>‘convulsion’</td>
<td>(CN. 73)</td>
</tr>
<tr>
<td>shap shap</td>
<td>‘sound of fluttering wind’</td>
<td>(CN. 82)</td>
</tr>
<tr>
<td>tøt tøt</td>
<td>‘sound of hoof’</td>
<td>(CN. 82)</td>
</tr>
</tbody>
</table>

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

4.2 (iii) Compounds

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

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

<table>
<thead>
<tr>
<th>Compound word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>megh dìt</td>
<td>‘cloud messenger’</td>
</tr>
<tr>
<td>rømta jogi</td>
<td>‘a wondering mendicant’</td>
</tr>
<tr>
<td>abla gori</td>
<td>‘a member of the weaker sex -a woman, delicate woman’</td>
</tr>
<tr>
<td>cau des</td>
<td>‘country’</td>
</tr>
<tr>
<td>nil gagan</td>
<td>‘blue sky’</td>
</tr>
<tr>
<td>pønghat</td>
<td>‘the periphery of a well etc, Where water is drawn’</td>
</tr>
</tbody>
</table>
**4.3 Grammatical level**

At this level, we study the literary construction of sentences. We pay our attention to the creativity of language by using the existing resources. Poets and writers also deviate from the norms while using words, phrases and sentences. They always are not indulged into following the rules of the grammatical category. So, hence they deviate from the norms.

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>borkha rut</td>
<td>'rainy season'</td>
<td>(IBIK,p.47)</td>
</tr>
<tr>
<td>birha rut</td>
<td>'pangs of separation'</td>
<td>(DV,p.103)</td>
</tr>
<tr>
<td>mar ghat</td>
<td>'cremation ground'</td>
<td>(CN,p.183)</td>
</tr>
<tr>
<td>rāsīya sindūr</td>
<td>'vermillion'</td>
<td>(CN,p.190)</td>
</tr>
<tr>
<td>rūp nāgar</td>
<td>'beauty city'</td>
<td>(DV,p.18)</td>
</tr>
<tr>
<td>raj kumari</td>
<td>'princess'</td>
<td>(DV,p.18)</td>
</tr>
<tr>
<td>sham murari</td>
<td>'Lord Krishna'</td>
<td>(CN,p.109)</td>
</tr>
<tr>
<td>madhushala</td>
<td>'wine shop'</td>
<td>(IBIK,p.39)</td>
</tr>
<tr>
<td>tir kəman</td>
<td>'arrow bow'</td>
<td>(CN,p.64)</td>
</tr>
</tbody>
</table>
The grammatical analysis of Insha's poetry reveals that it plays prominent role in stylistics and comprises nominal style as well as verbal style.

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

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

1. "When we arrive"
2. "at the time of our arrival"

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

\[
dil \ ap \ hi \ ap \ mē \ ghulta rāhe fōryad kore
\]
\[
kyu qol-o-qarar hue the kōhā tōk yad kore
\]
\[
jōb hōmne kōha, dekhna bhułna jana hōmē
\]
\[
bhōla kīsne kōha tha, sāmjho na tum beγana hōmē
\]
\[
hōmē yad rōha tumhe yad nāhi vo ek bōcān
\]
\[
yōhā cānd ki khoj mē khoya rōhe bhōtka hua mēn
\]

(IBIK, p.94)

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

\[
pit kōrna to hōm se nibhane sajān, hōm ne pehle hi din tha kehna sajān
\]
\[
tumhi majbūr ho, hōm hi muxtār hē, xair mana sajān ye bhi mana sajān
\]

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

\[
\text{ai mere soc nāgōr ki rāni vēqt ki bātē ṛāng aur bū}
\]
\[
hār koi sath kisi ka dhūnde gul ho ke bele mē ho ke tū
\]

(CN, p.30)

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

\[
suḥne ka dukh sehā sāke, kehne ki bātē kehna sāke
\]
\[
pas tere kabhī a nā sāke hāṁ, dur bhi tujhe reh nā sāke
\]

(CN, p.31)

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

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

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

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

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

For example:

\[
\text{Inshāji bāhot dīn bit cūke}
\]
\[
tum tānha the, tum tānha ho
\]

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

"हम नग्री नग्री गूँमे तो
जब निकले थे आवरा हो
वो लंदन हो, वो पेरिस हो
वो बिउन हो, वो रोमा हो
वो काबुल हो, वो बाबुल हो
वो जावा हो, वो लौंका हो
वो चिन का देश विशाल कोही
या पौर्चिम देश अमरिका हो"

(IBIK, p.16)

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

नगर पराया, चेत महिना, सुनि रत, सराइ
दिवरो पर माईले माईले पहाँले पहाइले सै

(CN, p.84)

jis gori par ham ek yazal har Sham likhe
tum jante ho hem kyō kār is ka nam likhe

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

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

\begin{align*}
\text{ye chel ch\text{\textsl{\textsc{\textipa{h}i}}la kaun phire is m\text{\textipa{h}ura ki }n\text{\textipa{g}ri m\text{\textipa{e}}} s\text{\textipa{kh}y\text{\textipa{o}}} } \text{\textstand}n\text{\textipa{hi bat\text{\textipa{e}} ke }s\text{\textipa{pne shiyam m\text{\textipa{e}}} thi ab dekhlo is m\text{\textipa{m}mohan m\text{\textipa{e}}} (CN, p.109)} \\
\text{ik tare ka megh-\text{\textipa{d}u}t tan\text{\textipa{o}}} ka mina b\text{\textipa{r}sat\text{\textipa{a}} jae } \text{\textstand}n\text{\textipa{c}\text{\textipa{c}l\text{\textipa{t}a}, muskas, m\text{\textipa{d}hurta, kya kya phul khilata jae} (IBIK, p.32)} \\
\text{vo al\text{\textipa{h}e}r si, vo \text{\textipa{c}\text{\textipa{c}l si} (DV, p.26)} \\
\text{vo shayar si, vo pag\text{\textipa{e}l si}}
\end{align*}

In the above couplets, the words are chel ch\text{\textsl{\textipa{h}i}la ‘means dashing conc\text{\textipa{c}l\text{\textipa{t}a} means ‘insteadiness’, create abstract nouns in Insha’s poems

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

\begin{align*}
\text{Ik got rupehle taro\text{\textipa{e}} ki } \\
\text{aur bic sunehra c\text{\textipa{nda ho} (IBIK, p.14)}}
\end{align*}
In the above couplets, the words are *dhārti* ‘earth’, *ambār* ‘sky’ and *taro* ‘stars’ are the collective noun in Insha’s poems.

### 4.2(ii) Verbal style in Insha’s poetry

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

Consider the following example:

*shōnt ke injān dhuā urat e ate he kabhī jate he*

*rāng birānge signal in ko kya kya nac nac-ate he*

*(DV, p.55)*

*savān bita, bhādō bita, ujre ujre mān ke khet*

*koyāl āb tu kūk uṭhana, megha mina bārsana-ho*

*(IBIK, p.35)*

*vo cālā karvā sitarō ka*

*jhūmta nacta sue mān̄zōl*

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

ah si bhōr ke reh jate ho bāith ke dūnya darō mē
hal hōmara chaọpta he jōb oxbarō me oxbarō mē

phulō ne kōha, kato ne kōha
kuch der theher, damōna na chūra

vo shōxs ke jis ki xatir hōm
is des phire, us des phīre
jogi ka bōna ke bhes phīre

ek sajili basti daē, ek əlbela rōsta baē
der se kale pul pe khāre hē ai dil aj kidhōr ko jaē
Chapter 4

4.4 Semantic level

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

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

4.4 (i) Sense relation

4.4(ii) Semantic parallelism

4.4(i) Sense relation

Sense relation comprises synonymy and antonymy.

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

In Insh’s poems, we find the sufficient examples of sense relations. Insha uses synonymy for expressiveness and gives variation in his poetic style. A few examples of synhonymous items are discussed below:
**Jal- sagar, drya badol bund**

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

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

“There were all images of a water, ocean, river, cloud, drop
Neither knows flying, nor understands of flowing river.”

(IBIK, p.11)

*bʊrʊs bʊrʊs bʊrsat ka bʊdal nʊdiya si bʊn jae ga*

*darya bhi use log kहेंge, sagar bhi kehlaya ga*

“ain rain rainy cloud would made like the river
Thr people will say it river,and also called ocean.”

(DV, p.30)

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

Another example of synonyms:

**Thehra-thitka, atka**

‘stop’

*candum kab se he sэр-e-shax-e-sนอบær atka*

*ghas shอบnam me shobrahe shæb he adhi*

“When the moon is stop on the branch of cone bearing tree
The night is half, grass is drown in the dew.”

*candum thitka he sэр-e-shax-e-sнобær kab se*

*kaunsarandum he - klәs rut ki hेन ratә logo*
“The moon is stop, when the branch of cone bearing tree
Whose moon-people, which are the season of nights.”

(CN, p.26, 27)

In the above noted example, the words ꦲktka, ꦲktka both are synonyms
of ꦳hbra.

purva-pachva
‘West wind, West wind’

kabhí purbh mē, kabhí pachhlīm mē

tum purva ho, tum pachha ho

“Some times in the East, some times in the West
You are East wind, you are West wind.”

(IBIK, p. 12)

Insha uses synonyms in the above couplet, The word purva-pachva
both are synonyms of ‘wind’.

hēsrēt-tamanna
‘desire’;

In ki qismēt me shēb-e-mah ko rona kaisa

In ke sine mē na hēsrēt na tamanna koi

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

(CN, p.28)

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

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

<table>
<thead>
<tr>
<th>Synonym</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>bdcte-səmbhəlte</em></td>
<td>(CN,p.29)</td>
</tr>
<tr>
<td><em>pukaro-bulao</em></td>
<td>(CN,p.181)</td>
</tr>
<tr>
<td><em>kehna-fərməna</em></td>
<td>(DV,p.33)</td>
</tr>
<tr>
<td><em>dər-juda</em></td>
<td>(DV,p.48)</td>
</tr>
<tr>
<td><em>jogi-dərvəsh</em></td>
<td>(IBIK,p.19)</td>
</tr>
<tr>
<td><em>pir-prohəlt</em></td>
<td>(IBIK,p.20)</td>
</tr>
<tr>
<td><em>surət-cehra</em></td>
<td>(IBIK,p.35)</td>
</tr>
<tr>
<td><em>blIntere-tujhbln</em></td>
<td>(IBIK,p.36)</td>
</tr>
<tr>
<td><em>soca-dhyən</em></td>
<td>(IBIK,p.38)</td>
</tr>
<tr>
<td><em>bəcta-kətrəta</em></td>
<td>(IBIK,p.59)</td>
</tr>
<tr>
<td><em>təl-səmənder</em></td>
<td>(IBIK,p.63)</td>
</tr>
<tr>
<td><em>jaisa-vaisa</em></td>
<td>(IBIK,p.65)</td>
</tr>
<tr>
<td><em>təmənna-Irada</em></td>
<td>(IBIK,p.73)</td>
</tr>
<tr>
<td><em>suḵh-chəin</em></td>
<td>(IBIK,p.96)</td>
</tr>
</tbody>
</table>
Thus, synonymy is a very important source of enrichment of language and style of poetry.

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

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

example

dukh/sukh  
‘sorrow’/‘pleasure’

duba/ubhra  
‘set’/‘rise’

dukh ka darya, sukh ka sagar uska dom se dekh liye
ham ko apne sath hi le kar duba cānd aur ubhra cānd

“Ocean of sorrow,sea of pleasure I saw his potence
It has taken together set moon & rise moon to us.”

(IBIK,p.27)

khoya/paya  
‘lost’/‘get’

par ham ko to kuch yad nahi
kuch khoya ho, kuch paya ho

“But I have not any remembering
I’ve some lost & have get some.”

(IBIK,p.17)
sham/səvera

‘evening’/‘morning’

*sham səvere* bal bıkhere baiṭha baiṭha rota he

Naqō valo! In logo ka aləm kaisa hota he

‘Evening & morning’ spread of his hair & cry
An alligator! How does situation of that people.”

(CN,p.21)

səcca/jhūta

‘true’/‘lie’

pəṭthər/əryə

‘stone’/‘river’

Ik aləm tha, kya aləm tha

vo səcca ho, ya jhūta ho

ham əpne ap me dub gəe

xud pəṭthər ban, xud əryə ho

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

(IBIK,p.18)

dhərti/əmbər

‘earth’/‘sky’

həm ne to do no ko dekha, dono hi be dərd kəthər

dhərti vala, əmbər vala, pehla cənd aur duja cənd

“We have seen both of them, they are both painless & hard
*Earth* holder, *sky* holder, first moon and second moon.”

(IBIK, p.27)

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Insha is skillful master in the use of antonyms. In his poetry, antonyms beautify the forms and heighten the meaning. A long list of antonyms may be seen in the above couplets of his poems, which are used for aesthetic purpose such as:

- **dhūp** ‘sun ray’ / **saya** ‘shadow’ (IBIK,p.21)
- **uthle** ‘shallow’ / **gehre** ‘deep’ (IBIK,p.24)
- **dhārti** ‘earth’ / **ombār** ‘sky’ (IBIK,p.27)
- **dūkh** ‘pain’ / **such** ‘pleasure’ (IBIK,p.27)
- **dūpa** ‘set’ / **ubhra** ‘rise,’ (IBIK, p.28)
- **zehr** ‘poison’ / **āmrīt** ‘the water of life’ (IBIK,p.34)
- **shehr** ‘city’ / **sehra** ‘desert’ (IBIK,p.36)
- **vāja** ‘loyalty’ / **dhoka** ‘fraud’ (IBIK,p.37)
- **uljha** ‘unsolve’ / **suljha** ‘solve’ (IBIK,p.56)
- **xar** ‘bad smell’ / **xushbu** ‘good smell’ (IBIK,p.67)
- **dārd** ‘pain’ / **daru** ‘treatment’ (IBIK,p.67)
4.4(ii) Semantic parallelism: It is one of the important factors in the study of style and is generally applied to the literary use of language. It refers to two possible or parallel meaning of a single item in Insha’s poems; we find beautiful examples of semantic parallelism:

\[
\text{rup nedor ki raj kumari sapno me ae behlai}
\]

\[
\text{qadam qadam par mardmi muskan bikhre hath no ae}
\]
"The princess of realm of beauty comes in the dreams & entertain
She do not come and spread over the heart touching smile on the step by step."

(D V, p.18)

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

\[ ghori \text{ ki } sui, sady\bar{\text{a}} \text{ bit cuki to ek baji } \]
\[ as \text{ ki } bel \text{ nihayat nrbel chaya se sharmae } \]
\[ andha dipok motvali purva ke thapere khiae \]
\[ k\bar{\text{a}}p k\bar{\text{a}}p \text{ reh jae } \]

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

(CN, p.81)

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

4.5 Stylistic Characteristics

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

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

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

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

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

4.5 (i) Word melody in Inhsa’s style:

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

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

4.5 (i)(a) Sound change

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

<table>
<thead>
<tr>
<th>(1)</th>
<th>v</th>
<th>b</th>
</tr>
</thead>
<tbody>
<tr>
<td>varsha</td>
<td>bərkha</td>
<td>'rain'</td>
</tr>
<tr>
<td>purvət</td>
<td>pərbət</td>
<td>'mountain'</td>
</tr>
<tr>
<td>varsh</td>
<td>bəras</td>
<td>'year'</td>
</tr>
<tr>
<td>van</td>
<td>bən</td>
<td>'forest'</td>
</tr>
<tr>
<td>vishrām</td>
<td>bishrām</td>
<td>'rest'</td>
</tr>
<tr>
<td>vyapār</td>
<td>byopār</td>
<td>'business'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(2)</th>
<th>p</th>
<th>m</th>
</tr>
</thead>
<tbody>
<tr>
<td>ciptaye</td>
<td>cimtaye</td>
<td>'to hold'</td>
</tr>
<tr>
<td>cipət</td>
<td>cimat</td>
<td>'grip'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(3)</th>
<th>sh</th>
<th>s</th>
</tr>
</thead>
<tbody>
<tr>
<td>desh</td>
<td>des</td>
<td>'country'</td>
</tr>
</tbody>
</table>
### 4.5 (i) (b) Shortening of vowel

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>xamosh</td>
<td>xəmosh</td>
<td>‘quite’</td>
</tr>
<tr>
<td>ek</td>
<td>ik</td>
<td>‘one’</td>
</tr>
</tbody>
</table>

**Chapter 4**

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>asha</td>
<td>asa</td>
<td>‘hope’</td>
</tr>
<tr>
<td>nirasha</td>
<td>nirāsa</td>
<td>‘hopeless’</td>
</tr>
<tr>
<td>yustax</td>
<td>gustax</td>
<td>‘stupid’</td>
</tr>
<tr>
<td>sayər</td>
<td>sāger</td>
<td>‘ocean’</td>
</tr>
<tr>
<td>sitəmyər</td>
<td>sittəmər</td>
<td>‘cruel’</td>
</tr>
<tr>
<td>vīṇa</td>
<td>bina</td>
<td>‘flute’</td>
</tr>
<tr>
<td>kīrṇō</td>
<td>kīrṇō</td>
<td>‘sun rays’</td>
</tr>
<tr>
<td>rax</td>
<td>rakh</td>
<td>‘ash’</td>
</tr>
<tr>
<td>gəthri</td>
<td>gəthri</td>
<td>‘bundel’</td>
</tr>
<tr>
<td>dhuādhar</td>
<td>dhuādhar</td>
<td>‘bombardment’</td>
</tr>
</tbody>
</table>
One of the striking characteristics of Insha's poetry is the use of reduplicative words. These words create a new style in language. Their frequency is very high. In his poetry, Ibn-e Insha uses a number of reduplicative words, which are very relevant from the point of view of word melody. Consider the following examples:

<table>
<thead>
<tr>
<th>Reduplicative words</th>
<th>gloss</th>
<th>reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>nagri nagri</td>
<td>'city'</td>
<td>(IBIK.12)</td>
</tr>
<tr>
<td>dhundla dhundla</td>
<td>'translucent'</td>
<td>(IBIK.17)</td>
</tr>
<tr>
<td>udas udas</td>
<td>'sad'</td>
<td>(IBIK.26)</td>
</tr>
<tr>
<td>muskati muskati</td>
<td>'to smile'</td>
<td>(IBIK.17)</td>
</tr>
<tr>
<td>basti basti</td>
<td>'town'</td>
<td>(DV.17)</td>
</tr>
<tr>
<td>cori cori</td>
<td>'secretly'</td>
<td>(IBIK.29)</td>
</tr>
<tr>
<td>Word</td>
<td>Meaning</td>
<td>Code</td>
</tr>
<tr>
<td>----------</td>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>pal pal</td>
<td>'moment'</td>
<td>(IBIK.32)</td>
</tr>
<tr>
<td>jøŋgøl jøŋgøl</td>
<td>'forest'</td>
<td>(DV.19)</td>
</tr>
<tr>
<td>bekøl bekøl</td>
<td>'restless'</td>
<td>(CN.28)</td>
</tr>
<tr>
<td>jøgi jøgi</td>
<td>'monk'</td>
<td>(IBIK.58)</td>
</tr>
<tr>
<td>jhuk jhuk</td>
<td>'move'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>pøhøn pøhøn</td>
<td>'wear'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>søgør søgør</td>
<td>'sea'</td>
<td>(IBIK.128)</td>
</tr>
<tr>
<td>jønøm jønøm</td>
<td>'birth to birth'</td>
<td>(DV.30)</td>
</tr>
<tr>
<td>ændhiyøre ændhirare</td>
<td>'darkness'</td>
<td>(IBIK.84)</td>
</tr>
<tr>
<td>jo jo</td>
<td>'that'</td>
<td>(IBIK.48)</td>
</tr>
<tr>
<td>likhte likhte</td>
<td>'to write'</td>
<td>(DV.52)</td>
</tr>
<tr>
<td>phelte phelte</td>
<td>'to spread'</td>
<td>(IBIK.52)</td>
</tr>
<tr>
<td>søme søme</td>
<td>'time'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>sehøj sehøj</td>
<td>'slowly'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>uljhi uljhi</td>
<td>'unsolved'</td>
<td>(DV.19)</td>
</tr>
<tr>
<td>phiki phiki</td>
<td>'tasteless'</td>
<td>(DV.62)</td>
</tr>
<tr>
<td>maila maila</td>
<td>'dirty'</td>
<td>(DV.62)</td>
</tr>
<tr>
<td>path path</td>
<td>'place'</td>
<td>(CN.82)</td>
</tr>
<tr>
<td>mughøm mughøm</td>
<td>'slow'</td>
<td>(CN.82)</td>
</tr>
<tr>
<td>tute tute</td>
<td>'to break'</td>
<td>(CN.75)</td>
</tr>
</tbody>
</table>

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Partial reduplication is also found in Insha’s poetry. Their frequency is also high. They are as follows:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>kepāl kepāl</td>
<td>'new sprout'</td>
<td>(CN.26)</td>
</tr>
<tr>
<td>ghārī ghārī</td>
<td>'to watch'</td>
<td>(CN.36)</td>
</tr>
<tr>
<td>bolo bolo</td>
<td>'to say'</td>
<td>(CN.28)</td>
</tr>
<tr>
<td>nānghi nānghi</td>
<td>'tiny'</td>
<td>(CN.72)</td>
</tr>
<tr>
<td>sāc muc</td>
<td>'really'</td>
<td>(IBIK.23)</td>
</tr>
<tr>
<td>jogi bairagi</td>
<td>'mosters'</td>
<td>(IBIK.33)</td>
</tr>
<tr>
<td>mālō thelō</td>
<td>'exhilarations'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>bajō gajō</td>
<td>'music'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>saj dhaj</td>
<td>'decorate'</td>
<td>(IBIK.100)</td>
</tr>
<tr>
<td>rūp suvārup</td>
<td>'beauty'</td>
<td>(IBIK.103)</td>
</tr>
<tr>
<td>aisa vaisa</td>
<td>'common'</td>
<td>(IBIK.115)</td>
</tr>
<tr>
<td>jōha tōha</td>
<td>'where'</td>
<td>(DV.18)</td>
</tr>
<tr>
<td>gol mātol</td>
<td>'round shap'</td>
<td>(DV.25)</td>
</tr>
<tr>
<td>ana jana</td>
<td>'come &amp; go'</td>
<td>(DV.38)</td>
</tr>
<tr>
<td>hāpta kāpta</td>
<td>'breathing, tremble'</td>
<td>(DV.59)</td>
</tr>
<tr>
<td>mili juli</td>
<td>'similar'</td>
<td>(CN.24)</td>
</tr>
<tr>
<td>lēpāk jhāpāk</td>
<td>'blinking'</td>
<td>(CN.81)</td>
</tr>
<tr>
<td>nilām nil</td>
<td>'darkblue'</td>
<td>(CN.82)</td>
</tr>
</tbody>
</table>
Chapter 4

\[ tən \, mən \] 'wholeheartedly' (IBIK.142)

Such type of words give motion to the poetry of Ibn-e- Insha.

4.5 (i) (d) **Onomatopoeic words:**

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

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

<table>
<thead>
<tr>
<th>Ono-words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>( tən , tən )</td>
<td>'sound of clock'</td>
</tr>
<tr>
<td>( dəb)- ( dəb )</td>
<td>'sound of clock'</td>
</tr>
</tbody>
</table>

\( tən \, tən \, tən \, dəb \, dəb \, dəb \, dəb \, ulihi \, ulihi \, dəbi \, dəbi \)

\( ek \, bəje \, ki \, naubət \, shayəd \, vəqt \, se \, pəhle \, bəj \, ulihi \)

(DV. S.4.L.3 P.56)
**khān khān**  
‘clink clink’

lohk lehk kār qārānā cīxe, dīl kī tīyē bālvan kārē

**khān khān khān khān khān khān**
khanda bāje kīya kīya katha bōyan kārē

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

**bāg jāt**  
‘rattling sound/ sound of foot-step’

rāksha vale bāg jāt bhage

Istēshān se līye sāvari

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

**chānkate**  
‘sound of bangles’

sākīyō ne līna hi nā dekha, tūt geyē kīya kīya sānjog

dholak pār cāndi ke chure chānkate mē kaṭā rāt

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

**cap-cap**  
‘sound of foot-step’

ākh mīcolī khēla kārente kā bāk yē rātō ke dhund āl ke

cap cāp pār dīl puchēga yē kon aya yē kon aya

(CN.S 6,P.53)

**jhān jhāna**  
‘vibrating sound’

gīrā ji gharī ne jhān jhāna kār

cupke se jo dō bājaye hē

(CN. S.2, L.7,P.69)
**thār- thār**  
‘trembling/ convulsion’

*khula dorica thār thār thār thār kāp rāha he*

*bhīgi miśī sondhi xusbhu chor rāh*

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

**sār- sēr**  
‘sound of hunter’

*tūta sahas dhundli beta rit ke tode gam bāgam*

*vaqt ka kora sēr sēr sēr sēr cix rāha he cōl socōl*

(CN, P.79)

**ghū- ghū**  
‘sound of wheel’

**shāp-shāp**  
‘splash-splash’

*ghū ghū ghū ghū cārxi ghume pāhlya shor mācaye*

*shāp shāp shāp shāp tāpō mē llpti qīsmet cekkār khaye*

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

**tāt - tāt**  
‘sound of hoof’

*tāt tāt tāt tāt bail kl jori ghūme sīs jhukaye*

*hāl ki nok lākīrē khīce lekh ke bhed bātaye*

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

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

- \text{patta} \rightarrow \text{pāt} \quad \text{‘leaf’} \quad (DV. 13)
- \text{patthar} \rightarrow \text{pāthar} \quad \text{‘stone’} \quad (IBIK.75)
- \text{vipetti} \rightarrow \text{bipta} \quad \text{‘hard ship’} \quad (DV. 13)
- \text{angyare} \rightarrow \text{ṅgare} \quad \text{‘flame’} \quad (IBIK. 106)
- \text{yəhā} \rightarrow \text{yā} \quad \text{‘here’} \quad (CN,p.23)

4.5 (i)(f) Exclusion of Nasalization

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

- \text{logō} \rightarrow \text{logo} \quad \text{‘peoples’} \quad (IBIK. 55)
- \text{lostō} \rightarrow \text{dosto} \quad \text{‘friends’} \quad (DV. 13)
- \text{sañjha} \rightarrow \text{sajha} \quad \text{‘combine’} \quad (IBIK. 200)

4.5 (ii) Element of Bhakti

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

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

\[ \text{jogi bhi jo nagar mē marē mare phārte hē} \]
\[ \text{kasa liye bhābhūt rāmaya sēbke duāre phārte hē} \]

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

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

\[ \text{ye jo log bēnō mē phārte jogi b rāgi kehlaē} \]
\[ \text{In ke hath ōdāb se cūmē, In ke aqe sē nāvāē} \]

(Ibi. C.2, P.33)

But many poets of the modern Urdu poetry have referred allusion and their characters only for symbolic purpose on circumstance and basis. Ibn-e-Insha clearly cites the reasons for their use of such words in his poetry. He has employed these words in the following way:
<table>
<thead>
<tr>
<th>Elements of Bhakti</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>jot</td>
<td>'flame'          (CN. 74)</td>
</tr>
<tr>
<td>ram</td>
<td>'A Hindu Lord'   (CN. 87)</td>
</tr>
<tr>
<td>jogi</td>
<td>'a mendicant'    (CN. 103)</td>
</tr>
<tr>
<td>shyam</td>
<td>'Lord Krishna'   (CN. 109)</td>
</tr>
<tr>
<td>bhagvan</td>
<td>'Lord'           (CN. 110)</td>
</tr>
<tr>
<td>sannyasi</td>
<td>'a monk'         (CN. 110)</td>
</tr>
<tr>
<td>rsmta</td>
<td>'wondering'      (CN. 110)</td>
</tr>
<tr>
<td>sannyas</td>
<td>'renunciation'   (CN. 110)</td>
</tr>
<tr>
<td>br̥h</td>
<td>'pangs of separation' (CN. 112)</td>
</tr>
<tr>
<td>bhes</td>
<td>'appearance'     (CN. 125)</td>
</tr>
<tr>
<td>kutyāa</td>
<td>'a small hut'    (IBK.22)</td>
</tr>
<tr>
<td>tājrākha</td>
<td>'to leave'       (IBIK 22)</td>
</tr>
<tr>
<td>darshōn</td>
<td>'appearance'     (DV. 13)</td>
</tr>
<tr>
<td>bēr</td>
<td>'an armpit'      (IBIK 28)</td>
</tr>
<tr>
<td>kasa</td>
<td>'a big bowl'     (IBIK. 28)</td>
</tr>
<tr>
<td>bāragī</td>
<td>'a recluse'      (IBIK. 28)</td>
</tr>
<tr>
<td>sis navaē</td>
<td>'humiliate/to head down' (IBIK. 33)</td>
</tr>
<tr>
<td>laljātaē</td>
<td>'red long hears' (IBIK. 33)</td>
</tr>
<tr>
<td>bhābhūt  āmaē</td>
<td>'secred sacrifical' (DV. 19)</td>
</tr>
</tbody>
</table>
ashes applied to the forehead or other parts of the body by denotes’

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

bhikṣa  ‘alms’ (DV. 19)

shraddha  ‘faith’ (DV. 38)

 salarié jagaṭa  ‘repeat again & again’ (DV. 13)

jogọn  ‘a women dicant’ (DV. 18)

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

cīndrmā mahraj  ‘Lord moon’ (DV. 19)

sham murari  ‘Lord Krishna’ (DV. 63)

suraj dev  ‘Lord sun’ (DV. 55)

rām  ‘Lord sun’ (DV. 55)

bahmen  ‘priest’ (DV. 105)

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

**ghum rōha he pit ka ptyasa**

(IBIK.C.1, P.28)

“A salechel on shoulder and a bowl in hand,

Wandering everywhere the thirsty lover”

### 4.5 (iii) Folk Elements

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

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

<table>
<thead>
<tr>
<th><strong>Folk Elements</strong></th>
<th><strong>Gloss</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>pəgdəndi</td>
<td>‘path’</td>
<td>(CN.31)</td>
</tr>
<tr>
<td>gaō</td>
<td>‘villages’</td>
<td>(IBIK. 45)</td>
</tr>
<tr>
<td>kūtya</td>
<td>‘small hut’</td>
<td>(CN.127)</td>
</tr>
</tbody>
</table>
4.6 Summary of chapter four

Chapter 4 provides the investigation at various Linguistic levels. This chapter is divided into four sections: section-I provides the phonological level; it deals with alliteration, assonance, consonance, onomatopoeia, and rhyme.
Section-II discusses about the morphological level, it deals with affixation, reduplication, and compound word. Section-III discusses about the discussion, syntactic level. Section-IV shows the discussion on semantic level; it also deals with sense relation; in sense relation we discussed synonyms and antonyms. Section-V provides the investigation about stylistic characteristics in Ibn-e-Insha’ poetry, it deals with sound change, shorting of vowels, lengthening of vowels and consonant clusters. Folk elements and Bhakti elements.
CHAPTER 5
SUMMARY AND CONCLUSIONS
SUMMARY AND CONCLUSIONS

In the present study, we have made an attempt to investigate the important role of modern Urdu poetry in literary writings especially in the work of Ibn-e-Insha.

The findings of our study are as follow:

1. After the analysis of Insha’s poetry, we find that his style is linguistically unique. The most striking feature is the use of Tatsama and Tadbhava words freely and frequently.

2. The Ghazal of Insha like kəl caudhvi ki rat thi..., Insha ji utṭho əb kuc kəro, ye batē jhuti batē hē, have created a especial value and command wider appreciation in Modern Urdu literature. The Ghazal kəl caudhvi ki rat thi..., employs the classical moon trope in a modern ambience e.g.,

   kəl caudhvi ki rat thi, shəb bər rəha cərca tera
   kuch ne kəha ye cānd he, kuch ne kəha cehra tera

   (Yesterday, under the full moon, they talked about all night
    some said, ‘look, it the moon, other claimed it was
    but your visage)
3. The analysis of Insha’s poetry shows lexical deviation at the different linguistic levels play a significant role in making the utterances of the literary text deviants (foregrounded), for instance:

- yazal si ākhē ‘eyes like ballad’
- git se gal ‘song like cheeks’
- soc nāgrī ki rani ‘the queen of thought city’

4. The investigation of the poetry of Insha suggest that the poet exercises lexical choices at different linguistic levels, which have been discussed in this thesis, lead to stylistic variation as well as lexical diversity. They are considered as a factor of making the literary text sensible and understandable.

5. Insha’s writing of style shows that most of the phonological devices always carry some kinds of additional emotive or logical information, therefore, they function in a text as marked units.

6. The stylistic strategies include morphological expressive devices viz., affixation, reduplication & compounds.

7. The investigation of stylistic variation in modern Urdu poetry shows that the modern Urdu poet is free to make his choice; he was drawn sources both indigenous and foreign. They create lexical diversity in his
literary style of writing and also create essentially a new lexicon for the genres/forms.

8. After analysis's of Insha's works we, conclude that he has used many sources in his literary writing such as Arabic, Persian, Hindi, Punjabi, Sanskrit, English etc, which make his poetry from his contemporaries.

9. After analysis of Insha's literary writing at the different linguistic levels as a whole creates lexical diversity and stylistic variation. Insha make his style exclusive and deviant from that of other Urdu poets.

10. Finally, we can say that the poet Ibn-e-Insha is one of the great poet in modern Urdu poetry. He was versatile genius. As a poet, play writer, columnist, travelogue writer and a humorist, he has contributed a rich literature to Urdu. He was well versed in Hindi, Punjab, Sanskrit and also in Arabic and Persian. In his poetry has a beautiful poems at the level of his poetry has higher pleasure, aesthetic seriousness, deepest subtleties, super symbolism, dazzling images, artistic intensity established it a great epic in Urdu Literature.
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BIBLIOGRAPHY


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APPENDICES
Appendix-1:

Phonetic notations for URDU

Consonantal Symbols:

<table>
<thead>
<tr>
<th></th>
<th>Bilabial</th>
<th>Labio-Dental</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Retroflex</th>
<th>Palato-Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Uvular</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>LD</td>
<td>VL</td>
<td>VL</td>
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<td>Stops:</td>
<td>Unasp.</td>
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<td>ch</td>
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<td>Nasals</td>
<td>m</td>
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<td>Lateral</td>
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<td>Trill</td>
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<td>Flap:</td>
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<td>x</td>
<td>γ</td>
<td>h</td>
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<tr>
<td>Fricatives</td>
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<td>Semi-Vowels</td>
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</tbody>
</table>

In this chart, the symbol appears in pairs, below parts are representing as aspirated sound and the next portion of the Pairs is selected as voiced sound.

Vowel symbols:

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>I</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>i</td>
<td></td>
<td>u</td>
</tr>
<tr>
<td>Mid</td>
<td>e</td>
<td>a</td>
<td>o</td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td>a</td>
<td></td>
</tr>
</tbody>
</table>

226
In this, chart the front vowels ı, i, e are un-rounded and ü, u, o are rounded vowels.

Here,

<table>
<thead>
<tr>
<th>Short vowel</th>
<th>Long vowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>ı</td>
<td>ü</td>
</tr>
<tr>
<td>ɔ</td>
<td>i</td>
</tr>
<tr>
<td>u</td>
<td>a</td>
</tr>
</tbody>
</table>

Diphthongs: ai and au

Nasalization: ~
### Appendix-2:

<table>
<thead>
<tr>
<th></th>
<th>اندهارے</th>
<th>ëndhyare</th>
<th>Darkness, Blinkers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>انذکار</td>
<td>ëndhkar</td>
<td>Darkness</td>
</tr>
<tr>
<td>3.</td>
<td>انیکے</td>
<td>ñnyae</td>
<td>Discrimination, Injustice</td>
</tr>
<tr>
<td>4.</td>
<td>اثاری</td>
<td>øtari</td>
<td>An attic; a small garret</td>
</tr>
<tr>
<td>5.</td>
<td>الكھ</td>
<td>øløkh</td>
<td>To rise oneself and to arouse others in the name of the invisible</td>
</tr>
<tr>
<td>6.</td>
<td>انگ</td>
<td>ñng</td>
<td>A limb, part, component, organ</td>
</tr>
<tr>
<td>7.</td>
<td>ارین</td>
<td>ørpøn</td>
<td>An offering, assignment</td>
</tr>
<tr>
<td>8.</td>
<td>انکھیل</td>
<td>økhyā</td>
<td>Eyes</td>
</tr>
<tr>
<td>9.</td>
<td>اماوس</td>
<td>ømavøs</td>
<td>The last day of the dark fortnight</td>
</tr>
<tr>
<td>10.</td>
<td>ابلاغوری</td>
<td>øbla gori</td>
<td>A member of the weaker sex – a woman, delicate woman</td>
</tr>
<tr>
<td>11.</td>
<td>انبر</td>
<td>ømbar</td>
<td>Cloud, sky</td>
</tr>
<tr>
<td>12.</td>
<td>الاب</td>
<td>ølap</td>
<td>To tune the voice (for singing)</td>
</tr>
<tr>
<td>13.</td>
<td>اشا</td>
<td>asha</td>
<td>Hope, expectation</td>
</tr>
<tr>
<td>14.</td>
<td>أداس</td>
<td>udas</td>
<td>Sorrowful, sad</td>
</tr>
<tr>
<td>15.</td>
<td>اپیاگ</td>
<td>upæe</td>
<td>Idea</td>
</tr>
<tr>
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<td>اجیاگا</td>
<td>uïyara</td>
<td>Light</td>
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<tr>
<td>17.</td>
<td>اجبالَّة</td>
<td><em>uijale</em></td>
<td>Brightness, light</td>
</tr>
<tr>
<td>18.</td>
<td>اتر</td>
<td><em>uttar</em></td>
<td>The north</td>
</tr>
<tr>
<td>19.</td>
<td>اوشا</td>
<td><em>ūsha</em></td>
<td>The dawn</td>
</tr>
<tr>
<td>20.</td>
<td>اوگن</td>
<td><em>avgun</em></td>
<td>Demerits</td>
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<td>کارن</td>
<td><em>karān</em></td>
<td>Cause</td>
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<td>Lotus</td>
</tr>
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<td>23.</td>
<td>کثهور</td>
<td><em>kathors</em></td>
<td>Hard, strict</td>
</tr>
<tr>
<td>24.</td>
<td>کال</td>
<td><em>kal</em></td>
<td>Period</td>
</tr>
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<td>کوئانس</td>
<td><em>kavitaē</em></td>
<td>Poems</td>
</tr>
<tr>
<td>26.</td>
<td>کتھا</td>
<td><em>katha</em></td>
<td>A story, narrative</td>
</tr>
<tr>
<td>27.</td>
<td>کتھانس</td>
<td><em>kathaē</em></td>
<td>Stories</td>
</tr>
<tr>
<td>29.</td>
<td>کشت</td>
<td><em>kasht</em></td>
<td>Hardship, distress pain</td>
</tr>
<tr>
<td>30.</td>
<td>کاگا</td>
<td><em>kaga</em></td>
<td>A crow, cork</td>
</tr>
<tr>
<td>31.</td>
<td>کرن</td>
<td><em>kiran</em></td>
<td>Ray of light, Beam of light</td>
</tr>
<tr>
<td>32.</td>
<td>کوئون</td>
<td><em>kavīyō</em></td>
<td>Poets</td>
</tr>
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<td>کثَم</td>
<td><em>kathīn</em></td>
<td>Tough</td>
</tr>
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<td>34.</td>
<td>کثِ١ا</td>
<td><em>kutya</em></td>
<td>Hut</td>
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<tr>
<td>35.</td>
<td>کونر</td>
<td><em>kūvar</em></td>
<td>A prince, son</td>
</tr>
<tr>
<td>No.</td>
<td>Arabic</td>
<td>English</td>
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<td>كسم</td>
<td>kusum</td>
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<td></td>
<td></td>
<td>A flower</td>
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<td>37.</td>
<td>كومل</td>
<td>komal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soft, tender, delicate</td>
<td></td>
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<td>38.</td>
<td>كهند</td>
<td>khānd</td>
<td></td>
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<td></td>
<td></td>
<td>Part, fragment, piece</td>
<td></td>
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<td>39.</td>
<td>كهوج</td>
<td>khoj</td>
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<td></td>
<td></td>
<td>Search, quest, investigation</td>
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<td>40.</td>
<td>گیت</td>
<td>git</td>
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<td></td>
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<td>Song</td>
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<td>41.</td>
<td>گوری</td>
<td>gori</td>
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<td></td>
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<td>Fair-complex, a beautiful danosel</td>
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<td>42.</td>
<td>گتنهن</td>
<td>gathan</td>
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<td></td>
<td></td>
<td>Build, structure, construction</td>
<td></td>
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<tr>
<td>43.</td>
<td>گوپیا</td>
<td>gopyā</td>
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<td></td>
<td></td>
<td>Group of girls</td>
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<td>44.</td>
<td>گوکل</td>
<td>gokul</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A place in Mathura</td>
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<td>45.</td>
<td>گپت</td>
<td>gupt</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td>Latent, hidden, secret</td>
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<td>46.</td>
<td>گگن</td>
<td>gagan</td>
<td></td>
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<td></td>
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<td>The sky, firmament</td>
<td></td>
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<td>47.</td>
<td>گامھیر</td>
<td>gambhir</td>
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<td></td>
<td></td>
<td>Serious, grave, grim</td>
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<td>48.</td>
<td>گن</td>
<td>gun</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quality, attribute, virtue</td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>گھانائل</td>
<td>ghayal</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Injured, Wounded</td>
<td></td>
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<tr>
<td>50.</td>
<td>گہاو</td>
<td>ghao</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Injury, Wound</td>
<td></td>
</tr>
<tr>
<td>51.</td>
<td>گھانگہور</td>
<td>ghānghor</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Very dense, terrible</td>
<td></td>
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<tr>
<td>52.</td>
<td>چٹون</td>
<td>citvān</td>
<td></td>
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<td></td>
<td></td>
<td>Reflection</td>
<td></td>
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<tr>
<td>53.</td>
<td>چنجل</td>
<td>cáncal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Playful, unsteady</td>
<td></td>
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<tr>
<td>No.</td>
<td>Word</td>
<td>Meaning</td>
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<tr>
<td>54.</td>
<td>چنلینا</td>
<td>cəncəlta</td>
<td>Unsteadiness, play fullness</td>
</tr>
<tr>
<td>55.</td>
<td>چکیا</td>
<td>cokha</td>
<td>Fine, good, genuine</td>
</tr>
<tr>
<td>56.</td>
<td>چوکس</td>
<td>caudes</td>
<td>An allomorph; used as the first member in compound Hindi words.</td>
</tr>
<tr>
<td>57.</td>
<td>چارکوث</td>
<td>car kot</td>
<td>Everywhere</td>
</tr>
<tr>
<td>58.</td>
<td>چندارما</td>
<td>cəndrma</td>
<td>The moon</td>
</tr>
<tr>
<td>59.</td>
<td>چیت</td>
<td>cet</td>
<td>Victory</td>
</tr>
<tr>
<td>60.</td>
<td>چالک</td>
<td>calək</td>
<td>Driver</td>
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<tr>
<td>61.</td>
<td>چھدیلا</td>
<td>chəbila</td>
<td>Handsome</td>
</tr>
<tr>
<td>62.</td>
<td>چینون</td>
<td>jivən</td>
<td>Life</td>
</tr>
<tr>
<td>63.</td>
<td>چوت</td>
<td>jot</td>
<td>Holding, flame</td>
</tr>
<tr>
<td>64.</td>
<td>چوگی</td>
<td>jogi</td>
<td>An ascetic, a mendicant</td>
</tr>
<tr>
<td>65.</td>
<td>چگت</td>
<td>jagət</td>
<td>World</td>
</tr>
<tr>
<td>66.</td>
<td>چوگ</td>
<td>jog</td>
<td>Saffron</td>
</tr>
<tr>
<td>67.</td>
<td>چگ</td>
<td>jug</td>
<td>For ages, for ever</td>
</tr>
<tr>
<td>68.</td>
<td>چیوئی</td>
<td>jyoti</td>
<td>Light, flame, luster</td>
</tr>
<tr>
<td>69.</td>
<td>چی</td>
<td>ji</td>
<td>Heart</td>
</tr>
<tr>
<td>70.</td>
<td>چووالا</td>
<td>juvala</td>
<td>Flame, blaze</td>
</tr>
<tr>
<td>71.</td>
<td>چئسو</td>
<td>əsəu</td>
<td>The tree Butea fondosa and its</td>
</tr>
<tr>
<td>No.</td>
<td>Word 1</td>
<td>Word 2</td>
<td>Translation</td>
</tr>
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<tr>
<td>72.</td>
<td>Thakur</td>
<td>thakur</td>
<td>A lord, master</td>
</tr>
<tr>
<td>73.</td>
<td>Ton man</td>
<td>ton man</td>
<td>Whole heartedly</td>
</tr>
<tr>
<td>74.</td>
<td>Tal</td>
<td>tal</td>
<td>Rhythm or Rhythmic circle</td>
</tr>
<tr>
<td>75.</td>
<td>Tarol</td>
<td>tarol</td>
<td>Fluid, fickle, unsteady.</td>
</tr>
<tr>
<td>76.</td>
<td>Tyag</td>
<td>tyag</td>
<td>Abandonment, sacrifice</td>
</tr>
<tr>
<td>77.</td>
<td>Diye</td>
<td>diye</td>
<td>Lamp</td>
</tr>
<tr>
<td>78.</td>
<td>Dip</td>
<td>dip</td>
<td>An earthen lamp, the most eminent person of a family or clan</td>
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<tr>
<td>79.</td>
<td>Des</td>
<td>des</td>
<td>Co-native, co-patriot, country</td>
</tr>
<tr>
<td>80.</td>
<td>Dukhya</td>
<td>dukhya</td>
<td>Afflicted with sorrows, in distress/grief</td>
</tr>
<tr>
<td>81.</td>
<td>Dosh</td>
<td>dosh</td>
<td>A fault, demerit</td>
</tr>
<tr>
<td>82.</td>
<td>Darpan</td>
<td>darpan</td>
<td>Mirror, a looking glass</td>
</tr>
<tr>
<td>83.</td>
<td>Darshan</td>
<td>darshan</td>
<td>Sight, view, appearance, (a turn used to express a sense of deference)</td>
</tr>
<tr>
<td>84.</td>
<td>Dvar</td>
<td>dvar</td>
<td>A door</td>
</tr>
<tr>
<td>85.</td>
<td>Dvare</td>
<td>dvare</td>
<td>Door way</td>
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<td>-----------------------------------------------------------------</td>
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<tr>
<td>86.</td>
<td>دارو</td>
<td>daru</td>
<td>Liquor, medical treatment, medicine</td>
</tr>
<tr>
<td>87.</td>
<td>دکھن</td>
<td>dəkkhın</td>
<td>The south</td>
</tr>
<tr>
<td>88.</td>
<td>دبدها</td>
<td>dubdha</td>
<td>A dilemma</td>
</tr>
<tr>
<td>89.</td>
<td>دھیر</td>
<td>dhir</td>
<td>To console</td>
</tr>
<tr>
<td>90.</td>
<td>دھرین</td>
<td>dharē</td>
<td>To hold, to put, to place</td>
</tr>
<tr>
<td>91.</td>
<td>دھارا</td>
<td>dhara</td>
<td>Flow (of water), stream, current.</td>
</tr>
<tr>
<td>92.</td>
<td>دھرتي</td>
<td>dhārti</td>
<td>Earth</td>
</tr>
<tr>
<td>93.</td>
<td>دھن</td>
<td>dhon</td>
<td>Property, wealth, pelf</td>
</tr>
<tr>
<td>94.</td>
<td>دھرا</td>
<td>dhara</td>
<td>The earth or to hold</td>
</tr>
<tr>
<td>95.</td>
<td>دھونئی</td>
<td>dhūoni</td>
<td>Fumigation</td>
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<tr>
<td>96.</td>
<td>دھارن</td>
<td>dharan</td>
<td>Holding, wielding, wearing.</td>
</tr>
<tr>
<td>97.</td>
<td>دھاج</td>
<td>dhaj</td>
<td>Appearance, demeanour, mien</td>
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<td>98.</td>
<td>نگر</td>
<td>nagər</td>
<td>A city, town</td>
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<td>99.</td>
<td>نراشا</td>
<td>nrasha</td>
<td>Sadness, hopelessness</td>
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<td>100.</td>
<td>نیر</td>
<td>nir</td>
<td>Water, tears</td>
</tr>
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<td>101.</td>
<td>نربل</td>
<td>nirbəl</td>
<td>Weak, powerless</td>
</tr>
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<td>102.</td>
<td>نار</td>
<td>nar</td>
<td>Lady</td>
</tr>
<tr>
<td>103.</td>
<td>نہائ</td>
<td>nhāj</td>
<td>Point out, prescribing</td>
</tr>
<tr>
<td>No.</td>
<td>Word</td>
<td>English Translation</td>
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<tr>
<td>104</td>
<td>nilgog</td>
<td>Blue sky</td>
<td></td>
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<tr>
<td>105</td>
<td>nit</td>
<td>Everyday</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>nag</td>
<td>Cobra, snake</td>
<td></td>
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<tr>
<td>107</td>
<td>nain</td>
<td>Eye</td>
<td></td>
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<tr>
<td>108</td>
<td>nainō</td>
<td>Eyes</td>
<td></td>
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<tr>
<td>109</td>
<td>nagin</td>
<td>She-cobra, female snake</td>
<td></td>
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<tr>
<td>110</td>
<td>nisdin</td>
<td>Everyday</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>nəvae</td>
<td>To bend, to humiliate.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>nil akash</td>
<td>Blue sky</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>nyari</td>
<td>Unique, novel, distinct</td>
<td></td>
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<tr>
<td>114</td>
<td>nauka</td>
<td>A boat, ferry</td>
<td></td>
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<tr>
<td>115</td>
<td>niləm</td>
<td>A sapphire</td>
<td></td>
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<tr>
<td>116</td>
<td>ndiya</td>
<td>A river</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>nirasa</td>
<td>Frustration, disappointment</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>nash</td>
<td>Destruction; devastation; waste.</td>
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<tr>
<td>119</td>
<td>pit</td>
<td>Yellow, love, pallid</td>
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<tr>
<td>120</td>
<td>pi</td>
<td>Husband, belover, the melodious note of cuckoo</td>
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<tr>
<td>121</td>
<td>pūrab</td>
<td>The East</td>
<td></td>
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<tr>
<td>No.</td>
<td>Term</td>
<td>Meaning</td>
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<td>122.</td>
<td>pacchim</td>
<td>The West</td>
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<td>123.</td>
<td>pārdesi</td>
<td>Stranger</td>
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<td>124.</td>
<td>pānchi</td>
<td>A bird</td>
<td></td>
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<tr>
<td>125.</td>
<td>pāth</td>
<td>A path, way, cause, route</td>
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<td>126.</td>
<td>pāp</td>
<td>A sin, evil, evil deed</td>
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<tr>
<td>127.</td>
<td>pīrit</td>
<td>Distressed, tortured, afflicted</td>
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<td>128.</td>
<td>parbāt</td>
<td>Mountain</td>
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<td>129.</td>
<td>purva</td>
<td>East wind</td>
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<td>pirčar</td>
<td>Advertisement</td>
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<td>131.</td>
<td>pūnām</td>
<td>Full moon</td>
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</tr>
<tr>
<td>132.</td>
<td>praha</td>
<td>Feeling, running away.</td>
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</tr>
<tr>
<td>133.</td>
<td>prohit</td>
<td>Chaplin, priest</td>
<td></td>
</tr>
<tr>
<td>134.</td>
<td>prem</td>
<td>Love, affection</td>
<td></td>
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<tr>
<td>135.</td>
<td>panghāt</td>
<td>The periphery of a well etc. where water its drawn</td>
<td></td>
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<td>136.</td>
<td>pārdes</td>
<td>Another country, foreign</td>
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<td>137.</td>
<td>pathār</td>
<td>Stone, hardhearted</td>
<td></td>
</tr>
<tr>
<td>138.</td>
<td>pāvan</td>
<td>Wind, breeze</td>
<td></td>
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<td>139.</td>
<td>pat</td>
<td>Leaf</td>
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<tr>
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<td>بیتُم</td>
<td><em>pitam</em></td>
<td>The most beloved, husband</td>
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<td>پندہے</td>
<td><em>pandhe</em></td>
<td>A Hindu: priest helping devout of pilgrims in the performance of religions rites an holy river bank</td>
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<td>پیٹھ</td>
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<td>Pedestal, seat, bench</td>
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<td>پوت</td>
<td><em>pūt</em></td>
<td>A son, holy, sacred, cleaned, purified</td>
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<td>پھاگن</td>
<td><em>phagun</em></td>
<td>The 12th month of the Hindu year</td>
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<td>پھبَن</td>
<td><em>phabon</em></td>
<td>A befit, suitable</td>
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<td>برَع</td>
<td><em>bairi</em></td>
<td>An enemy, a foe, hostile</td>
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<td>باس</td>
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<td><em>ban</em></td>
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<td>بجر</td>
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<td><em>baido</em></td>
<td>The most ancient &amp; sacred scriptures of the Hindus</td>
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<td><em>brahm</em></td>
<td>Confusion, illusion</td>
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<td>برس</td>
<td><em>baras</em></td>
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<td><em>bondhan</em></td>
<td>Tie, restriction, a fette, bond</td>
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<td>برع</td>
<td><em>brah</em></td>
<td>Pangs of separation, separation from the beloved.</td>
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<td>162.</td>
<td>بوم</td>
<td><em>būm</em></td>
<td>Tall talk, chaotic noise</td>
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<td>بلوان</td>
<td><em>bālvan</em></td>
<td>Powerful, strong, potent</td>
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<td>بیوپاری</td>
<td><em>byopari</em></td>
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<td>بیسکھی</td>
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<td>A Hindu festival celebrated on the full moon day of the month of; a crusteh’ (used by a lame person in walking).</td>
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<td>Separation</td>
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<td><em>behrūp</em></td>
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<td>بسرام</td>
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<td>Rest, repose, relaxation.</td>
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<td>bairagi</td>
<td>A recluse, Doubter</td>
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<td>balaë</td>
<td>An adolescent girls</td>
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<td>birhan</td>
<td>Suffering the pangs of separation</td>
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<td>(from the beloved); separated.</td>
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<td>bandhi</td>
<td>Mordant, mortgage, slave</td>
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<td>basi</td>
<td>Resident, stale</td>
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<td>To forget, to free out of mind</td>
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<td>Signal</td>
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<td>Trouble, hardship, distress</td>
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<td>bela devi</td>
<td>Barren (a cow).</td>
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<td>bis</td>
<td>Poison, venom</td>
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<td>A flute</td>
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<td>bhed</td>
<td>Difference, Discrimination, Secret</td>
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<td>bhes</td>
<td>Appearance, dress, get-up</td>
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<td>Words</td>
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<td>Luck</td>
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<td>bhābūt</td>
<td>Sacred sacrificial ashes applied to the forehead or other parts of the body by devotees</td>
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<td>bhābūt rāmae</td>
<td>To renounce the world; to turn an ascetic</td>
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<td>bhiksha</td>
<td>Begging, alms, charity.</td>
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<td>bhim</td>
<td>Gigantic, tremendous, awful</td>
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<td>bhagvan</td>
<td>God, the lord Almighty</td>
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<td>bhag</td>
<td>Portion, part, fragment, fate</td>
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<td>Hearty, lovely, charming</td>
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<td>Respect, Esteem, Dignity</td>
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<td>One how casts a spell of charm; an epithet of lord Krishna</td>
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<td>203.</td>
<td>مدر</td>
<td>$mādhur$</td>
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<td>مورت</td>
<td>$mūrāt$</td>
<td>An idol, image, status face</td>
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<td>Face</td>
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<td>مرگعت</td>
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<td>Cremation ground, Symmetry</td>
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<td>Pretty face/face</td>
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<td>$mādmata$</td>
<td>Intoxicated, full of passion</td>
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<td>Chief, head, leader</td>
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<td>$muskae$</td>
<td>(to)Smile.</td>
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<td>$mādhurta$</td>
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<td>A cloud, frog</td>
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<td>Dignity, greatness</td>
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<td>Fragrant, odoriferous</td>
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<td>A spell, enchantment, delusion.</td>
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<td>Majesty, excellency.</td>
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<td>yoddha</td>
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<td>yug</td>
<td>Era, period, epoch, age</td>
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<td>rog</td>
<td>Melody, affection</td>
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<td>rūp</td>
<td>Image, appearance, beauty</td>
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<td>rit</td>
<td>Custom, rule, standard</td>
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<td>rachas</td>
<td>A demon, monster</td>
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<td>rontas</td>
<td>Wandering, roaming, going about</td>
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<td>Having aesthetic relish, liking juicy talks</td>
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<td>Goddess of wealth called Laxmi</td>
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<td>रस्यासिंदूर</td>
<td>(Vermilion) having aesthetic sense</td>
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<td>रमना</td>
<td>To wander about; to room.</td>
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<td>Beauty place</td>
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<td>राजकुमार</td>
<td>A prince</td>
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<td>To turn an ascetic</td>
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<td>रक्षास</td>
<td>A demon, monster</td>
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<td>Red hairs</td>
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<td>लाज</td>
<td>Shame, shyness</td>
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<td>Creeper, vine</td>
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<td>Learned, a scholar</td>
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<td>Biggest/Huge</td>
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<td>'News, information, message</td>
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<td>संजोग</td>
<td>Coincidence, chance</td>
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<td>साईलानी</td>
<td>The vellor, Visitor</td>
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<td>279.</td>
<td>sannyasi</td>
<td>सन्यासी</td>
<td>(One who has renounced the world); hence an ascetic, a monk, hermit</td>
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<td>280.</td>
<td>simran</td>
<td>सिमरन</td>
<td>Chain</td>
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<td>281.</td>
<td>suhagan</td>
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<td>संगात</td>
<td>Company</td>
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<td>283.</td>
<td>sohni</td>
<td>सोहनी</td>
<td>To look attractiv/beautiful/pleasing</td>
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<td>284.</td>
<td>sehaj</td>
<td>सेहाज</td>
<td>Easy, simplex, spontaneous</td>
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<td>285.</td>
<td>sena</td>
<td>सेना</td>
<td>Army</td>
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<td>संजे</td>
<td>Combined</td>
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<td>287.</td>
<td>sanjhi dharti</td>
<td>संज्हि धर्ति</td>
<td>Combined land</td>
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<td>sukh</td>
<td>सुख</td>
<td>Pleasure, happiness</td>
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<td>सार</td>
<td>Conclusion.</td>
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<td>सुवाॅगाॅत</td>
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<td>291.</td>
<td>suvabhao</td>
<td>सुवाभाऊ</td>
<td>Nature, temperament.</td>
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<td>sog</td>
<td>सोग</td>
<td>Mourning, bereavement</td>
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<td>Text in Urdu</td>
<td>Text in Hindi</td>
<td>Meaning</td>
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<td>293</td>
<td>sidhare</td>
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<td>To go, to depart</td>
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<td>Tearful, aqueous</td>
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<td>sugandh</td>
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<td>Aroma, fragrance</td>
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<td>297</td>
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<td>Cold, cilever</td>
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<tr>
<td>303</td>
<td>shasan</td>
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<td>Rule, Government</td>
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