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ABSTRACT COPY

This work is devoted to discuss the developments in Urdu poetry since 1936.

A brief account of the developments in poetical language, various verse-forms and themes of Urdu poetry till Iqbal (1877-1938) has been given in the introductory chapter. The second chapter is on the poetical language of Urdu poetry. In it, the influence of English language, the use of Hindi words and phrases and the employment of colloquial vocabulary in Urdu poetry of the last thirty years is discussed at some length. In the third chapter on metres, a general account of the use of metres in Urdu poetry is given. In addition, some recent attempts to write poetry with disregard to metres are discussed. A "relative frequency table of metres" is also prepared and included in this chapter. The fourth chapter deals with various traditional and new verse-forms of Urdu poetry. They are both defined and distinguished from each other. In the fifth and sixth chapters, a number of themes of Urdu poetry since 1936, such as the influence of Communism, the Independence of the sub-Continent of India and Pakistan and its aftermath, Communal Riots of 1947, writings on social evils and customs and on peace and war, historical and allegorical themes, humorous and satirical poetry, the influence of religion, recent Indo-Pakistani War, and psychological themes including sex, escapism, scepticism, an individual's predicaments, imprisonment of the present moment and so on are discussed at length. The final chapter is that of the conclusion.

SOME DEVELOPMENTS IN URDU POETRY SINCE 1936
(With Special Reference to Pākistān)

By

FACIR HUSSAIN SHAKIR

Thesis submitted to the Faculty of Arts in the
University of Durham for the Degree of Master of Arts

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October, 1969.

School of Oriental Studies,
Elvet Hill,
Durham.

DEDICATION

کج ادائیگی شیوہ معشوق — یہ ممکن نہیں
ہے جنوں نارسا پنچیر دامِ ممکنات!
شاکر لدھیانوی

ACKNOWLEDGMENTS

For the completion of this work, I have used material in the libraries of British Museum, the School of Oriental and African Studies, London University, the School of Oriental Studies, University of Durham and the Urdū Library, Nottingham. I am thankful to the staff of these libraries for the facilities that they provided me.

Mr. Shāhid Shaidā'ī, an old friend of school days and a lover of Urdū literature, took great pains in collecting a great number of books, periodicals and manuscripts from various sources and sending them from Pākistān. But for his unfailing assistance, this work, I believe, could not have been finished. I am highly thankful to him for his devoted assistance.

I am thankful to my supervisor Mr. J.A. Haywood to whom my intellectual indebtedness is immense. It was he who introduced me to Western methods of research and imparted training that was necessary for the completion of such a work. Besides encouraging me to investigate on fresh lines, he also encouraged at moments when this attempt looked a frustrating one. With great patience, he went through the earlier drafts and made many useful suggestions.

some time after his death well substantiates our assertion. Another difficulty which a student of Urdū literature faces in this country is the difficulty of obtaining sufficient Urdū publications of this period. Despite these obstacles, the novelties that featured in this period of Urdū poetry, were tempting enough. The task seemed uphill, the more so in the face of the huge literature produced during this period. In order to explain this period in the perspective of the tradition of Urdū poetry since centuries, a brief account of the development of Urdū poetry till Iqbāl has been included. Apart from the chapters on poetical language and metres, various forms of Urdū poetry - and Urdū poetry has forms that find no clear parallel in the Western poetry - have been defined and distinguished. The poets of this period have treated various themes in their poetry and I have selected the most common of them for discussion.

Finally, a word about the title of this thesis. I have emphasised more on Pākistānī poets rather than Indians. The only reason for this was the insufficient availability of Urdū publications by Indian poets of the period under review. However, I have taken full advantage of my restricted material.

In such an endeavour there are bound to be pitfalls and motivations of personal choice may also play its role. However, I have tried to be as objective as possible.

F. H. Shākir

October, 1969.

TRANSLITERATION ¹

(a)

<u>VOWELS</u>		<u>INITIAL</u>		<u>NON-INITIAL</u>		
ا	a	اب	ab	بد	bad	
اِ	i	اِس	is	دِن	din	
اُ	u	اُس	us	بُت	but	
آ	ā	اَس	ās	مَال	ma'āl	2
او	o	اوک	ok	سو	so	
اُو	ū	اُوْد	ūd	تُو	tū	
اُو	au	اُوْر	aur	نُو	nau	
اِے	e	اِک	ek	بے	be	
اِی	ī	اِکھ	ikh	سِی	sī	
اِے	ai	اِیسا	aisā	ہائے	hai	

1. The system of transliteration is adopted from the dictionaries composed by Platts, Duncan Forbes and Rām Narā'in Lāl, Allah'ābād (Student's Practical Dictionary).
2. See also the words بات (bāt), مال (māl) which have extended sound of "a" but do not have the sign of ے.

CONSONANTS

ب	b	دھ	dh	غ	<u>gh</u>
بھ	bh	ڈ	ḍ	ف	f
پ	p	ڈھ	ḍh	ق	q
پھ	ph	ذ	<u>z</u>	ک	k
ت	t	ر	r	کھ	<u>kh</u>
تھ	th	ڑ	ṛ	گ	g
ٹ	ṭ	ڑھ	ṛh	گھ	<u>gh</u>
ٹھ	ṭh	ز	z	ل	l
ث	ṣ	ث	<u>zh</u>	م	m
ج	j	س	s	ن	n
جھ	jh	ش	<u>sh</u>	و	w
چ	<u>ch</u>	ص	ṣ	ہ	h
چھ	ch	ض	ẓ		
ح	ḥ	ط	ṭ̣		
خ	<u>kh</u>	ظ	ẓ̣	ی، ی	i, y
د	d	ع	ʿ		

The nasal sound of the letter n is shown by ṅ,
 silent و is indicated by w. Izāfat is presented as -e-.
 The sign of hamza is shown by ' and it is the same as that
 of the sign shown on alif mamdūda (آ = 'a).

(b) The difficulty that besets a person aiming at the preparation of a bibliography of Urdū literature is that the names of writers defy any scientific arrangement. The use of a surname is rare in the sub-Continent. People are known by their names only. The poets and writers use some pen-name in their writings as well. The confusion is further increased by the common tendency that they also add to their names the name of their own town. For example Raghūpatī Sahā'e Firāq Gorakhpurī (Firāq of Gorakhpur), Shabīr Husain Khān Josh Malīh'ābādī (Josh of Malīh'ābād), Abū-ul-Asar Hafīz Jālandharī (Hafīz of Jālandhar) and so on. Now it will be very difficult to recognise these poets if they are referred in the references and bibliography as Gorakhpurī, Malīh'ābādī and Jālandharī respectively. While preparing a bibliography and giving references, I have tried to give that part of the name first, with which the writers are famous, and other names, if any, follow thereafter. In this method, where there were marginal cases, I have used my own discretion.

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CHAPTER ONEINTRODUCTION

The aim of this chapter is to describe briefly, the development of language, various verse-forms and themes of Urdū poetry since its inception until the late 1930s with special reference to the political, social and economic background of the sub-Continent of India and Pākistān.

The origins of the Urdū language are obscure.¹ It has been accepted, generally, that its genesis took place as a result of the intermixing of the Muslim conquerors of India and that of the natives. By the sixteenth century Urdū language in the Deccan had developed so much that it was able to express poetical ideas.² The

1. Wazīr 'Āghā. Dr., Urdū Shā'irī Kā Mizāj, 1st Ed., Jadīd Nāshirīn, Lāhore., May, 1965., pp.168-170, believes that the genesis of Urdū took place in the Indus Valley, some thousand years ago. Various theories have hitherto been put forward by many scholars such as Shīrānī. Hāfiz Maḥmūd, Sabzwārī. Dr. Shaukat, Suhēl Bukhārī. Dr., regarding the origins of the language. It is interesting to note that each scholar has traced a different origin such as Panjāb, Deccan.
2. Sādiq. Muḥammad, A History of Urdu Literature, Oxford University Press, London, 1964, p.1.

history of Urdū poetry may be divided into two periods.¹ In the earlier phase of the first period in the Deccan the language of Urdū poetry has Hindī and Deccanī affinities. Apart from using a large number of Hindī and Deccanī words, among its chief characteristics is simplicity of subject and directness of method. The poetry conveys a deep feeling of religion and mysticism. On the whole the themes taken from Persian along with Persian diction and imagery are rare. The era between Muḥammad Qulī Qutub Shāh² (1580-1611)

1. 'Azād. Muḥammad Husain, in his famous book, 'Ab-e-Hayāt, 15th Ed., Shaikh Mubārak 'Alī, Lāhore, 1950, divides Urdū poetry (from Walī Aurang'ābādī to Ghālīb. Mirzā Asad Ullah Khān,) into five periods. These divisions seem artificial when one examines the political, social and cultural situation of the time because the period from Walī to Ghālīb and its poetry reflect the sameness, the inertia of life. This view has also been supported by Fārūqī. Dr. Muḥammad Aḥsan, in his article entitled Tazkira Nigārī aur Muḥammad Husain 'Azād Kī 'Ab-e-Hayāt, published in Urdū Adab, Vol. 3, No.4, June, 1953, quarterly, Anjuman-e-Taraqqī-e-Urdū, 'Alīgarh, pp.135-36.
2. 'Azīz Ahmad, in his article Urdu Literature, published in The Cultural Heritage of Pakistan, ed. by Ikrām. S.M, and Spear. Percival, Oxford University Press, London, 1955, p.121, says that Muḥammad Qulī Qutub Shāh, the King of Golkonda (Deccan) was the first Urdū poet who composed a book of Urdū ghazals.

and Walī Muhammad Walī Aurang'ābādī (1668-1744)¹ may be considered to be the first phase.

The second phase of the same period includes the early part of the eighteenth century up to Mirzā Asad Ullah Khān Ghālīb (1797-1869), one of the greatest Urdū poets. The chief characteristic of this age is the predominant Persian tradition. Northern India was greatly influenced by the poetry of Walī who visited the area in 1700. The influence of Persian culture and poetry was greater in the north than in the south due to the Mughals (the rulers of India who spoke Persian). As a result Urdū poetry became so influenced² by Persian tradition that even today the Urdū poet has not been able to dispense with it completely. It is interesting to see that the national anthem of Pākistān, written in the early fifties by Abū-ul-Aṣar Ḥafīz Jālandharī (b.1900) has an almost entirely Persian vocabulary. The Persian predominance brought with it remote and vague similes and

1. Ṣādiq. Muḥammad, op.cit., p.56 and 60, says that Walī's real name was Walī Muḥammad and not Shams-ud-Dīn Walī or Walī Ullah as is believed by other scholars; he insists also, that he died in 1707.
2. Saksena. Rām Bābū, A History of Urdu Literature, Rām Narā'in Lāl, Allah'ābād., 1927, p.23.

vulgar exaggerations, totally alien to Indian culture. The primary model of Urdū poetry during this era became Persian poetry, which represented the Persian mind, Persian civilisation and Persian culture as if the Indian poet had, in his poetic works, identified himself with the aspirations of the Persians and had accepted their cultural standpoint as the basic term of reference.¹ The influence of Persian vocabulary may be noted in the following couplet of a ghazal composed by Ghālib:

ہوا ئے سیرِ گل ، آئینہ بے مہری 'قاتل
 کہ اندازِ بخونِ غلطیدنِ بسمل پسند آیا 2

If the underlined word آیا may be changed to the Persian equivalent آمد, the whole couplet would become Persian in vocabulary. This began at a time when Persian poetry, after reaching its peak under Sa'dī (1184-1292), Hāfiz (d.1389) and Jāmī (1414-1492) was on the decline.³ This Persian trend

1. Sādiq. Muhammad, op.cit., p.14. See also Siddīqī. Dr. Abū-ul-Laiṣ, Tajribe aur Riwayat, 1st. Ed., Urdū Academy Sindh, Karāchi., October, 1959., p.33.
2. Ghālib. Mirzā Asad Ullah Khān, Diwān-e-Ghālib, Tāj Company Ltd., Lāhore, (n.d), p.7.
3. Sādiq. Muhammad, op.cit., p.14 and Siddīqī. Abū-ul-Laiṣ, op.cit., p.33.

had its rewarding aspects also in the sense that the phonetically unpolished and vulgar Hindī words were discarded, and more supple Persian and 'Arabic words along with Persian and 'Arabic metres came into use. Thus the trend of broadening the canvas of Urdū as a poetical language continued.¹ But with this, the clarity and

1. Due to the Persian influence, there started in the eighteenth century a Purist Movement in Urdū literature that continued from one generation of poets to the next. The sole aim of this Movement was to eliminate all those phonetically unpolished and vulgar Hindī and Deccanī words, similes, and metaphors, from the poetical language, which did not suit their taste or could not be placed beside the Persian or 'Arabic words for one reason or another. Under this Movement some delicate words were also sacrificed for new ones and the other great loss was that the poetical language became almost entirely divorced from the spoken language. A number of discarded words did not find their way back into Urdū poetry until recently. Walī Aurang'ābādī, Shāh Mubārak 'Ābrū (1692-1747), Khān-e-'Ārzū (1689-1756), Hātim (1699-1781 or 1792) Mirzā Mazhar Jān Jānān (1700-1781), Saudā, Mīr, Nāsikh and Ghālīb were the leading poets who continued to "purify" the Urdū language.

simplicity which were characteristic of poets like Walī, Mirzā Muḥammad Rafī‘ Saudā (1713-1780), Khawāja Mīr Dard (1719-1785) and Mīr Taqī Mīr (1722-1810) began to disappear. Ultimately, this simplicity and clarity died at the hands of Shaikh Imām Bakhsh Nāsikh¹ (d. 1838) and his followers (the Lucknow School). They carried the delicacies and refinement of art to such a point that the importance of emotions and subject-matter were put aside. Inspiration was overlooked, and technical skill was all-important.

The four important forms of poetic expressions which dominate this era are qasīda (panegyric), masnawī, ghazal and marsiya.²

The form of qasīda was nurtured by Saudā and Shaikh Muḥammad Ibrāhīm Zauq (1789-1854), the teacher of poetry of Bahādur Shāh Zafar, the last King of the Mughal Empire.

In spite of the fact that a great number of masnawīs were written during this period, apart from Mīr Hasan's

1. Nāsikh is known as the legislator and reformer of the Urdū language. See Sādiq. Muḥammad, op.cit. pp.133-34.

2. See the chapter on forms for the full account of these and various other verse-forms of Urdū poetry.

(1727-1786) Sihr-ul-Bayān (Sorcery of Eloquence), none appears to be of a high literary standard.

Ghazal, however, held sway over all other forms of poetry at this time. The age of Saudā, Mīr and Dard is accepted, generally, as the golden age of ghazal. Apart from these masters of ghazal, Inshā Ullah Khān Inshā (b. between 1756-1758 and d. 1817) Shaikh Ghulām Hamadānī Muṣḥafī (1750-1824) and Kh wāja Haidar 'Alī 'Ātish (d.1846) played an important role in broadening and keeping up the standard of ghazal. Among the latter poets of this era, Ghālib is the only one who is considered a major poet.

Mīr Babar 'Alī Anīs (1802-1874) and his rival Salāmat 'Alī Dabīr (1803-1875) are far superior to any other marsiya writers. Anīs and Dabīr both used this form for religious poetry elegising the martyrdom of the grandson of the prophet Muhammad and his family at the hands of the early Umayyid caliph Yazīd. Later on, however, this technique and form began to be used in descriptive poetry of non-elegiac subject-matter.

The early Indian political, economic and social history was fraught with disturbances and inequalities. Conquerors came and went, power passed from one to another, leaving hardly any permanent mark on the

society.¹ The most ^{obvious} change that the continual transfer of power brought for the people, was that the tax-collectors changed and taxes increased to feed the court of some distant king. The literature, in general, and poetry in particular, remained almost uninfluenced by the plight of the people, and the historical and political events were hardly ever the subject-matter of literature. The reason seems to be that during the days of feudalism, the poets, generally, remained of a laureate character, were stipendiaries of the kings and nawābs and had no other purpose but to write for the pleasure of their masters.² They had next to nothing to do with the outside world of miseries and insecurity. At the same time there were saints and mystic poets who often appear to preach ~~only~~ escapism. On the whole, pessimism and despondency are the dominant themes of this period. The reason may be that this stage was concurrent with the

1. 'Ibādat Barelwī. Dr., Jadīd Shā'irī, Urdū Duniyā, July, 1961., Karāchī, p.70.

2. Saksena. R.B., op.cit., p.28.

decline of the Mughal Empire, but the other reason was that Urdū poetry was following the foot-steps of Persian poetry, already on the decline and also full of despair and pessimism.¹ The only poet who did not emulate this stage in Persian poetry was Walī Muhammad Nazīr Akbar'ābādī (1740-1830). Saksena has talked of him as the purest Indian poet in that he conveys well the ideas of Indian culture of his time.²

The Indian poet harped persistently upon themes and variations inherited from Persian poetry, particularly in the earlier nineteenth century. When inspiration was not forthcoming, he began to indulge in trivialities of a hitherto unprecedented nature to such an extent that poetry in general began to look almost trite and vulgar. The predominant feature of this poetry was its relegation to an aimless play with words. Šādiq goes as far as to say, "...words, words, words, this is the best commentary on their works."³ Altāf Husain Hālī (1837-1914) expresses

1. Šādiq. M., op.cit., p.2 and p.14.

2. Saksena. R.B., op.cit., p.142.

3. Šādiq. M., op. cit., p.34.

his indignation in a couplet:

وہ شعر اور قصائد کا ناپاک دفتر
عزونت میں سنڈاس سے جو ہے بدتر 1

That distasteful collection of poems and panegyrics
Which is more stinking than a dunghill.

The first period culminated in Momin Khān Momin (1800-1852), Zauq, Ghālīb and the Lucknow School. With them the era of mediaeval² poetry ended but this generalisation should not be carried too far because certain trends of the mediaeval poetry have persisted and found their way into our own time.

This aspect of Urdū poetry, mentioned above, may be considered as an interregnum in the development of Urdū as a poetical language. While this trend persisted in Lucknow, very important changes were taking place in Delhi and Calcutta, which brought Urdū poetry to the threshold of a new movement.

The second period began as the result of Western influence particularly with the introduction of English

1. Hālī. Altāf Husain, Musaddas-e-Hālī, Tāj Company Ltd., Lāhore (n.d)., p.71.

2. The pre-Mutiny (1857) poetry is often called mediaeval Urdū poetry by Urdū critics. See also Sādiq. M., op. cit., p.2 and p.206.

education and ideas. Since the beginning of the nineteenth century, India began to absorb the ideas of the West; political and social institutions began to be influential from Western education, English literature, the Western scientific attitudes and philosophy through the introduction of the printing press, newspapers, universities and colleges. The ideas, thus assimilated, came into direct conflict with the Indian tradition and began to stir the inherent inertia. The new outlook sounded the death-knell of the stereotyped references. This new movement first appeared in prose writing and was later absorbed by the poets in their works. By 1832,¹ Urdū had been accepted as the language for conducting official matters, with the result that it received a further impetus towards widening its sphere as a language.

John Borthwick Gilchrist (1759-1841), founder of the Fort William College (Calcutta 1800), provided a base for Urdū prose writing. Similarly in Delhī, the Delhī College (established 1825) did admirable work in imparting

1. According to Sādiq. M., Ibid, p.400, it was 1836.

Western scientific education and also became a centre of literary activities. The failure of the Mutiny in 1857 brought in its wake a realisation for the Indian Muslim that there were only two paths of action for him to follow: either to assimilate the ideas implicit in the culture and civilisation of those in power or to perish. Sir Saiyid Ahmad Khān (1817-1898), founder of the Mohammedan Anglo-Oriental College, 'Alīgarh (established 1877), became conscious of the fact that the future of the Muslim community was dark until and unless the British were made to believe that the Muslims were not their obvious enemies.

In view of this he began a reform movement, in which the education of the Muslim community on Western lines, was the dominant theme. This movement also had its literary aspects because writings on social, cultural and political subjects began to appear, which are, probably, the best examples of early prose of modern Urdū. Saiyid Ahmad collected around him a galaxy of men of letters, among whom in the poetic field, Hālī played an important role. At the behest of Saiyid Ahmad, Hālī wrote a long poem entitled Madd-o-Jazr-e-Islām (The flow and ebb of Islām)

which is known as Musaddas-e-Hālī.¹ This outstanding literary work is, in fact, an apologia in which Hālī traces the rise and the fall of the Muslim power and brings out the causes of its downfall. Leaving the political motive aside, it came to be judged as the dawn of the modern poetry. It divorced poetry from the old imagery of winecups and hairlocks or a mole on the cheek of the sweetheart, and brought it nearer to life. From then on, these principles began to be incorporated in modern poetry. This period also saw the sphere of ghazal broadened. There was a revolt against the conventional subjects generally thought suitable for ghazal. The forms of qit'ā and rubā'ī also received attention and musaddas (six line stanza poem) and masnawī began to be used for narrative and descriptive subjects, dealing with all conceivable aspects of life.² Exaggeration along with fanciful words was condemned, as also were ambiguous and

1. Hālī. Altāf Husain, Musaddas-e-Hālī, op.cit.

2. Various verse forms including these are discussed in the chapter on forms.

remote similes and vague metaphors.

The Musaddas in the poetical sense, was an expression of an apologist movement which swept the sub-Continent in the latter part of the nineteenth century. Other examples of this movement can be found in the writings of Shibli Nu'mānī (1857-1914) (History), Amīr 'Alī (History) and Saiyid Ahmad (Culture). Ṣādiq believes that this movement was, in fact, a literary expression of a feeling of inferiority arising from contact with Western achievements and thus a glorification of the past dominates the writings of this period.¹ This worship and glorification of the past had two important influences on the later poets. Firstly, this feeling of inferiority was momentarily replaced by one of elevation due to the pride in past achievements, and secondly, the movements of reform began which were mainly directed towards education and hence brought a more optimistic poetry into being.

Hālī's Muqaddama-e-Shi'r-o-Shā'irī has played a great part in establishing a new attitude towards poetical

1. Ṣādiq. M., OP.cit., p.222.

literature and has had a greater influence on later poetry than any other book of criticism. On the contrary, Muhammad Husain 'Āzād (1833-1910), one of the pioneers of modern Urdū poetry, also played a prominent part in the literary field through his prose and poetical works. Among his works, 'Āb-e-Hayāt, a history of Urdū literature from Walī Aurang'ābādī to Ghālib, is an outstanding example of early literary criticism.

It seems difficult to go further without mentioning the names of Akbar Husain Akbar Allah'ābādī (1846-1921), Muhammad Ismā'īl (1844-1917) and 'Alī Haidar Nazm Tabātabā'ī (1852-1933). The poetry of the former was full of satire which severely attacked Western influences which were establishing themselves in the Indian way of life. He had a distinct style of writing which died with him. Muhammad Ismā'īl was probably the first poet to write blank verse.¹ He is known as a children's poet and has translated many English poems into Urdū, as did Nazm Tabātabā'ī and many others. The quality of some of these translations is outstanding.

1. Ejāz Husain. Dr., Na'e Adabī Rujhānāt, 5th Ed., Kitābistān, Allah'ābād., May, 1957., p.44.
See also Wazīr 'Āghā. Dr., Urdū Shā'irī Kā Mizāj, op.cit., p.334.

In 1867 Dr. W.G. Leitner, Director of Public Instruction of the Punjāb, established Anjuman-e-Punjāb, a literary institution and the literary sphere was further broadened when Hālī and 'Āzād, with the collaboration of Colonel W.R.M. Holroyd, later Director of Public Instruction, founded a literary circle in 1874. They encouraged the poets to write poetry on western lines and they believed that literature should reflect life in all its aspects.

The closing part of the last and the beginning of the present century are not merely important because of the birth of modern poetry, but also because a great number of poets were moved by the spirit of the times and favoured the reform movement. This movement created a stir among conventional poets who opposed its activities and ideas.¹ In spite of the growing influence of Western literature, the conventional style persisted and it is still governing some aspects of Urdū poetry. It does not, however, seem odd, because in every literature the conventional poetry and the new poetry run parallel to a certain stage until the new assimilates the old.

1. Surūr. 'Āl Ahmad, Riwayāt aur Tajribe, Urdū Shā'irī meñ,
Urdū Adab, Vol. 3, No. 4., op.cit., p.120, 'Alīgarh.

Nawāb Mirzā Dāgh (1831-1905) and Munshī Amīr Ahmad Minā'ī (1828-1900), who, to some extent, kept up the standard of their predecessors, may be called the last prominent heirs of this traditional and conventional poetry.

During the early years of the twentieth century, changes, in almost all spheres of life, were taking place so rapidly, that it seems difficult to analyse the poetic undercurrents. This era embodied a sense of political awakening which created an atmosphere of predominant political involvement for the Indian intelligentsia. The Independence movement under the Indian National Congress (established 1885) brought Indians in close conflict with the British. Odd as it may seem the victory of Jāpān over Russia in 1904, was generally thought in India to be a victory of East over West. The ideas of Patriotism and Nationalism became widespread. This new trend in poetry received further impetus between the two World Wars. The special feature and importance of this phase is that the link between literature, politics and sociology became close and this created a new outlook. The passion to solve the economic and social problems of the country and the working classes and peasants became widespread.

The poetry of Dr. Sir Muhammad Iqbāl (1877-1938), Pandit Barij Narā' in Chakbast (1881-1926) and Shabīr Husain Khān Josh Malīh'ābādī (b.1894) is full of passion. Iqbāl being a philosopher, politician, reformer and poet at the same time introduced his coherent political and philosophical ideas into the different forms of poetry such as ghazal, masnawī, musaddas. He has left an immense influence on the present generation.

Lyrical poetry emerged during the twenties. It was nourished and elevated by 'Azmat Ullah Khān (1887-1927), Muhammad Dā'ūd Khān Akhtar Shīrānī (1905-1948), Hafīz Jālandharī and many others. The latter is famous for his long poem Shāhnāma-e-Islām.¹ 'Azmat Ullah Khān and Hafīz Jālandharī did many experiments in the poetic forms. 'Azmat has broken away completely from the former Persian influences, and one can see clearly his own Indian background in his poetry. He has frequently used discarded Hindī words, similes and metaphors in his poems. This Hindī trend had a great influence on the later poetry, particularly in vocabulary.

1. Hafīz Jālandharī. Shāhnāma-e-Islām, Majlis-e-Urdū, Model Town, Lāhore. The poem is spread in four volumes.

To conclude this literary survey it may be said that before 1857 the poet was primarily eulogising princes and kings and even when he was not eulogising, it was mainly for that class of people that he wrote. After the upheaval of 1857, when British power became politically established, Urdū poetry had to find new terms of reference which brought it nearer to the aspirations of the newly emerged middle class. This period lasted ^{roughly} from Hālī to Iqbāl. After Iqbāl, there seems to be a rise of intellectualism, a growing affinity of poetry to the individual predicament, strong Socialist influences, a wide movement towards a thorough cleansing of poetic forms and a ~~revolution~~ revolution against ~~the~~ tradition. ~~of the past~~. This is a new turn in Urdū poetry which will be the subject of discussion.

CHAPTER TWOLANGUAGE

Among the various changes which are taking place in Urdū poetry, today, is the change in poetical language. This change has been due to a number of factors which may be discussed as follows:-

1. THE INFLUX OF THE ENGLISH LANGUAGE.
2. THE USE OF HINDĪ WORDS AND PHRASES.
3. THE EMPLOYMENT OF COLLOQUIAL LANGUAGE.
4. THE USE OF OBSOLETE WORDS AND PHRASES.
5. NEW ABSTRACT EXPRESSIONS : THE JUXTAPOSITION OF ABSTRACT AND CONCRETE EXPRESSIONS.
6. THE USE OF PERSIAN AND 'ARABIC VOCABULARY.
7. (i) SOME RECENT EXPERIMENTS IN THE USE OF LANGUAGE
(ii) THE PHONETIC USE OF QĀFIYA (RHYME) AND THE USE OF LONG RADĪFS (DOUBLE-RHYME)

1. THE INFUX OF THE ENGLISH LANGUAGE

Since the beginning of the last century, the English language and its literature have been directly or indirectly influencing the minds of the people of the Indian sub-Continent. There are, obviously, a number of reasons mentioned before responsible for this influx. In the poetical field, Akbar Allah'ābādī, Hālī and some other poets have used English words in their poems.¹ The former has used a great deal of English vocabulary in his satirical and humorous poetry. The frequent use of English words was, however, greater in prose and in spoken language than in poetry.

From about 1936 A.D. onwards, the use of English words by Urdū poets in their serious poetical works

1. Hālī has used about a dozen English words such as college, nation, chemistry in his Musaddas entitled Madd-o-Jazr-e-Islām. op.cit.

increased considerably.¹ One obvious reason is the universality of the English language and the other main reason writes 'Ābid Hasan Manto, a critic, is that, "Now the need of time is in favour of creating a new poetical language and new forms of expressions. The life of today is under the influence of realities, such as atom, space and speed. The existing idioms, metaphors, symbols and

1. Although Akbar Allah'ābādī used a large number of English words in his satirical and humorous poetry he almost ignored their use in his serious poetry. At that time, the use of English words in serious poetry was not common. Similarly Iqbāl used some English words, but these words could only find place in his satirical and comic poetry which is not much in quantity. The main purpose of this sort of poetry was to point out the loop-holes of Western civilisation and at the same time to provide a laughing stock. However, the words crept in and gradually found their place in serious poetry since the establishment of the Taraqqī Pasand Tahrik (1936 A.D), (The Progressive Movement) in Urdu literature. We shall discuss the Progressive Movement in the Chapter on themes.

similes of language are not adequate to express the emotional and psychological feelings aroused by the atomic age." ¹ He further writes, "The progress of knowledge is faster than the language. Therefore knowledge is going ahead whereas language is lagging behind."² Time has certainly brought in new thoughts, ideas and inventions which were quite unknown to the people of India and Pākistān. The invention of new words and their affiliation takes a long time; therefore Urdū poets, in order to keep themselves up-to-date with new branches of knowledge, began to take full advantage by borrowing English words and new scientific and technical terms, and making use of them in their poetical works.

Newspapers, periodicals, radio, cinema and television

1. Manto, 'Ābid Hasan, 'Āj Mīr-o-Ghālib Kahān hain, Qalam Kār, a magazine of Adāra-e-Muṣannifīn Pākistān, Lāhore, (n.d), ed. Qatīl Shifāī and Mirzā Adīb. p.70.
2. Ibid, p.75.

are mainly responsible for either coining the equivalents of new foreign words or using them intact. For example the equivalents of "common-wealth", "United nations", "cabinet" are coined by journalists as دولتِ مشترکہ , اقوام متحدہ and کابینہ respectively. The words, thus coined, infiltrate into the day-to-day spoken language and ultimately into poetry.

SPECIMENS FROM POETRY

Here are given, some of the typical examples of the use of English words in verses.

Salām Machlī Shahri (b.1920) has used five words سینری (scenery), کوتج (couch), پائپ (pipe), ناول (novel) and ریڈیو (radio) in three hemistichs of his sonnet entitled Drawing Room. The stanza is given below:

یہ سینری ہے ، یہ تاجِ محل ، یہ کرنشن ہیں ، اور یہ رادھا ہیں
یہ کوتج ہے ، یہ پائپ ہے مرا ، یہ ناول ہے یہ رسالہ ہے
یہ ریڈیو ہے ، یہ قمقمے ہیں ، یہ بیزہ ہے یہ گلدستہ ہے
یہ گاندھی ہیں ، ٹیگور ہیں یہ ، یہ شائینشہ ، یہ ملکہ ہیں

1

1. Salām Machlī Shahri . Bihtarīn Nazmēn, 1941. II nd. Ed.
Halqa-e-Arbāb-e-Zauq, Lāhore, p.56. (n.d.)

Note Makhmūr Jālandharī's (b.1914) use of the words سینما (cinema), ہال (hall), ایکٹرس (actress) in one of his couplets:

پردہ سیمیں تھی سینما ہال کا نکھری سحر 1
ایکٹرس کی طرح غازہ مل کے نکلی تھی سحر

Note also the use of the words بچ (bench) and کار (car) by Sāhir Ludhiyānwī (b.1922) in his poem entitled Shāhkār:

مگر ہاں بچ کے بدلے اسے صونے پہ بٹھلا دے 2
یہاں میری بجائے اک چمکتی کار دکھلا دے

Note Mustafā Zaidī's (b.1930) use of the words بس (bus) and ریل (rail) in his following couplet:

ہر طرف سیل رواں، بس کا دھواں ریل کا شور 3
ہر طرف تیرا خنک کام، تری جلوہ گری

1. Makhmūr Jālandharī. Ta'āqub, Talāṭum, (n.d) Maktaba-e-Jadīd, Lāhore, p.189.
2. Sāhir Ludhiyānwī. Talkhiyān, 1958, Maktaba-e-Dastūr, Lāhore, p.11.
3. Mustafā Zaidī. Tū Merī Shama' Dil-o-Dīda, Garebān, 1st Ed. Maktaba-e-Adab-e-Jadīd, Lāhore, p.65.

Isrār-ul-Haq Majāz Lakhnawī (1911-1955) has used the word بم (bomb) in the following couplet:

محلِ زلمیت پہ فرمانِ قضا جاری ہے
شہر تو شہر ہے گاؤں پہ بھی بم باری ہے 1

See also the use of the word مشین (machine) by Akhtar-ul-Īmān (b.1915):

صبح سے شام تک شکم ہی شکم
آدمی ہے مشین یا ہتھیار ! 2

Sāqī Fārūqī has generously used English words in his short poem entitled Party . Some of the words are روم (rum), جن (gin), اسٹریپٹیز (striptease), کلب (club), کوٹ (coat) and ٹیپ ریکارڈر (tape-recorder):

روم اور جن کی خالی بوتلو
اخباروں میں چھپے ہوئے بے مروت لفظو
اسٹریپٹیز کلب کے پھٹے پڑانے ٹکٹو
کوٹ کے کالر میں بیمار اکیلے پھولو
ٹیپ ریکارڈر میں سہمے پنکج کے نغمو
دوستیوں اور دشمنیوں کے زندہ لہمو
ہونٹوں پر کھلاتے مونیکا کے بوسو
گھرا ڈال کے میرے گرد کھڑے ہو جاؤ
ناچو، گاؤ، شور مچاؤ
اور مرے سینے پر تھک کر سو جاؤ 3

1. Majāz Lakhnawī. 'Āhang-e-Nau, 'Āhang, (n.d), Nayā Adāra Lāhore, p.114.
2. Akhtar-ul-Īmān. Merā Nām, 'Āb-e-Jū, 1st.Ed.1959, Nayā Adāra, Lāhore, p.100.
3. Sāqī Fārūqī. Funūn, daur-e-Jadīd 1-2, Vol.1, No.1-2, May-June, 1965, ed. Aḥmad Nadīm Qāsmī and Ḥabīb Ash'ar Dahlawī, Lāhore, p.354.

Ghazal is a very disciplined form of Urdū poetry in its use of language. Whenever a change has taken place in Urdū poetry, ghazal has been, probably, the last form to be influenced by it. Change in poetical language usually appears first in nazm (poem) and then ultimately in ghazal. In contemporary Urdū poetry, English words, first appeared in nazm (poem) and it was only in recent times, that some courageous attempts were made by a number of poets to use them in ghazals.

Note Zafar Iqbāl's (b.1932) use of the words بک شیلون (book-shelf), سکوٹر (scooter) and ٹی شرٹ (tea-shirt) in the following three verses of his ghazals:

1 بک شیلون پر گلاب کی ٹہنی ہلا گئی
 موع ہوا کہ سلسلہ رائیگاں تو ہے
 2 او جھل رہے دور وید مناظر نگاہ سے
 رفتار تیز تر تھی سکوٹر کی دھوپ میں
 3 ہیں جتنے دار سے نئی ٹی شرٹ پر نظری
 سوراخ اسی قدر ہیں پرانی جراب میں

1. Zafar Iqbāl. Āb-e-Rawān, 1st Ed. 1962., Nayā Adāra, Lāhore, p.96.
2. Zafar Iqbāl. Sawerā, a magazine, No.34, 1964, Nayā Adāra, Lāhore, p.195.
3. Zafar Iqbāl. Sawerā, No.34, 1964, op.cit., p.194.

Note the use of the word کلر بکس (colour-box) by Munīr Niyāzī (b.1928) in one of his ghazals :

کلر بکس جیسے کھلا تھا منیر
کچھ ایسے ہی منظر ہواؤں میں تھے 1

Nāsir Shahzād has used the words کارنس (cornice) and نیکلس (necklace) in a couplet of his ghazal:

شیشے کی کارنس پر دھرا ہے یہ کس کا چتر 2
نیکلس گلے میں ؛ زلف مہکتی ہے گال پر

See the use of the word آئیڈیل (ideal), as a rhyme too, in a ghazal by Shāhid Shaidā'ī:

عکس زخار و بدن ، جانِ غزل ہو جیسے 3
شفقِ نکبت و رنگ ، آئیڈیل ہو جیسے

1. Munīr Niyāzī. Jangal men Dhanak, 1st Ed., 1960
Nayā Adāra, Lāhore, p.95.
2. Nāsir Shahzād. Chāndnī Kī Pattiyān, 1st Ed., July, 1965,
Maktaba-e-Adab-e-Jadīd, Lāhore, p.15.
3. Shāhid Shaidā'ī. Shama', March, 1968, Lāhore.

And finally note the use of the words ماچس (match-box) and سگریٹ (cigarette) by Mahmūd Shām and Rūhī Kunjāhī in their ghazals.

سارا دن ہی جیب میں ماچس لئے بیٹھتے رہے
آخری تاریخ تھی سگریٹ کہیں ملتی نہ تھی 1

سگریٹوں کے دھوئیں میں رات کٹی
چائے پنی پنی کے دن یہاں گزرا ! 2

Before closing this Section, it is worth noting the use of Izāfat³(adjunct) between English and Persian or 'Arabic words. It is particularly interesting to note that there are still a number of poets, mostly traditional, who strictly observe that no Hindī word should be joined with the Persian or 'Arabic word by means of Izāfat.

1. Mahmūd Shām. Sawerā, No. 34, 1964, p.205.

2. Rūhī Kunjāhī. Sawerā, No.34, 1964, p.208.

3. Izāfat: Construction of one noun with another; prefixing a noun to a noun so that the former governs the latter in the genitive case, as ghulām-e-Akbar (The Servant of Akbar). This definition is taken from The Student's Practical Dictionary, Rām Narāin Lāl Benī Madho, Allah'ābād, 13th Ed.,1963,p.49.

Note the use of the words بحث (discussion) and کلچر (culture) joined by Izāfat as بحثِ کلچر or bahs-e-culture by Firāq Gorakhpurī :

نہیں جو نانِ شبینہ تو بحثِ کلچر ہے
ز میں پہ بے سرو ساماں ، خلا میں تعمیریں

See the use of Izāfat between the words بو (smell) and پٹرول (petrol) as بوئے پٹرول or bū-e-petrol by Josh Malih'ābādī. Note also two English words کار (car) and مڈ گارڈ (mud-guard) in the second hemistich:

بوئے پٹرول سے وہ کار سہولیتے تھے
برکھڑی کار کے مڈ گارڈ کو چھولیتے تھے

Ahmad Riyāz (1922-1958) has used the phrase ارضِ ڈالر Arz-e-Dollar, (The Land of Dollar) for America, by joining ارض and ڈالر by Izāfat.

عسکریت کی تنظیم سے رُک نہ پائے گا لیکن یہ جمہور کا قافلہ
ارضِ ڈالر سے برما، تلنگانہ تک ، ایک اک جھونپڑا شعلہ آتارہے

1. Firāq Gorkhpurī. Zindān-e-Hind, Sawerā, No.12, Lāhore p.11.
2. Josh Malih'ābādī. Sawerā, No.34, 1964. Lāhore, p.70.
The title of the poem is Chand rōz aur Merī Jān faqat chand hī roz.
3. Ahmad Riyāz. Amn Kī Rāh par, Mauj-e-Khūn, 1st Ed. June, 1961, Majlis-e-Yādgār-e-Riyāz, Lyallpur, p.100.

Incidentally, T.S. Eliot's famous hemistich "I have measured out my life with coffee spoons",¹ has been almost translated literally into Urdu by Ziyā Jālandharī (b.1923) in his poem entitled Zamistān Kī Shām (Winter Evening)

میں زلیت کی تلخیوں کو قہوے کی پیالیوں میں ڈبو رہا ہوں 2

LIST OF ENGLISH WORDS

Today, quite a number of poets, make use of English words in their poems. Here is a classified list of English words³ which have been used by poets in their works:

1. Eliot. T.S., The Love Song of J. Alfred Prufrock, collected Poems, Faber and Faber Ltd., London, 1963, p.14.
2. Ziyā Jālandharī. Bihtarīn Nazmen, 1947, Halqa-e-Arbāb-e-zauq, Nayā Adāra, Lāhore. p.25.
3. These are the words of ancient and modern European languages which have found their way into Urdu poetry through English.

ADMINISTRATION

Agent	ایجنٹ
Cartoon	کارٹون
Clerk	کلرک
Company	کمپنی
Committee	کمیٹی
Control	کنٹرول
File	فائل
Inspector	انسپیکٹر
Jail	جیل
Judge	جج
Plan	پلان
Police	پولیس

ARTS

Actor	ایکٹر
Actress	ایکٹریس
Canto	کینٹو
Drama	ڈرامہ
Film	فلم
Novel	ناول
Sonnet	سانیت
Stage	اسٹیج
Theatre	تھیٹر
Violin	وائیلن

DRINKS AND FOODS

Brandy	برانڈی
Cafe	کیفے
Cake	کیک
Champagne	شمپین
Cigar	سگار
Cigarette	گریٹ
Gin	جن
Glass	گلاس
Pastry	پیسٹری
Restaurant	ریستورانٹ
Rum	رم
Whisky	ویسکی

ECONOMICS

Bank	بنک
Budget	بجٹ
Note (bank)	نوٹ
Ration	راشن
Stock	اسٹاک
Quota	کوٹا

EDUCATIONAL

Academy	اکیڈمی
Bench	بنچ
Book-shelf	بک شلیف
Book-stall	بک سٹال
Class	کلاس
College	کالج
Colour-box	کلر بکس
Degree	ڈگری
Diploma	ڈپلومہ
License	لائسنس
Master	ماسٹر
Number	نمبر
Professor	پروفیسر
Programme	پروگرام
School	سکول
University	یونیورسٹی

GAMES

Boot	بوٹ
Bowler	باؤلر
Boy-scout	بوائے اسکاؤٹ
Cricket	کرکٹ

Football

فٹ بال

Goal

گول

Ground

گراؤنڈ

Hockey

ہاکی

Race

ریس

Whistle

ویسل

Wicket

ویکٹ

MECHANICAL

Bulb

بلب

Bus

بس

Bus-stand

بس اسٹینڈ

Car

کار

Chimney

چمنی

Cinema

سینما

Engine

انجن

Gramophone

گراموفون

Lamp

لمپ

Lantern

لائٹن

Machine

مشین

Motor

موٹر

Platform

پلیٹ فارم

Radio	ریڈیو
Railway-station	ریلوے اسٹیشن
Scooter	سکوٹر
Tape-recorder	ٹیپ ریکارڈر
Train	ٹرین
Telephone	ٹیلی فون
Ticket	ٹکٹ

MEDICAL

Clinic	کلینک
Cocaine	کوکین
Compounder	کمپونڈر
Doctor	ڈاکٹر
Hospital	ہسپتال
Injection	انجکشن
Morphine	مارفین
Nurse	نرس
Operation	اپریشن

MILITARY

Band	بینڈ
Bomb	بم
Bugle	بگل
Camp	کیمپ

Colonel	کرنل
General	جنرل
Gun	گن
Jeep	جیپ
Lieutenant	لیفٹیننٹ
Major	میجر
Marshall	مارشل
Platoon	پلٹن
Rifle	رائفل
Tank	ٹینک
Torpedo	ٹار پیڈو

SCIENTIFIC

Atom	ایٹم
Diesel	ڈیزل
Gas	گیس
Petrol	پٹرول
Rocket	راکت
Supersonic	سپرسونک

SOCIAL

Autograph	آٹوگراف
Club	کلب
Culture	کلچر
Hotel	ہوٹل
Picnic	پک نیک

WOMAN AND FASHION

Coat	کوٹ
Collar	کالر
Crepe	کریپ
Fashion	فیشن
Georgette	جار جٹ
Jersey	جرسی
Lavender	لیونڈر
Lipstick	لپ اسٹک
Locket	لاکٹ
Madame	میڈم
Necklace	نیکلس
Powder (face)	پاؤڈر
Sandal	سینڈل
Suit	سٹ
Serge	سرج

Sweater	سوئیٹر
Tee-shirt	ٹی شرٹ
Tie (neck)	ٹائی

MISCELLANEOUS

Air-hostess	ایر ہوسٹس
Bed-sheet	بیڈ شیٹ
Bore	بور
Calendar	کیلنڈر
Foot	فٹ
Footpath	فٹ پاتھ
Inch	انچ
Matchbox	ماتچ بکس
Mile	میل
Mill	مل

The above list is typical only. Otherwise, there are a large number of words which are frequently used in prose and journalistic writings and also in spoken language.

2. THE USE OF HINDĪ WORDS AND PHRASES

The tendency towards using Hindī words was already shown by 'Azmat-Ullah-Khān in the first quarter of this century.¹ After the Partition of the sub-Continent into India and Pākistān, Hindī became the official language of the former. Although the Hindī and Urdū languages are written in Devanāgarī and 'Arabic scripts respectively, there is a countless number of words which are common to both languages, and furthermore the basic grammatical structure of both is the same.² If a large number of Persian and 'Arabic words are used, the language is

1. The Hindī trend may be traced back to the middle of the 19th century, when Amānat composed an Urdū drama entitled Indar Sabhā, in which he used many Hindī words. Even further back, the 16th and 17th century poets had used many Hindī words as it has been discussed in the introductory chapter.

2. Tārā Chand. Dr., Hindustān meñ Urdū Kā Mustaqbil
Lail-o-Nihār, weekly, 30th March, 1958, vol.8, No.13, Lāhore. p.14. See also Wazīr 'Āghā. Dr.,
Urdū Shā'irī Kā Mizāj, op.cit., p.170.

called Urdū and when frequent Hindī words from Sanskrit or other Indo-Āryan languages are used, the language is called Hindī— in their respective scripts. In fact, it is not always the vocabulary which marks the line of distinction between Urdū and Hindī; it is the script which signifies their identities. "Hindī and Urdū", writes Saksena, "are of the same parentage and in their nature they are not different from each other. But each has taken a different line of development."¹ The following example from poetry will throw more light on this point:

پریم کی سادھنا پھل کرنے
 جل ری سجنی چیس ہری کے دوار 2

In this couplet there is not a single word from the Persian or Arabic vocabulary. All the words are Hindī. But the couplet is Urdū, because it is written in Arabic script. At the same time, this could have easily been a Hindī couplet if it had been written in Devanāgarī script.

1. Saksena. Rām Bābū, A History of Urdū Literature, op.cit. p.2.
2. Nāsir Shahzād. Chāndnī kī Pattiyān, op.cit, 49.

As a point of interest, it is written in Devanāgarī script also:

प्रेम की साधना सफल करने
 चल रही सजनी चलें हरी के द्वार

In India, since the Partition, there is a general tendency to replace the Persian and 'Arabic words by the vocabulary of Sanskrit or other Indo-'Āryan languages.¹ This has given an opportunity to those words which were either neglected or eliminated from Urdū poetical language by the 'purists'.² In Pākistān, the situation is different. There, the general tendency of the Urdū poets is in favour of using any word, whatever its origin, which best expresses the idea. However, both in India and Pākistān, the poets such as Firāq Gorakhpurī, Hafīz Jālandharī, Maqbūl Husain Rā'epurī, Mīrājī, Wāmiq, Majīd Amjad, Saiyid Maṭlabī Farīd-'ābādī, Shād 'Arfī, Wazīr 'Aghā, Qatīl Shifā'ī, Munīr Niyāzī, Nāsir Shahzād and many other contemporary poets are using a considerable number of Hindī words, phrases and similes

1. Zahīr Kāshmirī. Adab aur Fasādāt, Sawerā, No.5-6 (n.d), Lāhore, p.77.

2. See the foot-note p.5 of introductory chapter.

in their poetical works.¹ This new trend has given a further impetus towards widening poetical language. In addition, due to the use of Hindī words and phrases, one may sense an expression of common Indo-Pākistānī cultural heritage in contemporary Urdū poetry.

SPECIMENS FROM POETRY

In the following examples of Urdū poetry with Hindī influences most of the words were either discarded by the 'purists' or were rarely used. But, now, these words are creeping in.

Note the use of the words اک (tresses or aside, apart) لٹ (forehead or destiny) and بالک (a young child) in a rubā'ī by Firāq Gorakhpurī:

ڈھلکا آئیل دکتے سینے پہ اک
 پلکوں میں نرم مسکراہٹ کی جھلک
 مندل سے لٹ پر جھکتا ہے سہاگ
 گودی میں چاند سا بہکتا بالک

2

1. This list may be extended to a considerable number.
2. Firāq Gorakhpurī. Shūla-e-Sāz, 1st Ed. 1945, Maktaba-e-Urdū, p.45.

Mirājī (1912-1949) will always be remembered both for his poetry and his use of Hindī vocabulary. Note his use of the words باؤلی (a large well), تال (a pond), باک (a young child), ہٹ کرنا (to insist), کھیلن (to play) and چندر مان (the moon gem, handsome) in his poem entitled Kathor (cruel):

دھرتی پر پریت کے دھبے ، دھرتی پر دریا کے جال
 گہری جھیلیں ، چھوٹے ٹیلے ، ندی ، نالے ، باؤلی ، تال
 کالے ڈرانے والے جنگل ، صاف چمکتے سے میدان
 لیکن من کا باک اٹا ، ہٹ کرتا جائے ہر آن
 انوکھا لاڈلا کھیلن کو مانگے چندر مان

1

Note the use of the words کلس (dome or a pinnacle), چھن (a moment), اشنان (bathing) and نروان (emancipation) by Wazīr 'Āghā (b.1922) in his poem entitled Shām (Evening):

کلس ، منڈیریں ، گنبد ، چھتے ، دیواریں ، میدان
 چھن بھر کو کھلے سونے میں سب کا تھا اشنان
 اس کے بعد کہاں کی مایا اور کیسا نروان !

2

1. Mirājī. Mirājī Kī Nazmen, (n.d) Sāqī Book Depot, Delhī, p.30.
2. Wazīr 'Āghā. Shām aur Sā'e, 1st. Ed. Oct., 1964, Jadīd Nāshirīn, Lāhore, pp.58-59.

See also Majīd Amjad's (b.1914) use of the words اکھیاں (eyes), سکھیاں (female-friends), تٹ (shore, outskirts of a town) and کھونٹ (a corner) in his following couplet:

تیری اکھیاں، جیون سکھیاں، دل کے تٹ پر راس رچائیں
چاروں کھونٹ، گلابی ہونٹ، نگہ کورس کے گھونٹ پلائیں

1

Note the use of the words کام دیو (the Hindū cupid), دھنش (a bow), تیکھے بان (handsome) and چندرسمان (like moon) by Munir Niyāzī in his poem entitled Basant Rut (Spring season):

کام دیو کی دھنش سے نکلے موہن تیکھے بان
سکھ ساگر کی لہر میں آئیں جڑھتے چندرسمان

2

Poets are also using Hindī words in their ghazals.

See the use of the words بلوان (strong) and نرہل (weak) in a couplet of a ghazal by 'Arif 'Abdul Matīn (b.1920):

عارف تیری دھن بلوان
وقت زمانہ سب نرہل

3

1. Majīd Amjad. Bas Farsh-e-Khāk, Shab-e-Rafta,
1st Ed. 1958. Nayā Adāra, Lāhore. p.101.

2. Munīr Niyāzī. Jangal men Dhanak, op.cit., p.56.

3. 'Arif 'Abdul Matīn. Dīda-o-Dil, 1st Ed. June, 1957,
Jamhūr Publishers, Lāhore, p.161.

Note the use of the word ناؤں (name) in the following verse of Zafar Iqbāl's ghazal:

بر یوں ایسا روپ ہے جس کا لڑکوں ایسا ناؤں
سارے دھڑے چھوڑ چھاڑ کے چلے اُس کے گاؤں

1

Note also Qatīl Shifā'ī's (b.1919) use of the words مٹیاریں (young girls), ہمیل (a kind of necklace), اجیارا (light) and برنا (separation) in his ghazal:

اوس کے موتی جھوم رہے ہیں یوں شرمیلی کلیوں پر
مٹیاریں کے سینے پر لہرائے جیسے نار، ہمیل
کون کرے گا اب اجیارا، لمبی ہے برنا کی رات
شوکھ گئے آنکھوں میں آنسو ختم ہوا دیک میں تیل

2

And finally see the use of the words نار (women), درشن (visit), موا (fascination), اگنی (fire), منوا (life, soul) and کلیاتی (to afflict) by Nāsir Shahzād in one of his ghazals:

نار آ، اُس نار کے درشن کر آئیں
موا کی اگنی منوا کو کلیاتی ہے

3

Here is a list of Hindī words which are, now, used in poetical language:

1. Zafar Iqbāl. Ab-e-Rawān, op.cit, p.26.
2. Qatīl Shifā'ī. Rozan, 1st Ed., 1957, Adāra-e-Farogh-e-Urdū Lāhore, pp.92-93.
3. Nāsir Shahzād. Chāndni Kī Pattiyān, op.cit., p.33.

LIST OF HINDI WORDS AND PHRASES

اپسرا	Apsarā	A female dancer in the court of Indra, the King of celestials; a nymph.
اپمان	Apamān	Disgrace, dishonour.
اجارا	Ujyārā	Light, brightness.
آدرش	Ādarsh	Character, a mirror, commentary.
آرتی	Ārtī	A Hindū religious ceremony performed by moving circularly round the head of an image.
استھان	Asthān	Shelter, place.
اشلوک	Ashlōk	Verse, distich.
آگنی	Agnī	Fire.
بھجن	Bhajan	Hymn.
بلوان	Balwān	Powerful.
بنسی	Bansī	Flute.
پرچارک	Parichārak	Preacher, servant.
پُرشش	Purush	Man.
پریشہر	Parmeshar	God.
پروہت	Prohit	Priest
پنکھ	Pañkh	Feather, wing.
پوتر	Pawitra	Pure, clean.
تکھے بان	Tikhebān	Handsome.
جھانجن	Jhāñjhan	A hollow tinkling anklet.
جتن	Jatan	Perseverance.
جگت	Jagat	The World.

چرن	<u>Charan</u>	Foot.
چندرسمان	<u>Chandra samān</u>	Like moon, handsome.
درشن	<u>Darshan</u>	Visit, interview.
راکشس	<u>Rākshas</u>	Demon, an evil spirit.
رین	Rain	Night.
سپھل	Suphal	Bearing good fruit.
سمبندھ	Sambandh	Relationship
سندرتا	Sundarata	Beauty.
سنگٹ	Sankat	Narrow, contracted.
سیوک	Sewak	Servant, worshipper
شردھا	<u>Shraddhā</u>	Reverence, respect.
شکتی	<u>Shaktī</u>	Strength, ability.
شمستان	<u>Shmashān</u>	Cemetary, crematory.
کارن	Kāran	Cause, motive, reason.
کاپانا	Kalpānā	To oppress.
کھونٹ	Khūñṭ	Direction, corner.
گلگن	Gagan	Sky.
گگارنا	Gamkārnā	Drumbeat.
مانجھی	Māñjhī	A boatman, sailor, an oarsman.
مرگھٹ	Marghaṭ	Crematory, cemetary.
مکتی	Mukti	Salvation
منڈل	Mandal	Circle, group, sphere.
منوہر	Manohar	Handsome.

نراس	Nirās	Hopeless.
نرک	Narak	Hell.
نراکار	Nirākār	Incorporeal, without form or figure.
نربال	Nirbal	Weak, strengthless.
نیارا	Niyārā	Distinct, apart, aloof, extraordinary.
ویوگ	Wiyog	Absence, separation.
ہردہ	Hirda	Life, soul.

Some of the names of characters of Indian legends and myths which are in use in poetical language are also given.

رادھا	Rādhā	The name of <u>Krishna</u> mistress.
رام	Rām	Obedient, a name common to three incarnations of <u>Wishnu</u> .
راون	Rāwan	The King of Ceylon who carried away <u>Sītā</u> .
سیتا	Sītā	Name of the wife of Rām and daughter of Janaka Rājā.
کالی دیوی	Kālī Dewī	The Hecate of Hindūs, and wife of <u>Shiwa</u> to whom human sacrifices were offered.
کرشن	<u>Krishna</u> or <u>Krishna</u>	Black, dark blue, name of a Hindū incarnation.

3. THE EMPLOYMENT OF COLLOQUIAL LANGUAGE

The inherited Urdū poetry was almost divorced from the spoken idiom. But in recent times, considerable attention has been paid to the employment of colloquial language. Some of the poets are showing their inclinations towards using the spoken language in their poetical works and thus making contact with the masses. As a result, the gap between the poetical language and the spoken language is narrowing, although this process is rather slow at the moment.

Majīd Amjad, Shād Ārfī, Sher Afzal Jāfirī, Zafār Iqbāl, Makhmūr Jālandharī, Nāsir Shahzād are certainly leading in this field. The following specimens from poetry also include many words from Indo-Pākistānī dialects such as Panjābī.

SPECIMENS FROM POETRY

Majīd Amjad has used the words من مویہنا (to allure),

چھاہا (a plate made of cane) and جھاڑو (a broom) in one of his poems:

نہیں دیکھا؟ سویرے جونہی مندر میں گجر باجا
 بہن کر نور کی پرشاک وہ من موبنا را جا
 لے سونے کا چھاہا جب ادھر پورب سے آتا ہے
 تو ان تاروں کی پگ ڈنڈی پہ جھاڑو دے کے جاتا ہے

1

Shād 'Arfī (1906-1964), has used the words پتیلی (a cooking pan), لوٹا (a pan) and a pure colloquial phrase اری پھوٹ (slut), in a stanza of his poem entitled Sās Bahū (Mother-in-law and Bride):

اری پھوٹ یہ گھر کا رنگ کیا ہے
 پتیلی یہ تو وہ لوٹا پڑا ہے
 بڑی دلہن سے دو جوتے سوا ہے

2

Note also the use of the words چھونڈر (mole; a small animal), بھیکا (blaze), بھڑوا (a pimp) and دوہتر (a blow or slap)

1. Majīd Amjad. Khudā, Shab-e-Rafta, op.cit. p.27.
2. Shād 'Arfī. Andher Nagri, 1st. Ed.1967, Nayā Adāra, Lāhore, p.70.

by the same poet in his poem entitled Sās (Mother-in-law).
See also phrases پھوٹ منہ سے and اونہ سے in the second stanza:

پہچھو ندر کا سا بھپکا مار ڈالا
یہ کس بھڑوے نے تھا پوڈر نکالا
نگاہوں کے لئے مکرٹی کا جالا

تکے جاتی ہے منہ ، کچھ پھوٹ منہ سے 1
نکالا چاہتی ہے کام اونہ سے
دوتہڑ سر پہ دوں سینے پر گھونسنے

Note the pure colloquial words of lower classes such as جیور from زیور (jewels), کھالی from خالی (empty), لڈا from لونڈا (boy), لڈیا from لونڈی (girl) and سادی from شادی (marriage) used by Makhmūr Jālandharī in his poem entitled Dhoban 'Ārī (The Washer-woman Came):

جیور بنیے کے گھر پہنچا کھالی ہوئی پیاری
لڈے اور لڈیا کی ابھی سادی کی نہ لگائی 2

Matlabī Farīdābādī (b.1906) has used the words بے
(to sound) جوں (in some way or other) and جیب (tongue)

1. Shād 'Ārī. Andher Nagrī, Ibid. pp.74-75.
2. Makhmūr Jālandharī. Sawerā, No.13-14, p.254.

in a couplet of his poem entitled Tere hī Bach che Tere hī Bāle:

کھا نڈا باجے بھلیں بھالے
ناگ کھڑے جوں ریب نکالے

1

The indigenous form of gīt² (song) has absorbed a great number of Hindī and colloquial words. This may be observed in each hemistich of the following stanza of a gīt composed by Nāsir Shahzād:

بھور بھٹ! ندیا کے کنارے
مجھ کو کرے لک چھپ کے اشارے
پچھوا جھوٹے
پگ مورا جڑے

3

لاگا روگ پرایا
دیار سے جوگی آیا

Ghazal is also absorbing both Hindī and Panjābī colloquial words. See the use of the Panjābī words

1. Matlabi Farīd'ābādī. Bihtarīn Nazmen, 1941, op.cit. p.58.
2. Full account of gīt is given in the chapter on forms.
3. Nāsir Shahzād. Chāndnī Kī Pattiyān, op.cit, p.19.

دُل (thrown) and رُل (affliction) by Sher Afzal Ja'fri in one of his ghazals:

حسین آنکھوں سے آنسو دُل رہے ہیں
 ننگ پر چاند تارے دُھل رہے ہیں
 مری جھل دُعاؤں کے تقاضے
 ابھی تک آسمان پر رُل رہے ہیں

1

Sher Afzal Ja'fri has frequently used Panjābī words in his poetry. See two more Panjābī words لڑوں (bridegrooms, lovinings) and کڑیوں (girls) used by him in his poem entitled Galiyāñ (streets):

یہ لڑوں سے آباد آباد رستے
 یہ کڑیوں سے گلزار گلزار گھلیاں

2

Note the use of the Panjābī word نہرِتا (to be decided)

1. Sher Afzal Ja'fri. Adab-e-Latīf, Dec., 1961, No. 6, Lāhore, p.66.
2. Sher Afzal Ja'fri. Humāyūñ, Vol.72, No.(total) 422. Annual No., 1958., Lāhore. p.211.

by Zafar Iqbāl in one of his ghazals:

دل تو بھر پور سمندر ہے نَفز کیا کیجے
دو گھڑی بیٹھ کے رونے سے نہڑتا کیا ہے 1

And finally see the use of the phrase چار چھیرے (ubiquitous, everywhere) by Bimal Krishn Ashk in a couplet of his ghazal:

ہنس مکھ بھرے ، چار چھیرے ، کوئی جو گیا ، کوئی سانولا
کیا کیا بھیس بھرے پھرتی ہے یارو رنگ رنگیلی مٹی 2

Here is a list of some of the colloquial words which have been used by various poets in their works:

1. Zafar Iqbāl. 'Āb-e-Rawāñ, op.cit., p.60.
2. Bimal Krishn Ashk. Bihtarīn Shā'irī, 1962, 1st. Ed., 1963., Halqa-e-Arbāb-e-zauq, Maktaba-e-Jadīd, Lāhore, p. 148.

LIST OF COLLOQUIAL WORDS AND PHRASES

امبوا	Ambwā	Mango (colloquial pronunciation of <u>ām</u>)
آوت	Āwat	To come
ایدھر اُودھر	Īdhar Ūdhar	Here and there
باجت	Bājat	Playing of music
بتیاں	Battiyāñ	To converse
بدھی	Buddhī	Wisdom
بروگ	Birog	Separation
بھیت	Bhīt	Wall, afraid
پینٹھ	Painṭh	A village market.
تروار	Tarwār	Sword (colloquial pronunciation of <u>talwār</u>)
تکات	Takat	To look
توا	Tawā	An iron pan on which bread is baked.
تھاری	Tihārī	Your (colloquial pronunciation of <u>tumhārī</u>)
ٹھیکری	Ṭhīkrī	A broken piece of earthenware.
جھاڑو	Jhārū	A broom.
جیب	Jīb	Tongue.
چار چھوڑے	Chār Chuphere	Omnipresent, everywhere.
چلم	Chilam	A part of <u>huqqa</u> (a sort of smoking pipe).
چمٹا	Chumṭā	Tong.

چنتا	<u>Chintā</u>	Thought, care, doubt.
چھابا	Chābā	A plate made of cane.
چھیا	Chaiyā	A boy, shadow.
دگدا	Dugdā	Vacillation.
دلدر	Daliddar	Penury
کرجوا	Karijwā	The liver (colloquial pronunciation of <u>Kaleja</u>).
کنڈل	Kundal	A circle or a circular turn.
کنٹھی	Kanṭhī	A small necklace.
کھرچن	Khurchan	Pot-scrapings.
کھیلن	Khelan	Playing.
گادی	Gādī	A plough-seat, a cushion, throne.
لانہی سونٹھی	Lāñhī soñṭhī	Long stick.
لیک	Līk	Line (colloquial pronunciation of <u>lakīr</u>)
مسکوات	Muskāwat	To smile.
مٹھی	Mamṭhī	Roof or a small room at the top of the house.
ممیاننا	Mamiyānā	To bleat (a sheep)
میلچھ	Malech	Untouchable, an unclean race; race who make no distinction between clean and unclean food.
موراکھ	Mūrakh	Ignorant.
مہاری	Mhārī	Mine, my (colloquial pronunciation of <u>hamārī</u>)

نار	Nār	Pulse
ناہیں	Nāhiñ	No (colloquial pronunciation of <u>nahiñ</u>)
نہڑنا	Nibarnā	To be settled.
ہنڈیا	Handiyā	A cooking pan.

4. THE USE OF OBSOLETE WORDS AND PHRASES

Some obsolete words and phrases which were abandoned or excluded during the last century, have been recently, used by a limited number of poets. But they do not appear to represent any trend. A few examples are given as specimens.

Note the use of the phrase تجھ لب (your lips) by Zafar Iqbāl in his ghazal:

خدا کو مان کر تجھ لب کے چومنے کے سوا
کوئی علاج نہیں آج کی اُداسی کا 1

Note also the use of the phrase میں ہاتھ (my hand) by Nāṣir Kāẓmī (b.1925) in one of his ghazals:

میں ہاتھ نہیں اُسے لگایا
اے بیگنہی گواہ رہنا 2

1. Zafar Iqbāl. 'Ab-e-Rawāñ, op.cit. p.35.
2. Nāṣir Kāẓmī. Barg-e-Nai, Ind. Ed. 1957, Maktaba-e-Kārwan, Lāhore, p.105.

Shuhrat Bukhārī (b.1922) has used the phrase کرے ہے as a radīf (Double-Rhyme) in his ghazal:

خود سے بھی کوئی شغفیں اگر پیار کرے ہے
دُنیا کے ہر آرام کو آزار کرے ہے

1

See Majīd Amjad's use of the words ایدھر (here) اُدھر (there) and کو for کوئی (any) in one of his hemistichs:

ایدھر دیکھیں، اُدھر دیکھیں، دل کے سنگ نہ کو

2

Note the word کسو (someone) used as rhyme by Asad Husain Azal, a poet of lesser fame, in a couplet of his ghazal:

وہ جسم کہ لہراتا ہوا آبِ رواں ہے !
اے کاش کہ وہ پیاس بھی دیکھیں تو کسو کی

3

Similarly some poets have used phrases such as آئے ہے or ہے جاتے as radīfs (Double-Rhyme), but such examples are rare.

1. Shuhrat Bukhārī. Bihtarīn Shā‘irī, 1962, op.cit., p.123.
2. Majīd Amjad. Kaun Des Gyo, Shab-e-Rafta, op.cit.p.104.
3. Azal. Asad Husain, Dasht-e-Anā, 1st Ed.(n.d), Adab Numā, Lāhore, p.31. See the use of the word کسو by Mīr Taqī Mīr in one of his ghazals.

جو نگاہ کی بھی پلک اٹھا تو ہمارے دل سے لہو بہا
کہ وہیں وہ نادر ہے خطا کسو کے کلیجے کے پار تھا

Mīr Taqī Mīr. Intikhāb-e-Kalām-e-Mīr, (n.d) Apnī Library, Shu‘ā‘-e-Adab, Lāhore, p.21.

5.

NEW ABSTRACT EXPRESSIONS:THE JUXTAPOSITION OF ABSTRACT AND CONCRETE EXPRESSIONS.

Due to the spread of knowledge and speedy communications today, the bridge between the literature of various countries is narrowing. One of the most important changes which has taken place in contemporary Urdu poetical language, is the formation or affiliation of new abstract phrases which are mainly brought in by the poets who are familiar, directly or indirectly, with Western literature, especially English. New phrases differ in one way or another from the old ones. For instance, an old phrase like سکوتِ شام (Quietness of the Evening) and شدتِ درد (Extensive Pain) may be replaced by گونگیِ شام (Dumb Evening) and درد کا شجر (The Tree of Pain) respectively. The abstract and concrete may be described in terms of each other. Young poets have paid much attention to this interchange. New phrases are thought to be the best vehicles to explain psychological complications, brought in by modern life. Some of the phrases are

translations from English or from Western literature,¹ for example ذہن کے دروازے (The doors of the mind). The beauty of these phrases may be seen in the following specimens.

SPECIMENS FROM POETRY.

Note the use of the phrases دشتِ تنہائی (The desert of loneliness), آواز کے سائے (The Shadows of the voice) and ہونٹوں کے سُراب (The mirages of lips) by Faiz Ahmad Faiz (b.1912) in his poem entitled Yād (Memory):

دشتِ تنہائی میں اسے جانِ جہاں لڑاں ہیں
تیری آواز کے سائے ترے ہونٹوں کے سُراب

2

Note also the use of the phrases عکس کا سانس لینا (The breathing image) and یاد کا آنکھ ملنا (Awakening of memory)

1. See Dr. Maulwī 'Abdul Ḥaq's article Urdū meñ Dakhīl-e-Alfāz, Urdū, quarterly, vol. 28, No. 1, July, 1949, pp. 5-27, Anjuman-e-Taraqqī-e-Urdū (Pākistān) Karāchī.
2. Faiz Ahmad Faiz. Dast-e-Ṣabā, 8th Ed., June, 1965., Maktaba-e-Kārwan, Lāhore., p.113.

by Muṣṭafā Zaidī in one of his couplets:

ایک اک عکس سانس لیتا ہے
 ایک اک یاد آنکھ ملتی ہے 1

Majīd Amjad has used the phrases کبڑے سال دُھوپ (The senile sun rays) and شعاعوں کا سوت (The yarn of rays in his following couplet:

گنجان جھنڈ جن کے تیلے کہنہ سال دُھوپ
 آئی کبھی نہ سوت شعاعوں کا کا تنے 2

Note the use of the phrases خیالات کا خوش رنگ لہو (The colourful blood of thoughts) and الفاظ کی شریانیں (Arteries of words) by Qatīl Shifā'ī in this verse:

رقص کرتا ہے خیالات کا خوش رنگ لہو
 گنگناتے ہوئے الفاظ کی شریانوں میں 3

1. Muṣṭafā Zaidī. Murree Kī ēk Shām, Shahr-e-Āzur

1st Ed., Lāhore Academy, Lāhore, January, 1958. p.33.

2. Majīd Amjad. Gārī meñ..., Shab-e-Rafta, op.cit, p.49.

3. Qatīl Shifā'ī. Irtiqā, Rozan, op.cit, p.16.

See the use of the phrase نفظوں کے کلیسا (The churches of words) by Ahmad Farāz (b.1926) in his ghazal:

ذکر اُسِ غیرتِ مریم کا جب آتا ہے فراز
گھنٹیاں بجتی ہیں نفظوں کے کلیساؤں میں 1

Note Zafar Iqbāl's use of the phrases آواز کا چہرہ چومنا (To kiss the face of the voice), یادوں کا تالاب (The pond of memories) and درد کی کنکری (The pebble of pain) in two couplets of his ghazals:

چوما جئے یہاں میں نے ہر آواز کا چہرہ
ان گونجتی گلیوں سے شناسائی وہی ہے 2

پھر ہوا ایک بھٹکی ہوئی رُوح کی طرح آہستہ رو
آئی یادوں کے تالاب میں درد کی کنکری پھینکنے 3

1. Ahmad Farāz. Dard ʾĀshob 1st. Ed. June, 1966, Kitāb Numā, Rāwalpindī, p.240.
2. Zafar Iqbāl. ʾAb-e-Rawān, op.cit., p.89.
3. Zafar Iqbāl. Ibid., p.17.

LIST OF NEW PHRASES

The following is a list of typical abstract phrases which are frequently used by the poets of our time. Most of the following translations are literal.

لمحات کی سلطنت	Lamhāt Kī saltanat	The Kingdom of moments
لمحوں کے آنسو	Lamhoñ Ke 'ānsū	The tears of moments
دھلا ہوا لمحہ	Dhulā hūā lamha	Purified moment
کہنہ سہل دھوپ	Kohna sāl dhūp	Senile sun rays
گھومتی آواز	Ghūmtī 'āwāz	Spinning voice
آواز کا پیکر	'Āwāz Kā paikar	Embodiment of voice
آواز کا چہرہ چومنا	'Āwāz Kā <u>chihra</u> <u>chūmnā</u>	To kiss the face of the voice
آواز کا سورج	'Āwāz Kā sūraj	The sun of voice
آواز کی لاش	'Āwāz Kī lāsh	The torso of voice
آواز کے سائے	'Āwāz Ke sā'e	The shadows of voice
ہوا کی گھائل آواز	Hawā kī ghā'il 'āwāz	The injured voice of the wind
چمکتا درد	<u>Chamaktā</u> dard	Shining pain
درد کی کنکری	Dard Kī Kankarī	The pebble of pain
درد کا آبشار	Dard Kā 'ābshār	The waterfall of pain
درد کا شجر	Dard Kā <u>Shajar</u>	The tree of pain
درد کا شہر	Dard Kā <u>Shahr</u>	The city of pain
ریت کے سوگوار ٹیلے	Rēt ke sogwār tīle	Melancholy sand dunes
ارمانوں کی انگلیاں	Armanoñ Kī Ungliyāñ	The fingers of yearnings
اوندگھی سڑک	Ūnghtī sarak	Sleepy road

سوچتا ساحل	Sochtā sāhil	Thoughtful beach
شعاعوں کا سوت	Shu‘ā‘oñ Kā sūt	The yarn of rays
برف کے پھول	Barf Ke phūl	The flowers of snow
غم کے پھول	Gham Ke phūl	The flowers of grief
یادوں کا تالاب	Yādoñ Kā tālāb	The pond of memories
ذہن کا دروازہ	Zehn Kā darwāza	The door of the mind
احساس کی چادر	Ahsās Kī chādar	The sheet of feelings
دل کے پاؤں میں خار ٹوٹنا	Dil Ke pā‘oñ meñ khār tuṭnā	To have a thorn broken in the foot of the heart.
کالی کرن	Kālī Kiran	Black ray
ہوا کا گرم بدن	Hawā Kā garm badan	Hot body of the wind
بھوک کا ٹیلہ	Bhūk Kā tīla	The hungry hillock
پتھر کا پیراہن	Patthar Kā pairāhan	The robe of stone
ہونٹوں کے سُرَاب	Hoñtoñ Ke surāb	The mirages of lips
گونگی شام	Gūngī Shām	The dumb or speechless evening
امید کی پلکیں	Ummīd Kī palkeñ	The eyelashes of hope
نیم خواب گھاس	Nīm Khwāb ghās	Half asleep grass
بھگی موسیقی	Bhīgī mausiqī	Wet music
زندگی کا شت کرنا	Zindagī Kāshṭ Karnā	To make life fruitful
آنکھوں سے نیند نچوڑنا	‘Āñkhoñ se nīnd nichoṛnā	To wring sleep from eyes
الفاظ کی شریانیں	Alfāz Kī Shiryāneñ	Arteries of the words.
شفاف اندھیرا	Shaffāf andherā	Transparent darkness
زرد تنہائی	Zard tanhā‘ī	Pale loneliness
خیالوں کا ہاتھ	Khīyāloñ Kā hāth	The hand of thoughts
اسپتال کے آنسو	Aspitāl Ke ‘āñsū	The tears of hospital.

6. THE USE OF PERSIAN AND 'ARABIC VOCABULARY

From the above discussion, it may have been clear, that words, from various origins, are gradually being absorbed into Urdū poetry. The Persian and 'Arabic words which have been used for centuries in the Urdū language, have, now, become its integral part. On the whole, Persian influence, today, is not as strong as it was in the earlier nineteenth century. However, the poetry of a limited number of poets is still rather saturated with Persian and 'Arabic vocabulary. N.M. Rāshid (b.1910) is one of such poets. An excerpt from his better known poem entitled Sabā Wīrañ (Deserted Shībā) is given as a specimen:

سیلماں سر بہ زانو ، ترش رو ، نکلےں ، پریشیاں مَو ،
 جہانگیری ، جہاں بانی ، فقط طرارہ آہو ، 1
 محبت شعلہ پڑاں ، ہوس بوئے گل جے بو ،
 زرازِ دہر کم ترگو !

Josh Malih'ābādī contributed a poem entitled Jawānī-o-Pīrī (Youth and old age) to the quarterly Funūn, Lāhore, in 1964 A.D. The opening eleven or twelve couplets of this poem need less than a dozen Persian equivalent words

1. Rāshid. N.M., Īrān men Ajnabī, 1st Ed., 1957,
 Gosha-e-Adab, Lāhore, pp.130-131.

to make them completely Persian distichs. The third couplet is quoted as an illustration:

سر مست و سمن چہرہ و مہ جلوہ و مے رنگ
جنبان و فروشان و فروزان و درخشاں 1

See also a couplet of Bahār-e-be Khizān (Autumnless Spring), a poem composed by ‘Abdul ‘Azīz Khālid (b.1927):

کوہ کو عہدہ جو اے بت پیغارہ نصال
یرے افسون نگاریں کی کندہ مشکیں 2

7. (i) SOME RECENT EXPERIMENTS IN THE USE OF LANGUAGE

Zafar Iqbāl published his second book of ghazals entitled Gulāftāb in 1966 A.D. According to the poet himself, the poetical language used throughout the book is an attempt to lessen the gap between Urdū, Bengālī, English and in particular the Panjābī languages.³

See some couplets of his ghazals included in the book

1. Josh Malih’ābādī. Funūn, vol.5, No.1-2, Special No.6-7, Oct-Nov., 1964., Lāhore, p.184.
2. Khālid. ‘Abdul ‘Azīz, Adabī Duniyā, Vol.5, No.6, Lāhore, p.122.
3. Zafar Iqbāl. Gulāftāb, Ist. Ed., 1966, Nayā Adāra, Lāhore, see the flap of the book.

and note the use of English and Bengālī vocabulary and especially the frequent use of Panjābī colloquial words:

نہیڑ نوہ نو لیند پرت پو جھندو
مرگ مہار یہ ہیوی حواس یکتا میں 1

مکس محاسن لفظ لڈاڈ دسترخوان ہجومی
بھا شا بھات پکار پکاوے بھکھ بھانڈ لفراس 2

مان ایلے سے نکلیا تو میں
گرامر کی دلدل میں پھستا رھیا 3

راکھ سُرَاب سیدہ جنگلاں میں پیسا نام نشاں کا
پھرتا تھا اک واد ورولا کچی پکی تھان کا 4
دن درگا ہوں لکھیا لیکھ ہوا کے نیلے ورقاں
رُت کرت چک چانن میں فرق زمیں اسمان کا
جن رتیاں پر دھوپ دھوپ کئی کڑے لہ کرناچے
پلے بانڈھ ٹرے سواں کو جھلڑ سنگھی جھاں کا

1. Ibid, p.130.

2. Ibid, p.129.

3. Ibid, p.97.

4. Ibid, p.110.

In addition, the use of pure colloquial words such as
 رڑے ، وچکار ، ہڑھ ، پرچیتن ، اگڑیا ، تلکن ، جھی ، رڑے ، ویہڑا
 رڑے ، بوہے is common. The whole book, in fact, is full
 of linguistic experiments. Although it is premature to say,
 his book seems to be a deliberate attempt at creating a new
 vocabulary for poetry whose imitation is yet to come. These
 feelings have been expressed by the poet himself in the
 following couplet:

اشکل بیروی انجان ایجاد
 لکن میتھڑ عب اشعارنے کا 1

Quite recently, some young poets have started to write
 poetry by ignoring the general rules of grammar and
 syntactical forms. They appear to have been influenced by
 the European Imagists who are thought to believe that,
 "...a poem has an organisation of its own, based upon the
 images, and that ordinary grammatical structure is of
 comparatively small importance.² ...and when syntactical
 forms are retained they carry little weight. ... For the

1. Ibid, p.120.

2. Cox. C.B., and Dyson. A.E., Modern Poetry, 1963,
 Edward Arnold (publishers) Ltd., London. p.13 (introduction).

imagists and their followers, language is trustworthy only when it is broken down into units of isolated words, when it abandons any attempt at large-scale, rational articulation."¹

Iftikhār Jālib (b.1936 A.D) is leading in this field. His poetry has almost complete disregard to the syntax and grammatical structure. A few hemistichs from his poem entitled Nafīs lā Markaziat Izhār are quoted below by way of illustration:

شدید تصور کیس درد، ہر جزو متصل، ٹوٹنے کے لگ بھگ؛
تراٹ اٹھتی ہے
کیا تنگ نرف شدہ الرجک، جمیع تعظیم دل پھچھو لے؛ سفید
خاکستری پپوٹوں میں دم، بخود دائمی شراروں کی آنکھ؛ آنگن
میں تنہا مرغی غنودگی کا شکار
تھار ایڈ غدود غفلت قاب ٹھیری ہے

2

But such examples are rarely imitated by other poets.

(ii) In earlier Urdū poetry, there was not much restriction of the use of those qāfiyās (Rhyme) which were spelt differently but which were phonetically similar, for instance

نیاض، انداز and دسواس، اخلاص، سر، دھڑ، آواز، الفاظ.

1. Ibid, p.17. (introduction).

2. Iftikhār Jālib. Bihtarīn Shā‘iri, 1966, 1st Ed.1967, Al-Bayān, Lāhore, p.86.

However, they were abandoned during the eighteenth and nineteenth centuries. It is interesting to note that such qāfiyās are again coming back which certainly helps a little towards expression.

Note the use of the qāfiyās (Rhyme) بسیٹ and جیت by Makhdūm Muḥaiy-ud-Dīn (b.1908) in his poem entitled Raqṣ (Dance):

الہی یہ بساطِ رقص اور بھی بسیٹ ہو
صدائے تینہ کامراں ہو کو کہن کی جیت ہو 1

See Makhmūr Jālandharī's use of the words نشاط and تات as qāfiyās:

سدا گرم رہتی ہے بزمِ نشاط
اگر شونج و طرار آجائیں تات 2

Firāq Gorakhpurī has composed a ghazal of nineteen couplets.³ It contains qāfiyās such as خرابی ، بھائی ، اداسی ، خالی ، وادی which would have been rather disliked by the

1. Makhdūm Muḥaiy-ud-Dīn. Gul-e-Tar August, 1961, Maktba-e-Ṣabā, Haidarābād (Deccan). p.25.
2. Makhmūr Jālandharī. Us kī Bāten, Talātum, op.cit., p.40.
3. Firāq Gorakhpurī. Bihtarīn Shā'irī, 1963, 1st. Ed.1964, Maktba-e-Jadīd, Lāhore, pp.102-104.

'purists'. Another noticeable thing, particularly in the form of ghazal, is the use of long radīfs (Double Rhyme). Some of the radīfs strike a strange note to the ears. The opening couplet of Firāq's above-mentioned ghazal runs thus:

یہ کھاڑیاں ، یہ اُداسی ، یہاں نہ باندھو ناؤ
یہ اور دیس ہے ساتھی ، یہاں نہ باندھو ناؤ 1

Asghar Salīm, a poet of lesser fame, contributed a ghazal to the quarterly Sawerā, which opens with an unusual radīf:

جہاں میں ہر چند معتبر ہے ردائے بانو قبائے خواجہ
نخاں کہیرے لہوسے تر ہے ردائے بانو قبائے خواجہ 2

The use of considerably long radīfs may be seen in the following two examples. One of 'Arif 'Abdul Matīn's poems opens with nine words in its radīf:

نظر نظر سوگوار کیوں ہے گراں نہ گزرے تو بلو چھ لیس ہم
وفا کا غم پر مدار کیوں ہے گراں نہ گزرے تو بلو چھ لیس ہم 3

1. Firāq Gorakhpurī. Bihtarīn Shā'irī, 1963, op.cit.p.102.
2. Asghar Salīm. Sawerā, No.11, Special No. p.317.
3. 'Arif 'Abdul Matīn. Dīda-o-Dil, op.cit., p.182.

Qatīl Shifā'ī has followed a similar pattern in his few poems and ghazals. One of his ghazals opens thus:

اک جام کھنکتا جام کہ ساقی رات گزرنے والی ہے
 اک ہوش رُبا انعام کہ ساقی رات گزرنے والی ہے 1

These specimens may remind one the age of Inshā-Ullah-Khān Inshā and Shaikh Imām Bakhsh Nāsikh, when such trivialities of word-play were rather common. But on the whole, the present attempts do not appear to represent any general trend. Many times there is more emphasis on thought than on aimless play with words.

1. Qatīl Shifā'ī. Gajar, IIIrd Ed. 1962, Nayā Adāra, Lāhore, p.16.

CHAPTER THREEMETRES

The aim of this chapter is twofold. In the first place, a general account is given of the use of metres in contemporary Urdū poetry. In the second place, some recent attempts to write poetry without metres and also to use more than one metre in a poem, are briefly discussed.

It has been already mentioned in the introductory chapter that Persian and 'Arabic metres were accepted by Urdū poets who were influenced by Persian poetry. For centuries, these metres have been in use in Urdū poetry. Saksena believes that Amīr Khusrū (d.1325 A.D) was the first poet who used Persian metres in Urdū poetry.¹ The following are the basic eight feet of which the metres consist written in 'Arabic.²

(a)	فَعُولُن	Fa'ūlun
(b)	فَاعِلُن	Fā'ilun
(c)	مُفَاعِلُن	Mufā'ilun
(d)	فَاعِلَاتُن	Fā'ilātun
(e)	مُسْتَفَاعِلُن	Mustaf'ilun
(f)	مُفَاعِلَاتُ	Maf'ūlātu
(g)	مُفَاعِلَاتُن	Mufā'ilatun
(h)	مُتَفَاعِلُن	Mutafā'ilun

1. Saksena. R.B., A History of Urdū Literature, op.cit, p.11., He was also the first poet to write Urdū poetry.
See Saksena, Ibid, p.10.
2. Hadā'iq-ul-Balāghat (Urdū Translation) (n.d), M.Farmān 'Alī & Sons, Lāhore. p.120. See also Saksena, op.cit., p.7.

Numerous metres can be obtained by making variations in the basic feet. T. Grahame Bailey offers as many as one hundred and seventy six varieties of metres including the twenty-four rubā'ī metres, by means of combining and modifying the basic feet.¹

However there are nineteen standard metres and they are Ramal, Mujtas, Mutadārik, Hazaj, Mutaqārib, Muzāri', Khafīf, Rajaz, Kāmil, Sarī', Munsariḥ, Tawīl, Madīd, Basīt, Wāfir, Muqtazib, Jadīd, Qarīb and Mushākil.²

Some of the metres such as Jadīd, Qarīb and Mushākil are mostly favoured by the Persians.³ The 'Arabs have not shown any interest in them. The metres most favoured by the mediaeval 'Arabs, but not by the Persians, are Tawīl, Madīd, Basīt, Wāfir and Kāmil.⁴ The rest of the metres are

1. Bailey. T. Grahame, A Guide to the Metres of Urdū Verse, Bulletin of the School of Oriental and African Studies, London University, Vol.9, 1937-39, pp.969-985.
2. Hadā'iq-ul-Balāghat, op.cit, p.122.
3. Hadā'iq-ul-Balāghat, Ibid, p.122.
4. Ibid p.122.

common in both 'Arabic and Persian poetry.

Coming to Urdū poetry, metres such as Kāmil, Jadīd Basīt, Madīd, Tawīl, Qarīb, Mushākīl are considered as a "dead part" of 'Arabic and Persian prosody in Urdū poetry.¹ These metres have been used very rarely. In fact, the table of relative frequency of metres, included in this chapter, seems to indicate that the greater part of the whole output of Urdū poetry has been composed in the metres mentioned in the table. This generalisation may sound dubious but it is true for contemporary Urdū poetry. Apart from the metres mentioned in the chart, the rest have a very peculiar rhythm which seems to be well appreciated by the 'Arabs and Persians but Urdū poets have not found it easy to adapt them to their language. One of the reasons is, perhaps, the comparative rareness of short syllables in the Urdū language.

The following chart shows the relative frequency of the metres which have been used most in Urdū poetry. The table includes twenty six contemporary Urdū poets whose poetic works have been chosen at random for metrical analysis. The list

1. Mas'ūd Husain Khān, Nayā 'Urūz aur 'Azmat Ullah Khān, an article included in Surīle Bol, a book of poems, by 'Azmat Ullah Khān, Urdū Mahal, Haidar'ābād (Deccan), IIInd Ed., (n.d), p.39.

contains both well-established and new poets of our time. The total number of poems, ghazals and so on, selected and scanned for metrical purpose, is over two thousand three hundred.

Some poets such as Firāq Gorakhpurī, Akhtar Shīrānī, Nāsir Kāzmi, Zafar Iqbāl, Mustafā Zaidī and few others have each composed one or two poems or ghazals in metres which are very rare in Urdu poetry and as these metres had only one or two poems on their part in the table so they are omitted. It should also be made clear that every metre has a number of variations which may go up to two dozen or more depending on the number of syllables. Similarly each variety, carries with it the name of its primary metre along with some other names, but in the given table, all the varieties of a particular metre are counted as one metre. In addition, the total number of variants of the metres used by each poet corresponds to the total number of his poems. But in some cases, for example in Mukhtār Siddīqī, the number of metres and poems does not agree because either the poem, due to its rare metre is omitted, or the poet has used more than one metre in one poem.

The metre Ramal stands apart in the chart. More than seven hundred poems are composed in this metre alone. Mukhtār Siddīqī has written six poems in this metre on Indo-Pākistānī classical music.¹ This also shows the charming rhythmic pattern of the metre.

1. Mukhtār Siddīqī, Manzil-e-Shab, 1st. Ed., 1955, Nayā Adāra, Lāhore, pp. 69-86.

POETRY BOOKS

RAMAL MUTJAS MUTADĀRIK HAZAJ MUTAQĀRIB MUZĀRI KHAFIF RAJAZ KĀMIL

POETS

‘Adam. ‘Abdul Hamīd	24	33	7	15	20	42	17	1	1	17	1	Kharābāt
Ahmad Riyāz	23	18	16	9	18	9	7	2	2	7	2	Mauj-e-Khūn
Akhtar Shīrānī	26	8	1	21	4	5	5	1	1	1	1	(i) Akhtaristān (ii) Subh-e-Bahār
Akhtar-ul-Imān	27	12	20	8	14	1	8	1	1	1	1	(i) ‘Ab-e-Jū (ii) Tārīk Saiyāra
‘Arif ‘Abdul Matīn	24	22	8	7	27	1	7	1	1	7	1	Dīda-o-Dil
Balrāj Komal	12		10	7	26		3			3		Rishṭa-e-Dil
Faiz Ahmad Faiz	39	38	3	18	5	14	28	1	1	28	1	(i) Naqsh-e-Faryādī (ii) Dast-e-Sabā
Farāz. Ahmad,	30	13	9	10	3	3	7			7		(iii) Zindān Nāma (iv) Dast-e-Tah-e-Sang.
Firāq Gorakhpurī	42	25	10	23	1	9	16	4	2	16	4	Tanhā Tanhā
Josh Malih, ‘Abādī	37	20	3	30	5	19	14			14		Shu‘la-e-Sāz
Majāz Lakhnawī	34	5	2	23	5	10	12	2	2	12	2	Harf-o-Hikāyat
Majād Amjad	16	9	20	9	10	8	11		1	11		‘Ahang
Makhmūr Jālandharī	18	3	4	5	1	5		1			1	Shab-e-Rafta
Mukhtar Siddiqī	31	1	18	4	3	2			1			Talātūm
Munir Niyāzī	23	4	62	4	18	13	1	1	1	1	1	Manzil-e-Shab
Muṣṭafā Zaidī	58	23	7	11	11	13	10			10		(i) Jangal meḥ Dhanak
Nadīm, Ahmad, Qāsmī	24	35	8	7	4	2	6			6		(ii) Dushmanōḥ ke Darmiyān Shām
Nāsir Kāzmi	22	12	10	13	3	4	24			24		(i) Shahr-e-‘Azur (ii) Roshnī (iii) Garebān
Qatīl Shifā’ī	60	20	38	43	12	13	7	1	1	7	1	Shu‘la-e-Gul
Rāshid. N.M.,	27	2		6	4	3						Barg-e-Nai
Sāḥir Ludhiyānwī	29	13	1	8	2	5	1			1		(i) Rozan (ii) Gajar (iii) Mutriba (iv) Jaltarang
Salim-ur-Rahmān	8		15	4	9							Māwarā
Wazir ‘Aghā	13		18	2	24	2	2			2		(i) Talkhiyān (ii) Phir Subh ho gi
Yūsuf Zafar	10	15	5	6	10		1			1		Shām kī Dahlīz
Zafar Iqbālī	27	31	3	5	1	15		1	1		1	Shām aur Sā‘e
Zahīr Kāshmirī	20	5	11	9	3	5	5	1	1	5	1	Harim-e-Waṭān
												‘Ab-e-Rawān
												‘Azmat-e-‘Ādam.

TOTAL NUMBER 704 367 309 307 243 193 187 15 13 = 2,338

SOME NEW ATTEMPTS IN THE USE OF METRES

Urdū poetry is very much conditioned by the traditional system.¹ The use of regular metres, general rhythmic pattern, assonance and so on are mostly strictly observed. But quite recently, some attempts have been made to write poetry with more or less disregard to the metres and various other traditional devices such as rhyme and rhythm.² There is no master poet behind these attempts but a few young intellectuals.

E'jāz Ahmad's Sā'e kī Sarzamīn³ (The Land of Shadow), Sūraj Kā Sāth⁴ (The Sun's companionship) and Na'e Sāl Kī Rāt⁵

1. See the chapter on forms.
2. Chughtā'ī. 'Abdur Rahmān, the famous Pākistānī painter, though not known widely as a poet, contributed a poem entitled Shahkār, in 1954 to Humāyūn, Vol. 65, No. 4, Oct., 1954, Lāhore, p.582. The poem is composed without any metre and this may be the first attempt in this field.
3. E'jāz Ahmad. Sawerā, No.39, Dec., 1966, Lāhore, pp.82-89.
4. Ibid, p.90.
5. Ibid, p.91.

(The New Year's Night), Mubārak Ahmad's Main Apnī
'Ānkeñ Khulī Rakhtā hūñ¹ (I keep my Eyes Open) and
 Ahmad Hamesh's Be Zamīn Naẓmen² (Lit. Poems Without Land)
 are some of the poems which obey no known rules of the
 traditional system in Urdū poetry. They are composed
 without the use of metres and other devices. In technical
 terms, they are merely the fragments of prose and the poets
 themselves have named these poems as نثری نظمیں³
 (Lit. The Prose Poems).

The opening fragment of E'jāz Ahmad's Sāe Kī Sarzamīn
 is quoted below as a specimen:

شام کے ہم سفر!
 جنگل کی سرحد پر رات کی منتظر، اجنبی ہوا بانہیں پھیلائے
 کھڑی ہے، ہلال کے بازوؤں میں بازو ڈالے، اور نئے، نیلے چاند
 کی گود میں پچھلے مہینے کا چاند یوں گول اور زرد ہے جیسے طلائی
 پھلے کے اندر پورن ماشی کا سایہ

4

1. Mubārak Ahmad. Zamāna 'Adālat Nahīn, 1st. Ed., 1965,
 Na'ī Matbū'āt, Lāhore, pp.80-81.
2. Hamesh. Ahmad, Bihtarīn Shā'irī, 1966, 1967, Al-Bayān,
 Anārkalī, Lāhore, pp.79-81.
3. Mubārak Ahmad. Zamāna 'Adālat Nahīn, op.cit, p.80.
 See also E'jāz Ahmad, Sawerā No.39 Dec.,1966., p.79.
4. E'jāz Ahmad. Sawerā, No.39, p.82.

Apart from these, there are few other poems which have certain technical deviations from the traditional system. The Daryā¹ (The River), a symbolic poem of well over five hundred hemistichs, composed in free verse by Salīm-Ur-Rahmān, a young poet, has a few hemistichs here and there, in the form of 'speech rhythm'. In technical terms, these hemistichs can be considered as not conforming with the metres and thus the traditional prosodists may not feel happy about this. In some of the more recent poems, one may note a slight deviation in the use of metre. For instance, in the poem entitled Main Patthar Chūmtā hūn by Mubāarak Ahmad, the basic foot Mufā'ilun is used throughout the poem. We take the four opening hemistichs of the poem for analysis:

اُدھر سو سال ہوتے ہیں
 مرے دادا کو انگلی سے لگائے اُن کے والد
 مختصر سے قافلے کو ساتھ لے کر
 بہاڑوں کی طرف آئے

2

In the first hemistich the basic foot is used twice,

1. Salīm-Ur-Rahmān. Shām Kī Dahlīz, Maktaba-e-Adab-e-Jadīd, 1962, Lāhore, pp.57-87.
2. Mubāarak Ahmad. op.cit. p.67.

the second hemistich is over three times the basic foot and it ends at Mufā‘ī, leaving the lun out. The third hemistich starts with the remaining part lun followed by two complete feet and ends at Mufā‘ī. Now to keep the rhythm of the metre, the fourth hemistich should begin with lun but instead, it starts with the basic foot itself and thus cripples the flow of the metre. But such examples are very rare.

Another noticeable feature in contemporary Urdū poetry, is the use of more than one metre in the same poem. This is usually done to create a dramatic effect.

The most interesting experiments are carried out by Ja‘far Tāhir, Majīd Amjad, Mukhtār Siddīqī and S.A. Rahmān. Ja‘far Tāhir, in his well known long poem entitled Mu‘jaza-e-Fan¹ (The Miracle of Art) has used about six metres such as Ramal, Mutaqārib, Hazaj, Mutadārik and Mujtas. In fact, he has used more than one metre in most of his long poems.²

1. Ja‘far Tāhir. Adabī Duniyā, Special No. Vol.5, No.7, April-June, 1962, Lāhore, pp. 60-106.
2. Ja‘far Tāhir. Cupid aur Psyche, Ṣahīfa, No. 3, quarterly, Dec., 1957, Lāhore, pp.222-271.

Majīd Amjad's Na Ko'ī Salṭanat-e-Gham hai na Aqlīm-e-Ṭarab¹ (There is neither Kingdom of Grief nor Tract of Joy), Mukhtār Siddīqī's Muḥin jo Dro² and Sāhir Ludhiyānwī's Parchā'iyān³ (The Shadows) are some of the poems which have been composed in more than one metre. Similarly S.A. Rahmān has used about six metres for the composition of his long poem entitled Safar⁴ (The Journey).

The trend is gradually gaining ground. The use of more than one metre is fairly common in long poems especially in poetic dramas.

1. Majīd Amjad. Sawerā No.17-18, pp.248-258, Lāhore
2. Mukhtār Siddīqī. Manzil-e-Shab, op.cit., pp.107-116
Muḥin jo Dro is a historical place in Pākistān. It is thought that this place was the centre of civilisation about five thousand years ago.
3. Sāhir Ludhiyānwī. Parchā'iyān, IIInd Ed., 1959, Lāhore Academy, Lāhore. The poem and book carry the same title.
4. Rahmān. S.A., Safar, 1964, Markazī Majlis-e-Taraqqī-e-Urdū, Lāhore, pp. 15-67. The book carries the same title as that of the poem.

To conclude this chapter one may add a few words about the relationship between the metres, ideas and feelings of a poet.

As it has been shown most of the output of Urdu poetry since 1936 has been composed in the metres mentioned in the Relative Frequency Table. As a point of interest we have also carried out a metrical analysis of Ghālib's Urdu work to compare the trend of old and new poets in the use of metres.

DIWAN-e-GHĀLIB

RAMAL	MUJTAṢ	MUTADĀRIR	HAZAJ	MUTAṢĀRIB	MUZĀRĪ	KHAFĪF	RAJAZ	KĀMIL
97	24	0	60	3	63	15	2	0

It is interesting to find that almost all of his Urdu work has been composed in the metres mentioned in the frequency table.

It is a common observation in Urdu poetry that a poet does not pre-select a metre for his composition. The ideas and emotional experiences express themselves in a certain metre. There appears, at many times, a close relationship between the ideas and temperament of the poet and the rhythmic pattern of that metre. The more serious and philosophical poems are often found written in the metres which have rather slow rhythmic pattern. For instance see the following couplet of a ghazal composed by Iqbāl.

کبھی اے حقیقتِ منتظرِ نظرِ آلباسِ مجاز میں !
کہ ہزاروں سجدے تڑپ رہے ہیں مری جبینِ نیاز میں

The new expression has, in many ways, altered the traditional forms. Apart from the form of ghazal, most of the old forms have been either modified or combined with each other to make new forms. These new forms or innovations have no name at present. They are, simply, variations of Nazm¹. Technically, the modern poem has the characteristics of almost all the old forms such as masnawī, marsiya, mustazād, tarjī‘-band, tarkīb-band and so on. A poet may write a qasīda of his own people or about the leader of his country without using the technical form of qasīda. Similarly he may compose an epic poem in the form of cantos, instead of using the masnawī form.²

At this point, it seems necessary to describe briefly the nature, the structure and rhyming system of those

1. Nazm means a piece of writing which can be described in any way as poetry. Nazm refers equally to specific forms of poetry such as masnawī, rubā‘ī, musaddas etc., and to verse with no definite form such as blank verse or free verse.
2. See the cantos of Rāshid. N.M., Īrān men Ajnabī, 1st, Ed., 1957, Gosha-e-Adab, Lāhore, pp.35-100. These cantos are the expression of the Western domination in Īrān and Asia both in political and economical terms.

traditional forms adopted from Persian. In this way, it will be easy to understand the various technical alterations by comparing them with the conventional forms. At the end of this section, some of the indigenous and European forms will be discussed and finally we shall deal with the new variations.

The forms will be dealt with in the following order:

1. TRADITIONAL FORMS

- (a) QASĪDA
- (b) MASNAWĪ
- (c) MARSIYA
- (d) GHAZAL
- (e) QIT'Ā
- (f) RUBĀ'Ī
- (g) SOME MINOR FORMS

2. INDIGENOUS FORMS

- (a) GĪT
- (b) DOHA

3. WESTERN FORMS

(a) MU‘ARRĀ NAZM (BLANK VERSE)

(b) SONNET

(c) ‘ĀZĀD NAZM (FREE VERSE)

4. NEW VARIATIONS5. TRADITIONAL FORMS, VARIATIONS AND THEIR COMBINATIONTRADITIONAL FORMS(a) QASĪDA (PANEGRIC)

This is a well known form in Urdū poetry, chiefly associated with the glorification of Kings and also with a religious or a noble man. The characteristics of qasīda are artificiality and exaggeration, and the most pompous and high-sounding words are used.¹ At present, the form has become obsolete² due to the fact that the days of feudalism have gone and now the poets are writing for the

1. Sādiq. M., op.cit., p.31.

2. Wazīr ‘Āghā. Dr., op.cit., p.318.

ordinary people, about the society in which they live. In earlier times, poetry was also adopted as a profession¹ and a number of poets used to write qasīdas for their patrons to gain rich reward and honour. Today, the idea of adopting poetry as a profession is considered absurd.

Qasīda has, generally, four parts, technically known as the tashbīb (Erotic prelude), the gurez-gāh (Transition-verse), the madīha (Panegyric) and du‘ā or maqta‘ (concluding verse). It usually contains from twenty five to one hundred and fifty couplets. The rhyme scheme is aa, ba, ca, da.....(taking the hemistich or misra‘ as the unit).

MASNAWĪ

The form is used for descriptive, narrative, allegorical and supernatural subjects such as war, hunting, religion, love and so on. As compared to the modern nazm with all its variations including free verse, masnawī, as a literary form

1. Akhtar Husain Rā‘epurī. Dr., Adab aur Inqilāb,
IIInd, Ed., (1945?), Department of National Information
& Publications Ltd., National House, Appolo Bandar,
Bombay I, p.21.

seems to be going out of date. The poets, in particular the younger poets, have not shown much interest in this form but its rhyme scheme which is aa, bb, cc..... is quite popular and has been used in various innovations.

A number of poets have composed poems observing exclusively the rhyme scheme of masnawī. Josh Malih'ābādī's Lāfānī Hurūf¹ (The Immortal Words), 'Alī Sardār Ja'frī's Na'ī Duniyā Ko Salām — ek Khat² (Compliment to the New World - a letter), Qaiyūm Nazar's Cham³ (Jingle of a small Bell or an Anklet), Ahmad Nadīm Qāsmī's Adab-o-Siyāsat⁴ (Literature and Politics), and the cantos of Ja'far Tāhir

1. Josh Malih'ābādī. Shu'ūr, No.9, 1960, pp.9-13, Maktaba-e-Shu'ūr, Karāchī.
2. 'Alī Sardār Ja'frī. Muntakhab Nazmen, 1945, (n.d) Maktaba-e-Urdū, Lāhore, pp. 77-80.
3. Qaiyūm Nazar. Suwaidā, 1st. Ed., August, 1954, Goshā-e-Adab Lāhore. pp.67-74.
4. Nadīm, Ahmad, Qāsmī. Shu'la-e-Gul, 1st., Ed., July, 1953., Qaumī Dār-ul-Ishā'at, Lāhore, pp. 117-119.

such as Helen of Troy¹ and Yūnān² (Greece), composed in four-line stanzas, are some of the poems to use this system.

MARSIYA

The marsiya is an elegy on the death of a friend, relative or a king. But it has some special features in Urdū poetry. It is a form of poetry which is used to commemorate the heroic suffering and martyrdom of al-Husain (the grandson of the prophet Muḥammad) and his family in the tragedy of Karbalā ('Irāq) in 680 A.D. Like qasīda, marsiya as a literary form has become out of date. In fact, the possibilities of further development in themes and subjects of marsiya were almost exhausted in the nineteenth century in the hands of Anīs and Dabīr, the great marsiya writers.³ Today, the poets are using this form by making a number of variations in the arrangement of its hemistichs and rhyme scheme for their compositions.

1. Ja'far Tāhir. Ṣahīfa, quarterly, No.5, June, 1958, Lāhore, pp.146-155.
2. Ja'far Tāhir. Adab-e-Laṭīf, annual No. Vol.43, No.2, 1957, Lāhore pp.179-182.
3. Ṣādiq. M., op.cit, pp.145-146 and p.163.

However, the original rhyme scheme in the form of musaddas (sextain) is also used.¹ The rhyme scheme is aaaabb, cccdd,.....

GHAZAL

Ghazal² is the most popular form of Urdū poetry. Although there is no equivalent of ghazal in English poetry, its characteristics may be found in various forms, such as odes, lyrical ballads, quatrains and sonnets.

Urdū ghazal, for centuries, has been used for love, mystical and philosophical themes. But since the upheaval of 1857 and particularly in recent times, it has shown great change and flexibility in diction, imagery, language and themes.³

1. Mirzā Saudā is thought to have introduced the six-line stanza form for marsiya. Before him, the marsiya was, generally, composed in four-line stanzas.
See Saksena. R.B., op.cit. p.124 and Sādiq. M., op.cit, p.150.
2. See Yūsuf Husain Khān. Dr., Urdū Ghazal, Anjuman Taraqqī-e-Urdū (Hind), 'Alīgarh, Dec.1957, for the full account of the development of Urdū ghazal.
See also Wazīr 'Aghā. Dr., op.cit., pp.203-288.
3. See 'Abdullah. Dr. Saiyid Muḥammad, Ghazal Kī Ha'it Kā Sawāl, Adab-e-Laṭīf, vol.43, No.2, 1957, pp.6-19, Lāhore, for development in the form of ghazal.

Since the First World War the people of the Indo-Pākistānī sub-Continent became gradually more conscious of their right for freedom. Urdū writers paid much attention to their surroundings and expressed their views in their poetry. The poetry of Iqbāl, Josh Malīh, 'ābādī, Chakbast, Maulānā Zafar 'Alī Khān, mostly in other forms rather than in ghazal, sheds more light on this point. Ghazal, though widely written, was severely criticised during the forties. It is still believed that ghazal is not suitable, in strict terms, for coherent ideas, due to its characteristic fragmentary nature and disconnected themes. The couplets of a ghazal may vary in number from five to twenty one. Each couplet can stand on its own. A ghazal may accommodate different ideas in every couplet and they may very well contradict each other. There is often no connection from one couplet to the next in subject-matter. This inconsistency will, perhaps, look very odd to a foreigner. This is one of the reasons for which ghazal has been chiefly criticised. Kalīm-Ud-Dīn Ahmad, one of the critics, goes as far as calling it a "primitive form of poetry."¹ Other forms of poetic expression are

1. Kalīm-Ud-Dīn Ahmad. Urdū Shā'irī par Ēk Nazar,
2nd Ed., 1952, Urdū Markaz, Patna (India), p.36.

usually preferred for presenting consistent ideas. In any case ghazal also accepted new ideas and expressed them in its usual symbolic and inconsistent manner. This may be seen in the works of many poets including Iqbāl whose ghazals are highly saturated with his philosophical and political ideas. In addition, Hasrat Mohānī, Jigar Murād'ābādī, Firāq Gorakhpurī also continued to develop the themes of ghazal. The first two are now dead but Firāq Gorakhpurī is still alive. He has not only kept up the standard of ghazal but has dealt with almost every conceivable aspect of love and various other themes in a most refined and fresh manner. Apart from Firāq Gorakhpurī, there are a few more distinct poets such as Fānī Badāyūnī (1879-1941)¹, 'Ārzū Lakhnawī (1882-1951), Aṣghar Goṇḍwī (1884-1936), Aṣar Lakhnawī, 'Azīz Lakhnawī, Sīmāb Akbar'ābādī (1880-1951), Josh Malsiyānī (b.1884), 'Andalīb Shādānī (b.1904), 'Ābid 'Alī 'Ābid (b.1906), Sūfī Ghulām Mustafā Tabassum (b.1899), 'Abdul Hamīd 'Adam (b.1909), Bāqī Ṣiddīqī (b.1909), Manzūr Husain Shor (b.1910), Hafīz Hoshiyārpurī (b.1912), Ahsān Dānish (b.1914),

1. The information regarding the years of birth and death of contemporary poets is taken mostly from 'Ibādat Bareilwi's Jadīd Shā'irī, op.cit.

who have introduced some new ideas in their ghazals. Then there are Faiz Ahmad Faiz (b.1912), Ahmad Nadim Qasmi (b.1916), Qatil Shifa'i (b.1919), Anjum Rumani (b.1920), Farigh Bukhari (b.1918), Saif-ud-Din Saif (b.1922), Krishn Mohan (b.1922), Ahmad Faraz (b.1926), Jamil Malik (b.1926), Nasir Kazmi (b.1925), Shahzad Ahmad (b.1930), Zafar Iqbal (b.1932) and many others have developed and used this form for their modern ideas.

Like Firaq Gorakhpuri, Nasir Kazmi and Zafar Iqbal have both paid much attention to the development of ghazal. Both the poets emerged during the fifties. The influence of Firaq Gorakhpuri whose ghazal is spread over the period of half a century is perceptible in the ghazals of many young poets including that of Nasir Kazmi. But he has developed his own style which was widely imitated during the fifties.

Zafar Iqbal, now, seems to have established himself as a ghazal-writer. His ghazals contain a variety of themes. Like Nasir Kazmi, he has expressed the inward psychological complications of an individual, his fears and convictions, his present social and sexual frustration in an original way.

Finally, it must be emphasised that the general themes of the poetry since 1936 A.D, have been framed both in ghazal and nazm. The latter presents the ideas in a more coherent way whereas ghazal has expressed new themes in a subtle, symbolic and yet inconsistent manner.

The themes that feature the contemporary ghazal will be discussed, along with those of other forms of poetry, in the chapter on themes.

On the whole the themes and poetical language of the ghazal of today, have become more down to earth.

The rhyme scheme is a a, b a, c a and so on.

QIT'Ā (Fragment)

The form of qit'ā has been used generally for erotic and didactic themes. In recent times, qit'ā, in some respects, has freed itself from the stereotyped subject-matter and now the poets are also using it to express their social and political views. For some poets, qit'ā is an instrument for satire and criticism.¹ The general impression

1. See the qit'āt (plural of qit'ā) of Nadīm, Ahmad, Qāsmī., Faiz Ahmad Faiz, Ibrāhīm Jalīs., Mirzā Mahmūd Sarḥadī., Nazar Zaidī., Ra'īs Amrohawī.

one receives of some of these qit'āt is identical with that of some satirical cartoons.¹

"A qit'a is.....a fragment of qasīda or ghazal and differs from them in rhyme."² It must have at least two couplets but it may be extended to one hundred and seventy couplets.³ Today, the general tendency of poets, is to write qit'a in four hemistichs. The rhyme scheme is a b c b or a a b a, but the latter is rarely used.

RUBĀ'Ī (Quatrain)

The form of rubā'ī is thought to be a delicate and refined form of poetry. For centuries, it has been used for mystical, philosophical and erotic themes. It has been stated that Urdū poetry with all its depth and scope has been condensed into rubā'ī.⁴ However, since the beginning of this

1. See daily Imroz, Lāhore and daily Jang, Karāchī
2. Saksena. R.B., op.cit., p.8.
3. Phybus. Captain G.D., Urdū Prosody and Rhetoric, 1924., Rāmā Krishnā and Sons, Anārkālī, Lāhore, p.63.
4. Salām Sandelwī. Dr., Urdū Rubā'iyāt, 1st. Ed., 1963, Nasīm Book Depot, Lucknow., p.785. See this book for the complete history of rubā'ī.

century, the form has become more receptive towards new themes. Now the poets are also using it to express their social and political ideas.¹ Although the form itself has survived, it is not as popular and widely written as ghazal or qit'ā. The reason may be its complicated metrical system. The primary metre for rubā'ī is Hazaj which has four feet. By making a number of variations in the four feet and arranging them in different ways, twenty four metres can be derived from the primary metre, keeping, of course, the number of syllables the same in each hemistich. It seems to be an extremely disciplined form of poetry. In fact, no change has taken place in its rhyme scheme and metre since its acceptance, centuries ago, as a poetic form. It contains only four hemistichs and the rhyme scheme is a a b a. It may be composed in a a a a but this rhyme scheme is not common in Urdū poetry.

1. See the rubā'iyāt of Josh Malīḥ'ābādī, Firāq Gorakhpurī, Akhtar Anṣārī, Aḥmad Farāz, 'Ārif 'Abdul Matīn.

MINOR FORMS

In addition to the above-mentioned forms, there are a few other minor forms which have been either modified or combined with each other. Some of them have been used intact. The forms of musallas (Three-line stanza) and murabba' (Four-line stanza) have been frequently used with some modifications in the arrangement of their hemistichs and rhyme. Here is a short list of some of these forms:

- (a) MUSTAZĀD (Increment-poem)
- (b) TARJĪ'-BAND (Return-tie)
- (c) TARKĪB-BAND (Composite-tie)
- (d) MUSALLAS (Three-line stanza, triplet, triangular)
- (e) MURABBA' (Four-line stanza, tetrastich)
- (f) MUKHAMMAS (Five-line stanza, pentastich)
- (g) MUSABBA' (Seven-line stanza)
- (h) MUSAMMAN (Eight-line stanza)

and so on.

THE INDIGENOUS FORMSGĪT (Song)

GĪT¹ was never accepted as a sophisticated form² until the First World War.³ Since then, a large number of gĪts have been written. In recent times, the form has become fairly popular. A gĪt may or may not have the regular pattern of either rhyme or stanzas, but it should be brief, intense and full of lyricism. It must also be easily understood. In addition it should be full of rhythm so that it may easily be sung. Any hemistich of the opening stanza

1. See Wazīr 'Aghā's Urdū Shā'irī Kā Mizāj, op.cit., for the development of gĪt. pp. 163-201.

2. Ibid, p.186.

3. Ibid., pp.186-190

In the middle of the nineteenth century, Amānat composed a drama entitled Indar Sabhā which contains a number of gĪts. The characteristics of gĪt may also be found in the poetry of earlier poets such as Muhammad Qulī Qutub Shāh and the latter poets like Walī and Nazīr Akbar'ābādī.

may act as a refrain which is generally considered essential for every gīt.¹

It is a common practice to use Hindī words in this form of expression. There is only one theme which may be framed in this form, and that is the theme of love in all its aspects. According to Dr. Wazīr 'Āghā, gīt by temperament, is the spontaneous expression of love and its theme is three-fold: milan (association), firāq (separation) and tiyāg (reununciation).² However, a variation in themes may be found, particularly in those gīts which have been written for films. But such deliberate attempts to compose gīts according to the film script, lack the quality of spontaneous expression. This is, probably, the reason that the film-gīts have been generally ignored by literary circles.

1. 'Abdullah. Dr. Saiyid Muḥammad, Mīr Ke Adhūre Gīt,
Na'ī Tahīreñ, No. 4, December, 1956. Ḥalqa-e-Arbāb-e-
Zauq, Lāhore., p.38.
2. Wazīr, 'Āghā. Dr., Urdū Shā'irī Kā Mizāj, op.cit., p.197.

DOHA

Although the form is quite old in some Indo-Āryan languages such as Hindī, it has never been used before in Urdū poetry.¹ The rhyme scheme of doha is the same as that of masnawī. That is to say, it is a a, b b, c c, ... In masnawī, all the couplets are inter-linked with each other regarding the theme and subject-matter. But in doha, like ghazal, a complete thought is expressed in its every couplet which may vary in theme from one couplet to another. But it differs from ghazal as it requires simplicity of subject and directness of method. Obscure and symbolic expressions which are some of the characteristics of ghazal are not appreciated in this form. The form is thought to have been introduced by Jamīl-ud-Dīn 'Alī (b.1926) only a few years ago.² The use of Hindī words is fairly common in this form and Persian and 'Arabic vocabulary is usually avoided.

1. 'Ibādat Barelwī. Jadīd Shā'irī, op. cit., p.535.
2. Ibid, p.535. Khwāja Dil Muhammad (1884-1961), who is better known as a mathematician rather than a poet, is believed to have published his book, entitled Pīt Kī Rīt, which consists of dohas. As the book is not available here in England, it is difficult to say when it was published and who actually started to write in this form in Urdū.

WESTERN FORMSMU'ARRĀ NAZM (Blank verse)

Although, mu'arrā nazm has been in use in Urdū poetry for more than half a century, it has never received much attention.¹ According to the percentage table given at the end of this chapter, its average use is just over two per cent. The hemistichs of mu'arrā poems may not rhyme with each other. Like muqaffā (Rhymed) poetry it may be composed in any metre and in any number of stanzas which may or may not contain an equal number of hemistichs.

1. Ismā'īl Mirathī, is thought to have introduced this form in the latter nineteenth century. See E'jāz Husain. Dr., Na'e Adabī Rujhānāt, 5th Ed., May, 1957, Kitābistān, Allah'ābād., p.44. See also Dr. Wazīr'Āghā; Urdū Shā'irī Kā Mizāj, op. cit., p.334.

SONNET

The sonnet was also imported from Western literature. But like blank verse, it did not receive an enthusiastic welcome by literary circles for a number of reasons.¹ It was maintained that under the changed conditions of the sub-Continent of India and Pākistān, new themes could not be framed in the restricted traditional forms² and the sonnet was considered as a restricted form. Thus the poets used mainly the form of free verse and other variations of modern nazm, which were thought to be suitable for their modern ideas and to lead to a more spontaneous expression. Therefore the restricted form of sonnet was not widely appreciated. Although Akhtar Shīrānī and N.M. Rāshid's sonnets were valuable yet most critics maintain that they were composed mainly to prove their skill and mastery over disciplined form. N.M. Rāshid, who had a few sonnets in his first collection of poems entitled Māwarā³, has none in his second collection, the Īrān meñ Ajnabī⁴. The rhyme

1. Surūr. 'Āl Aḥmad, Riwāyat aur Tajribe Urdū Shā'irī meñ, Urdū Adab, Vol. 3, No. 4, June, 1953, op.cit. p.122.
2. Manto. 'Ābid Hasan, 'Āj Mīr-o-Ghālib Kahāñ haiñ, Qalam Kār, op.cit.p.70.
3. Rāshid. N.M., Māwarā, IIIrd, Ed., Feb., 1953, Civil & Military Gazette Press, Lāhore.
4. Rāshid. N.M., Īrān meñ Ajnabī op.cit.

scheme and arrangement of hemistichs are almost identical with the Shakespearian and Italian types and their variations.

ĀZĀD NAZM (Free Verse)

Free verse in Urdū poetry merits a little attention. In Europe, "It was evolved in the belief that a poem's growth should be so conditioned by its theme that the rhythm will be at the service of tone and mood, and devices such as rhyme, assonance, regular metre and so on will be included or omitted, taken up or abandoned, just as the whole experience requires. The rhythmic pattern will be unprescribed and unpredictable, and the poem will stop not according to rules, but when the logic of its own development is complete."¹

N.M. Rāshid and Taṣaddaq Ḥusain Khālīd (b.1901) are thought to have introduced this exotic form into Urdū poetry during the early thirties.² Although the form has been

1. Cox. C.B., and Dyson. A.E., Modern Poetry, 1963, Edward Arnold Ltd., London., pp.24-25 (introduction).
2. 'Abdul Ḥalīm Sharar (1860-1926) was, in fact, the first poet who used free verse. But at that time, it did not receive any attention. See Siddīqī. Dr. Abū-ul-Laiṣ, Tajribe aur Riwayāt, 1st Ed., Oct., 1959, Urdū Academy Sindh, Karāchi. See also 'Ibādat Barelwī, op.cit.p.311.

criticised by some conservative poets and critics, it has rapidly gained ground during the last thirty years or so.¹

But one thing which will strike a European reader of Urdū free verse is that it has been almost conditioned by the traditional devices such as the use of regular metres, rhythm and even the use of qāfiya² (Rhyme), though the last is not often observed. Almost all the poems composed in this form, obey certain rules of the traditional system except, of course, the general pattern of the stanzas and the length of the hemistichs which change from one to another according to the thought and emotional experience, and in this respect is in agreement with the general pattern of European free verse. Otherwise, free verse in Urdū is very different from European free verse. Urdū poets have modified European free verse with the help of the

1. 'Ibādat Barelwī., op.cit., p.104.

2. See the poetry of N.M. Rāshid. Most of his poetic work is in free verse and he frequently uses qāfiyas in his poems composed in free verse.

traditional system in such a way that in the words of Siddīq Kalīm, a poet and critic, "...it has become a kind of its own."¹ He is quite justified in saying "ʾĀzād Shāʿirī (Free verse) in Urdū is the combination of muqaffā Shāʿirī (Rhymed poetry) and pure ʾĀzād Shāʿirī."² His meaning by pure ʾĀzād Shāʿirī, conforms almost with the opening definition of European free verse.³

Although the new Urdū version of free verse has gained much popularity among the poets during the last few years, very recently, some attempts have been made by the young poets to write free verse with complete disregard to the traditional system. This has been already discussed in the chapter on metres.

1. Siddīq Kalīm. Naʿe Shīʿrī Tajribe, Māh-e-Nau, Vol. 8, No. 8, Nov., 1955, editor Rafīq Khāwar, Karāchī, p.36.

2. Ibid, p.36 and p.38.

3. Ibid, pp.35-38.

NEW VARIATIONS

It has been mentioned before that the new poetical forms have been created either by modifying the traditional forms or by their combinations. The number of hemistichs used in various stanzas of a poem are usually arranged according to the thought and idea. Therefore the stanzas of a poem may or may not contain an equal number of hemistichs. In addition, all the stanzas of a poem may rhyme throughout the poem or may rhyme independently. Sometimes, the hemistichs are not equal in length. That is to say, the refrain of a stanza or any other hemistich may vary in length from the rest of the hemistichs. It is difficult to present chronologically, the growth of innovations but it may be said that the new experiments in poetical forms date back to the beginning of the present century.

Here follow a few examples of modern nazm which are presented in such a way that first three-line stanza poems are given and then four-line stanza poems and so on. In addition, it must be noted that whether it is a three-line stanza poem or more, there are all the possible number of variations in the arrangement of hemistichs

and rhyme scheme. The following examples are, in strict terms, the modifications of the traditional forms.

(a) Qaiyūm Nazar (‘Abdul Qaiyūm Baṭ Nazar, b.1914 A.D) wrote a poem entitled Shikast (Defeat) which consists of seven stanzas. The first hemistich of each stanza rhymes with the third hemistich. It differs from the English triplets, only because the second hemistich does not rhyme with the other two. The rhyme scheme is as follows:

a	b	a
c	d	c
e	f	e

and so on.

The first stanza is represented as a specimen:

بھردل جلی شام آگے
 پہلکا ڈروں کے سائے میں
 بے چارگی کہنا گئی !

1

Ahmad Nadīm Qāsmī (b.1916) composed a poem entitled Qayās (Speculation) of five stanzas. The second hemistich of each stanza has a common rhyme as has the third hemistich throughout the poem. In addition, the number

1. Qaiyūm Nazar. Suwaidā, 1st Ed., August, 1954,
 Gosha-e-Adab., Lāhore, p.45.

of syllables in some hemistichs differ from each other.

The rhyme scheme is:

a	b	c
d	b	c
e	b	c

and so on.

The opening stanza is quoted below.

چودھویں رات کا یہ چاند ہے یا برگِ فزاں دیدہ ہے
 ترے جانے سے دُھندلکے ہی دُھندلکے ہیں نفا پر طاری
 کہیں شیشے ہی نم آلود نہ ہوں کھڑکی کے

1

Ahmad Farāz composed a poem entitled Ye to jab
mumkin hai (when this then is possible)
of four stanzas. The arrangement of hemistichs and
the rhyme scheme differ between the first two and the
last two stanzas. In addition the opening hemistich
rhymes with the closing hemistich. It will be clear

1. Nadīm, Ahmad, Qāsmī. Shu‘la-e-Gul, 1st. Ed.,
July, 1953, Qaumī Dār-ul-Ishā‘at, Lāhore, p.93.

from the following representation:

a	b	b
c	d	d
e	e	f
g	g	a

The first stanza is quoted as a specimen

پھر چلے آئے ہیں ہمدم لے کے ہمدردی کے دام
 آہوئے رم خوردہ کی وحشت بڑھانے کے لئے
 میرے دل سے تیری چاہت کو مٹانے کے لئے

1

(b) The rhyme scheme of the traditional form, murabba' is a a a a, b b b b, ... This form has been modified into various patterns. Faiz Ahmad Faiz composed a poem entitled Kh wushā Zamānat-e-Gham of four stanzas, in which the hemistichs of all stanzas rhyme alternatively, independent of each other. The rhyme scheme resembles that of the English rhyme scheme of four-line stanzas:

a	b	a	b
c	d	c	d
e	f	e	f
g	h	g	h

1. Farāz. Āhmad, Dard 'Āshob, op.cit., p.182.

The first stanza is quoted below:

دیارِ یارِ تری جو ششش جنوں پہ سلام
 مرے وطن ترے دامانِ تارِ تار کی خیر
 رہے یقین تری افشانِ خاک و فوں پہ سلام
 مرے چمن ترے زخموں کے لالہ زار کی خیر

1

Akhtar-ul-Imān wrote a seven stanza poem entitled Pagḍandī (Pathway). In each stanza, the first and fourth

1. Faiz Ahmad Faiz. Dast-e-Tah-e-Sang, (n.d),
 Maktaba-e-Kārwān Lāhore., p.81.

See also the variations in the form of murabba' in his poem entitled Tah-e-Najūm of four stanzas. The rhyme scheme is as follows:

a	b	c	c
d	e	f	e
g	g	h	h
a	b	a	b

The poem is included in Naqsh-e-Faryādī, (n.d),
 Maktaba-e-Kārwān Lāhore, pp. 43-44.

hemistichs rhyme together in one way and the second and third hemistichs rhyme together in another way. Each stanza has its own rhyme. The rhyme scheme is as follows:

a	b	b	a
c	d	d	c
e	f	f	e

and so on. The first stanza is given as a specimen.

ایک حسینہ در ماندہ سی بے بس تنہا دیکھ رہی ہے
 جیسے یونہی بڑھتے بڑھتے رنگِ اُفتق پر جا جھولے گی
 جیسے یونہی افتاں نیراں جا کے تاروں کو جھولے گی
 راہ کے تیچ و خم میں کوئی راہی اُلجھا دیکھ رہی ہے

1

Majīd Amjad composed a poem of eleven stanzas. In the poem, entitled Maqbara-e-Jahāngīr² (The Tomb of Jahāngīr), the third and fourth hemistichs of each stanza rhyme together. Each stanza has its own rhyme.

1. Akhtar-ul-Īmān. Āb-e-Jū, op.cit., p.52.

2. Majīd Amjad. Shab-e-Rafta, op.cit., pp.108-110.

The rhyme scheme is as follows:

a	b	c	c	
d	e	f	f	l
g	h	i	i	

and so on.

(c) The variations in the traditional form of mukhammas (five-line stanza) with rhyme scheme a a a a a or a a a a b may be seen in a poem entitled Darmān² (Remedy), contributed to quarterly Saughāt by Shafīq Fātima Shu‘arā (b.1930 A.D), a young poetess of lesser fame. The poem has nine stanzas. The arrangement of hemistichs and rhyme scheme of each stanza differ from each other except in the second, fourth, fifth and sixth stanzas which have a similar arrangement of hemistichs but have different mono-rhyme. It will be

1. See also the rhyme scheme of Majāz Lakhnawī's poem entitled Kis se Muhabbat hai, ’Āhang, op.cit. pp.26-28, a a a b, c c c b, d d d b and so on.
2. Shafīq Fātima Shu‘arā, Saughāt, (n.d), quarterly, No.5, ed. Mahmūd Ayāz, Bangalore 5, pp.65-67.

clear from the following representation:

a	b	c	a	a
d	d	d	d	d
e	f	g	f	f
h	h	h	h	h
i	i	i	i	i
j	j	j	j	j
k	l	l	k	l
m	n	n	o	n
p	q	p	q	p

- (d) The form of musaddas (Sextain) of rhyme scheme a a a a b b, c c c c d d and so on, has found many variations. Ba Farsh-e-Khāk, written by Majīd Amjad, has three stanzas. The second and closing hemistichs of each stanza rhyme together and the third, fourth and fifth hemistichs rhyme together. Each stanza has its own rhyme. The rhyme scheme is as follows:

a	b	c	c	c	b
d	e	f	f	f	e
g	h	i	i	i	h

The first stanza is quoted below.

آنکھیں میچوں ، دھعیاں کروں تو صورت تیری صورت تیری
 من کے ہنستے بستے دیس کے رستے رستے پر ٹسکائے
 تیری باہیں — گھلوں راہیں ، میری جانب بڑھتی آئیں
 تیری اکھیاں ، جیوں سکھیاں ، دل کے تھ پر اس رچائیں
 چاروں کھونٹ گلابی ہونٹ ننگہ کورس کے گھونٹ پلائیں
 لیکن جب میں ماتھ بڑھاؤں ، تیرا دامن ماتھ نہ آئے

1

Mas'ūd Husain (b.1918) composed a poem entitled Zindagānī Kā Khalā (The Emptiness of Life) of four stanzas, apart from an opening couplet. The closing couplet of each stanza may be called a refrain which is, in fact, a repetition of the opening couplet with the reverse arrangement of both hemistichs. There is a close resemblance to tarjī'-band. The rhyme scheme is as follows:

a	b				
c	c	d	b	b	a
e	e	d	b	b	a
f	f	d	b	b	a
g	g	d	b	b	a

1. Majīd Amjad. Shab-e-Rafta, op.cit., p.101.

The first stanza along with the opening couplet is quoted below:

زندگانی کا خلا
یہ نہ بھر پایا کبھی

لالہ و گل کو کبھی پیار کیا
رات بھرتاروں کو بیدار کیا
کم نہ ہوتی تھی مگر دل کی کسک
دل کا خم آنکھوں سے برسایا کبھی

1

یہ نہ بھر پایا کبھی
زندگانی کا خلا

(e) The rest of the forms, such as musabba (seven-line stanza), musamman (Eight-line stanza) and so on, show many variations in the arrangement of hemistichs and rhyme scheme and they are quite popular.

N.M. Rāshid composed a poem entitled Ēk Din Lawrence Bāgh men (One Day in the Lawrence Garden) of three stanzas. Each stanza has its own rhyme. In each stanza, the opening couplet and closing hemistich rhyme together. In fact, the opening hemistich of each stanza acts as a refrain for its

1. Mas'ūd Husain. Bihtarīn Nazmen, 1947, Halqa-e-Arbāb-e-Zauq, Nayā Adāra, Lāhore, p.115.

own stanza. In addition, the third and fifth hemistich of each stanza rhyme together and the fourth and sixth hemistichs rhyme together. The rhyme scheme is

a a b c b c a
 d d e f e f d
 g g h i h i g
 a a

The first stanza is quoted as a specimen:

بیٹھا ہوا ہوں صبح سے لارنس باغ میں
 افکار کا ہجوم ہے میرے دماغ میں
 چھایا ہوا ہے چار طرف باغ میں سکوت
 تنہائیوں کی گود میں لیٹا ہوا ہوں میں
 اشجار بار بار ڈراتے ہیں بن کے ہفتوت
 جب دیکھتا ہوں اُن کی طرف کانپتا ہوں میں
 بیٹھا ہوا ہوں صبح سے لارنس باغ میں

1

Hāmid 'Azīz Madnī composed a poem entitled Dīwār-e-chīn
ke us pār (Beyond the Rampart of China) of six stanzas.

1. Rāshid. N.M., Māwarā, op.cit. p.43.

The opening hemistich of each stanza rhymes together throughout the poem. In each stanza, the second, third and closing hemistichs rhyme together and the fourth, fifth and sixth hemistich rhyme together. The rhyme scheme is as follows:

a b b c c c b
 a d d e e e d
 a f f g g g f

and so on. The opening stanza is given as a specimen:

مجھے گلہ ہے ابھی انقلابِ دوراں سے
 سحر پہ یوں تو مرا کوئی اختیار نہ تھا
 اُفق کی بجھتی ہوئی ضو کا انتظار نہ تھا
 وہ آفتاب جو راتوں کو میں نے ڈھالے تھے
 خیال و خواب کی دُنیا نے جو سنبھالے تھے
 ہوائے بزمِ سلاطین سے بجھنے والے تھے
 یہ میری دیدہ وری پر بھی آشکار نہ تھا

1

Then there are Yūsuf Zafar (b.1914), Qatīl Shifā'ī, Akhtar Shīrānī, Mukhtār Siddīqī and some others who have

1. Madnī. Hāmid 'Azīz, Sawerā (n.d), No.4. Nayā Adāra, Lāhore, p.106.

paid particular attention to modifying the old forms. Before closing this section, see the rhyme scheme of Ahmad Nadīm Qāsmī's poem entitled Merī Shikast¹ (My Defeat) of four stanzas. Each stanza consists of eight hemistichs.

a	b	a	b	b	b	b	a
c	d	c	d	d	d	d	c
e	f	e	f	f	f	f	e
g	h	g	h	h	h	h	g

TRADITIONAL FORMS, VARIATIONS AND THEIR COMBINATION.

Some typical specimens of modern poems are offered below, in which most of the conventional forms and their variations are combined together. This is becoming a fairly common practice.

One of the most interesting experiments of using more than one form in the same poem is carried out by Ja'far Tāhir in his few long poems. The Mu'jaza-e-Fan² (The Miracle of Art) a poetic drama³ about Pygmalion, is one of them. The poem is well over twelve hundred hemistichs

1. Nadīm, Ahmad, Qāsmī. Shu'la-e-Gul, op.cit., pp.107-108.

2. Ja'far Tāhir. Adabī Duniyā, vol. 5, No.7, Special No. pp. 60-106. Lāhore.

3. Ibid p.57. The poet, himself, has called it a poetic drama.

which are arranged according to the rhyme scheme of three forms, namely the masnawī (aa, bb, cc....), ghazal (aa, ba, ca....) and musaddas (aaaabb, cccdd.....). It has also a few hemistichs here and there in free verse. The use of different forms and different metres, too, is merely to create a dramatic effect.

A few couplets taken at random are quoted below. The poem opens with a number of couplets, arranged according to the rhyme scheme of masnawī. However, the first three couplets are quoted here which are later followed by three couplets of one of the ghazals of the poem. The closing stanza of the following excerpt is composed in the form of musaddas. The names of the characters, taking part in the act, are also mentioned as a point of interest.

یہی ہے پگمیلیاں کی دُکائیں ؟	میموس :	
یہی ہے درگاہِ فن پرستاں !	سیروس :	1
تو کیا یہ اس چھوکرے کا گھر ہے	میموس :	
یہ مجید بانوٹے ہنر ہے	میروس :	
میں اس تفس رنگ آشتیاں کو حریمِ اہلِ نظر نہ مانوں	میموس :	
اگر کوئی اور سجدہ گاہِ ہنر وراں ہو تو میں نہ جانوں	میروس :	

1. Ibid p.60.

اگستر :
 پھر و بسانِ غزالاں ، فتنِ فتنِ تنہا
 مناؤ جشنِ بہاراں ، دمنِ دمنِ تنہا
 اُفقِ اُفقِ پرستاروں کی طرح رقص کرو
 لہو کے دیپِ جلاؤءِ گنگی گنگی تنہا
 خلوص و شوق سے جاری رہے جگر سوزی
 شبوں کو جیسے جلے شمعِ انجمنِ تنہا

1

پگمیلیاں : مرمر و نور کا اک تاج محل ہے عورت
 نغمہء شاہدِ گل ، سازِ غزل ہے عورت
 پیکرِ عصمت و اخلاص و عمل ہے عورت
 جلوہء روشنی صبحِ ازل ہے عورت
 جاں بہ پروانگی شمعِ وفا رکھتی ہے
 گر چہ فانی ہے مگر شانِ بقا رکھتی ہے

2

Mukhtār-ul-Haq Siddīqī (b.1919) who has paid much attention to the form and the arrangement of hemistichs, has written a poem entitled Sahar se Pahle (Before the Dawn) of six stanzas, apart from the closing couplet. The rhyme scheme of the third stanza is identical with the rhyme scheme of rubā'ī, though it is not composed in the latter's metre. The fourth and fifth stanzas show the variations in the

1. Ibid p.90-91.

2. Ibid p.100.

original form of murabba^۷. The rhyme scheme of the final stanza including the closing couplet resembles that of masnawī. Similarly the first and second stanzas have their own variations which may be seen from the following representation:

a	b	b	a	c	d
e	f	f	e	g	e
h	h	i	h		
j	k	k	j		
l	m	l	m		
n	n	o	o		
p	p				

The first stanza is quoted below.

شام کی گبری اداسی تو نئی بات نہ تھی
 عالم نہو کی ہے آواز نسانہ دل کا
 بے دلی کے لئے ارزاں ہے بہانہ دل کا
 بے گل پہلے ہی شرمندہ اوقات نہ تھی
 اور اب آئے پریشان خیالوں کے، نجوم
 سر پر رات آئی ہے پھر، دیکھے اب کیا ہوگا

1

1. Mukhtār Siddīqī. Manzil-e-Shab, 1955, Nayā Adāra, Lāhore, p.64. See also his Harf-o-Sukhan, included in Bihtarīn Shā'irī, 1962, pp.32-35. This poem has three variations in the form of murabba^۷ which are, then, followed by seventeen couplets, composed in the rhyme scheme of masnawī.

Mustafā Zaidī composed a poem entitled Ye 'Ādmī Kī
Guzargāh¹ (This, Passage way of Man) which is interesting
 in its structure. The poem has one hundred and two
 hemistichs which are accommodated in fourteen stanzas.
 The number of hemistichs fluctuates in a few stanzas.

Again technically, the poem has the characteristics
 of the conventional forms such as ghazal, masnawī,
musallas, murabba', mukhammas, musaddas, tarjī'-band and
 so on. It also contains a stanza composed in blank verse.
 It is not possible to give the rhyme scheme of the whole
 poem due to its irregular pattern. However, the rhyme
 scheme of the first three stanzas, along with the opening
 hemistich which also acts as a refrain here and there, are
 shown below as a specimen. The first stanza is composed
 in murabba', the second in blank verse and the third is the

1. Mustafā Zaidī. Shahr-e-'Āzur, January, 1958, Lāhore
 Academy, Lāhore pp.19-26. The poet has changed many
 hemistichs and the form of this poem which is also
 included in his latest book of poems entitled
Qabā-e-Sāz, July, 1967, Josh Academy, Karāchi,
 pp. 114-120.

same as that of the English triplets.

a
b b b b
a
c d e f g
h h h

زندگی آج تو کس طرف آگئی ؟

صبح کی سپیا روشنی چھوڑ کر
بے غر شام کی کم سنی چھوڑ کر
اوس پستی ہوئی چاندنی چھوڑ کر
اُس کے مکھڑے کی میٹھی نمی چھوڑ کر

زندگی آج تو کس طرف آگئی

اس نئے دیس کے اجنبی راستے
کتنے تاریک کتنے پراسرار ہیں
آج تو جیسے وحشی قبیلے یہاں
اک نئے آدمی کے بسو کے لئے
جسم پر راکھ مل کر نکل آئے ہیں

آنکھ میں بھر رہا ہے کیلا دھواں
جسم کو چھو رہی ہیں تنک سوتیاں
ہر قدم پر ڈھچکا، ہر طرف ہڈیاں

1

1. Mustafā Zaidī. Shahr-e-Āzur, op. cit, pp.19-20.

see also his Garb Street Kī Kahānī, in which he has combined few forms. Ibid pp.72-78.

Similarly Ziyā Jālandharī has composed a poem entitled Mauj-e-Reg¹ (The Wave of Sand) of six stanzas which are composed in three different forms. The first two stanzas are similar in manner but different in rhyme. The third and the last stanzas have an equal number of hemistichs, but have no rhyme. That is to say they are composed in blank verse. The fourth and fifth stanzas are written in free verse. The rhyme scheme may be represented as such:

a b a b a
 c d c d c
 e f g h i j k l
 Free verse
 Free verse
 m n o p q r s t

Finally as a point of interest, some statistics have been carried out to discover, roughly, the percentage of the use of ghazal, muqaffā nazm (Rhymed poem), Āzād nazm (free verse) and mu'arrā nazm (Blank verse) of the period under review. There are four columns.

(1) The poems, used for the computation of the first

1. Ziyā Jālandharī. Nārasā, Nayā Adāra, Lāhore, 1966, pp. 61-65.

column, have been written during the last thirty years or so. These are the same poems which have been used to prepare the 'frequency table' included in the chapter on metres. The total number of poems, ghazals and so on is over 2,300 for the first column.

- (2) The computation of the second column is prepared with the help of some annual numbers and special numbers of some leading Urdū periodicals such as Funūn, Adabī Duniyā, Sawerā, Adab-e-Laṭīf and Sīp.¹ These numbers have been published during the period from 1960 to 1966 A.D. The total number of poems, ghazals and so on is about 850 for the second column.
- (3) The computation of the third column is done by means of about 250 poems and ghazals which have been written from 1962 to 1966 A.D.² These poems have been selected and published by some literary circles in "the best poems of the year" series. They are included in separate anthologies of each year.

1. Funūn Vol. 2. No.1, April, 1963, vol.4, No.1-2, April-May 1964. Vol. 5. No.1-2, Oct.-Nov. 1964, Vol.1, No.1-2, May-June 1965, Lāhore.
Adabī Duniyā: Vol.5, No.6, vol.5, No.7, vol.5, No.11, April-June, 1962, Lāhore.
Sawerā: No.34, 1964, No.38, Oct. 1966, Lāhore.
Adab-e-Laṭīf: Vol.48, No.3, March 1960, Vol.50, No.1, 1962, Vol.63, No.2-3, 1963, Vol.69, No.10, 1964, Lāhore.
Sīp: No. 2 and 3. Karāchī.
2. The anthology of 1964 A.D is not included as it is not available here in England.

- (4) The last column is computed by taking the average of the three columns.

The second and the third columns show a big swing to the popularity of 'āzād nazm during the last few years. Ghazal has, however, dominated the rest of the forms.

Lastly, it should be made clear that the following are the approximate results.

PERCENTAGE TABLE¹

FORMS	POEMS WRITTEN FROM 1936 - 1966	POEMS PUBLISHED IN PERIODICALS FROM 1960 - 1966	BEST POEM SERIES 1962 - 1966	AVERAGE USE
<u>GHAZAL</u>	42.0 %	53.7 %	48.4 %	48.0 %
MUQAFFĀ NAZM	47.0 %	18.3 %	19.0 %	28.1 %
'ĀZĀD NAZM	8.5 %	24.6 %	30.9 %	21.3 %
MU'ARRĀ NAZM	2.5 %	3.4%	1.5 %	2.4 %

1. Poems in the first column are the same as those of the 'frequency table' in the chapter on metres.

To sum up, there are a few general principles in the relationship between traditional and modern poetical techniques.

1. The traditional forms such as qasida, marsiya and so on have become obsolescent.
2. Most of the conventional forms have undergone a change in structure and as a result, new forms have evolved. However, most of the innovations appear to be modifications of the older forms.
3. Ghazal has not only retained its identity as a form but has gained much attention during the last fifteen years or so. It was, however, rather neglected during the forties.
4. The form of rubā'ī and qit'ā have survived. Now there is a general tendency to compose the latter in only four hemistichs.
5. Gīt, a neglected form in the past, has drawn considerable attention during the last thirty years.
6. The sonnet has failed to gain popularity.
7. Āzād nazm has now become well-established.

8. Form is considerably under the influence of thought; in particular the stanzas of a poem composed in free verse, vary according to the thought.
9. Four-line stanzas, particularly, with rhyme scheme a b c b, d e f e and so on are popular and so is the form of musallas with certain variations.

CHAPTER FIVETHEMES

A brief account of the development of Urdū poetry up to Iqbāl has been given in the introductory chapter. Now we shall discuss at length the various themes of Urdū poetry since 1936.

Since the turn of this century, the world has experienced the Two Great World Wars, Communist Revolutions in Russia and China, various freedom movements in the Continents of Asia and Africa, the creation of the Hydrogen Bomb, the space race and so on. Since 1857 the political, social, economic and spiritual institutions in the Indo-Pākistānī sub-Continent have been gradually changing under the influence of the West. In less than a century India and Pākistān have moved from a mediaeval society into the atomic age; however, society has retained some features of all the intervening evolutionary stages. The period under review is full of events of all sorts and there is a sufficient record of Urdū poetry to indicate the deep interest of the poet of today in his surroundings and life in general.

Before going any further let us look into some of the views put forward by some prominent critics about our time and its Urdū literature. A.S. Bukhārī, generally known as Pitras, writes, "For, this half century has been a rapid melting away of dykes and breakwaters. Traditional values were useful as long as the community which they sustained and stabilized preserved its counters. The counters are now fluid and unstable and are spreading out as the counters of oil spread out on the surface of water. To the old community we can now no longer belong, for the old community is gone. Instead, he (the writer)¹ finds himself in a new and expanding community to which he must one day belong if he is not to be at rift for ever. The new community is not yet defined in his mind. He does not fully comprehend it, but he has already found out that the previous generation did not fit him for it. Many things from the past stand in the way of achieving a satisfying life in the new world; and so, away with the past! The great urge of his generation therefore is to rebel against custom, against authority, against police, against parents, to turn away from the prophets and the poets. In fact,

1. The words in brackets are mine.

turn away from every thing that is reminiscent of the umbilical cord."¹ Majnūn Gorakhpurī, a critic, is of the opinion that the chief characteristic of the present age is general confusion which reflects itself in literature. Every writer seems to be going on a different way. One is seeking refuge in his own predicaments or clamouring about nationalism or democracy or analysing our unconsciousness, while the other is shouting for Communism or dreaming about Utopia.² "All the new and old writers agree," writes Ehtishām Husain, another well known critic, "that there have never been presented so many ideas for poetry in any previous age",³ as compared to the present time. "The basic trend in all the modern poets is — revolt: revolt against the classical style and vocabulary, revolt against

1. Bokhārī. A.S., The Urdu Writer of our Time, Crescent Green, a miscellany of writing on Pākistān., Cassell & Co. Ltd., London 1955, p. 115.
2. Majnūn Gorakhpurī. Adab aur Zindagi, IInd. Ed. 1944., Kitāb Khāna Dānish Mahal, Amin-ud-Daula Park, Lucknow, p.12.
3. Ehtishām Husain. Tanqīdī Jāize, (preface), Adāra-e-Ishā'at-e-Urdū, Haidar'ābād (Deccan)., 1944., p.9 (preface).

a negative ethical code of conduct,¹ revolt against a monotonous social and religious atmosphere, revolt against the distant kingdom (the British).²

Some poets attached themselves to one aspect of this revolt and some to another. But on the whole no poet would remain neutral because, for Urdū writers, this was the zeit geist of the period."³ These feelings may be noticed in the following couplet of a ghazal by 'Ārif 'Abdul Matīn:

جدید نغموں سے بہلا سکو تو بہلاؤ
گراں ہیں میری سماعت پر نغمے تائے قدیم

4

Sing for me the new songs, if you please
For the old ones are jarring upon my ears.

1. منہنی نظام اخلاق
2. The words in brackets are mine.
3. Safdar Mīr. Biyābān-e-Janūn, Nayā Daur, No.27-28, June, 1962. Pākistān Cultural Society, Karāchī 5, p.190.
4. 'Ārif 'Abdul Matīn. Dīda-o-Dil, op. cit., p.154.

Before proceeding any further let us define terms that are used throughout this work. These terms are prevalent in the Urdū literary world.

Critics regard Urdū poetry, from Hālī to the present time as "Modern poetry", in the sense that it is markedly different in subject-matter from mediaeval Urdū poetry.¹ But for the period from 1936 onwards, critics further distinguish two types of Modern poetry: they are Progressive poetry² and Modernist poetry.³ Though, literally, both the terms seem to convey similar meanings, they are understood differently. While Progressive poetry is aimed at

1. Wazir 'Aghā. Dr., Urdū Shā'irī Kā Mizāj, op.cit., p.329, 336, 338, 343.
2. نرق پند شاعری . This is a well known term in Urdū poetry.
3. Wazir 'Aghā. Dr., Ibid, p.367. See also (i) 'Ibādat Barelwī. Jadīd Shā'irī, op. cit., pp.96-97 and p.102. (ii) Jazbī. Mu'īn Ahsan, Furozān, 2nd Ed., 'Azād Kitāb Ghar, Delhi, November, 1951, p.3 (preface) (iii) Akhtar-ul-Imān. Jadīd Shā'irī, Nayā Daur, No.27-28, op.cit., pp.180-181. (iv) Ahsan. Akhtar, Shi'r aur Tajriba, Humāyūn, Vol.65, No.4, October, 1954, Lāhore, p.571. The terms Modernist poetry (جدت پند شاعری) or Modernist poets (جدت پند شعرا) have also been frequently used by 'Ibādat Barelwī in his book Jadīd Shā'irī, op.cit.

propagating Communist ideas,¹ Modernist poetry has a wider range of reference. The themes that the Modernists dwell upon range from sex to religion, from psychological complications of the individual to general sociological problems without referring to Marxist ideas. The former is associated with the Progressive Movement² whereas Modernist poetry has its origins in Mīrājī (1912-1949) and some of his contemporaries such as N.M. Rāshid.

Two more terms are used and they are "extrovert" and "introvert". The former has a wider appeal, and is used for

1. Muntāz Husain. Taraqquī Pasand Adab Kyā hai, Sawerā, No. 5-6, Lāhore, p.74. See also Wazīr 'Āghā. Dr., op. cit., p.356, 361, 371.

2. Wazīr 'Āghā. Dr., Ibid, p. 343, 371 and 377-378.

It is interesting to see that it took the critics more than ten years after the establishment of the Progressive Movement to differentiate between Progressive poetry and Modernist poetry. Otherwise, in the earlier years of the period since 1936, everything that was new either in theme or form was Progressive and Modernist at the same time. This was all due to the confusion which has been discussed at the beginning of this chapter. See also Wazīr 'Āghā. Dr., Ibid, p.355 and Muntāz, Husain. op.cit. p.70.

the didactic, journalistic type of poetry which deals with the various problems of the age. There does not seem to be a personal involvement of the poet himself with the subject. In the introvert poetry, the poet explores his own feelings, and is personally involved with his subject.

Now we shall briefly discuss the influence of Communism in the Indo-Pākistānī sub-Continent that caused the start of a literary movement generally known as the Progressive Movement.¹ After this we shall throw some light on the origin and different aspects of Modernist Urdū poetry. And finally, we shall deal with the various themes of poetry since 1936.

THE PROGRESSIVE MOVEMENT

COMMUNISM.

We shall have to go back to the twenties in order to trace the influence of Communism in India.

1. This is a well known and accepted term in the Urdū literary world. See Wazīr 'Āghā, op.cit, p.356, 361 and also Muntāz Husain, op.cit. pp.65-66.

Iqbāl was probably the first Urdū poet who felt strongly about the Russian Communist Revolution (1917-1918) and wrote about it.

آفتابِ تازہ پیدا بطنِ گیتی سے ہوا
آسماں ڈوبے ہوئے تاروں کا ماتم کب تک

1

A new sun is born out of the womb of the Universe
O sky! how long will you mourn the sunken stars.

He wrote many more poems including Lenin Khudā ke Hazūr men² (Lenin Before God). But as Communism lacked any religious elements and was against any kind of spirituality, so Iqbāl, who was deeply religious, could not perhaps come to terms with the Communist ideas.

Socialist views began to infiltrate into India, either through the visits of some prominent political leaders like that of Pandit Jawāhar Lāl Nehrū (1889-1963)

1. Iqbāl. Dr. Sir Muhammad, Khizr-e-Rāh, Bāng-e-Darā, Munira Bāno Begam, Lāhore (n.d). P. 293.

2. Iqbāl. Dr. Sir Muhammad, Bāl-e-Jibrīl, 7th Ed., Jāwīd Iqbāl, Lāhore, September, 1947, pp. 144-147.

to Russia or through the vast number of those Muslims who left India in favour of the Khilāfat Movement¹ (Pan-Islamism) and went to Tāshkent, Turkey Afghānistān and other neighbouring countries of Russia, sometime in the early twenties.² After a few years, they returned to India with Socialist views and began to influence the frustrated Indian mind.³ These new ideas were further accelerated when

1. The Khilāfat Movement was started in India during the first World War with the aim of bringing pressure to bear on the then British Government, that they should not dismember the Ottomon Empire of Turkey as it was being ruled by a Caliph (Khalīfa) who was also a spiritual head of the Muslim World. It reached its climax when the Allies were dismembering the Turkish Empire at their Peace Conference at Paris in 1920. It subsided when Turkey, under Mustafā Kamāl, decided to abolish the Khilāfat altogether and launched herself as a Secular Democratic Republic in 1924.
2. E'jāz Husain. Dr., Na'e Adabi Rujhānāt, 5th Ed., Kitābistān, Allah'ābād, May 1957, p.105.
3. Ibid p. 105.

in 1935 some members of the Indian National Congress Party established a Congress Socialist Party within the Indian National Congress Party itself.¹ A year later, a number of students at Muslim 'Alīgarh University, established the Student's Federation under the presidency of Muhammad 'Alī Jinnāh² This, too, contributed to widen the scope of Communism.

Widespread dissatisfaction with the British rulers and uncertainty about the future brought the Indian people, particularly the intelligentsia, to a state of general frustration which found its outlet in Communism. This was considered by some at the time, to be a panacea for all ills.

However, this was the time when the works of Iqbāl were dominating the literary world. But in the midst of all this, a very important revolution took place in Urdū poetry which, within a few years, swept the whole sub-Continent. It was the Progressive Movement³ whose first

1. Ibid, p.106.

2. Ibid, pp.106-107.

3. In Urdū, it is known as Taraqquī Pasand Tahrik

(ترقی پسند تحریک). See also Ṣādiq. M, op.cit., p.406.

great gathering took place on 10th April, 1936 in Lucknow.¹ Its pioneers were those young intellectuals like Saiyid Sajjād Zahīr and Dr. Mulk Rāj 'Ānand who were under the influence of the philosophy of Karl Marx (1818-1883) and Western ideas. The manifesto of the Progressive Movement which was signed² by prominent writers like Munshī Prem Chand, Maulwī 'Abdul Haq, Niyāz Fatahpurī, Josh Malih'ābādī sheds more light on its aims and intentions. The text of the manifesto is as follows:

"India, today, is going through revolutionary changes. The weakening conservative constitution is struggling to remain intact, despite the fact that its downfall is certain. Since the annihilation of the traditional cultural structure, our literature has been of an escapist nature, and has been seeking refuge in hollow spirituality and groundless idealism. Due to this, fresh blood has ceased to run through its veins

1. E'jāz Husain. Dr., op.cit., p. 107. See also Siddīqī. Dr., Abū-ul-Laiṣ, Tajribe aur Riwayāt, op.cit., pp.185-186. In addition see also Mumtāz. Husain, op. cit., p.66.

2. Siddīqī. Dr. Abū-ul-Laiṣ, op.cit. p.187.

and it has become the victim of technicalities and misleading trends.

It is the duty of Indian writers to express the changes of Indian life and vindicate the progressive movements by prevailing scientific rationalism. It is their duty to introduce such style of criticism which may help to prevent the conservative and conventional attitudes towards family, religion, sex, war and society. It is their duty to prevent all those literary trends which favour class and race discrimination and human extortion. The aim of our Anjuman (Association) is to free literature and art from the hands of those conservative classes who are taking it along with them to the abyss of despair. We want to bring literature closer to the people. We are the heirs of the best traditions of Indian civilisation. By accepting these traditions, we shall set ourselves against every kind of conservatism in our country and further, we shall express all those feelings which indicate a new and better life for our country. To achieve that end, we will make use of our own cultural heritage as well as that of other countries. We want the new literature of India to be the spokesman of the basic problems of our life. These problems are starvation, poverty, social degeneration and

slavery. We shall set ourselves against all those vestiges which take us to helplessness and superstition. We accept all those factors as means of change and progress which make us criticise and examine the customs and institutions, rationally."¹

Perhaps no further comment is needed about the Progressive Movement which attracted a galaxy of poets and writers including Josh Malih'ābādī, Firāq Gorakhpurī, Faiz Ahmad Faiz, Makhdūm Muha'y-ud-Dīn, 'Alī Sardār Ja'fri, Ahmad Nadīm Qāsmī, 'Arif 'Abdul Matīn, Sāhir Ludhiyānwī, Zahīr Kāshmirī, Akhtar-ul-Imān, N.M. Rāshid, Majāz Lakhnawī, Majnūn Gorakhpurī, Ehtishām Husain, Mumtāz Husain, Akhtar Husain Rā'epurī and hundreds of others.

The poetical works of the Progressive poets are mostly propagandist in aim.² "They talk of working classes and

1. Siddīqī. Dr., Abū-ul-Lais, Ibid, pp.186-187. The Urdū text of the manifesto is taken from Dr. Siddīqī's book, which I have translated into English.
2. Mumtāz Husain, Mutahidda Mahāz, Sawarā, No.11, Lāhore, See also Wazīr 'Aghā. Dr., op.cit., p.361., and Bāqir Mahdī, Taraqqī Pasand Shā'irī ke Na'e Masā'il, Urdū Adab, Vol. 3, No. 1-2, July-December, 1952, 'Alīgarh, p.136.

capitalists in such a way," writes one of the critics, "as if they are talking about the love of flower and nightingale or candle and moth."¹ 'Āl Ahmād Surūr, a prominent critic writes, "It is fair to say that some of the distinguished members of the Progressive Movement have a considerable amount of superficiality, arrogance, narrowness and absolutism. They do not think of life beyond the political formulae and economical principles" and further more, "...they regard Marx as the 'last word' on humanity."²

By the late forties, the Progressive poets became extremist in their ideas and began to write a kind of

1. Ā'zmi. Faiz-ur-Rahmān, Urdū Adab meñ Jadīd tarīn Rujhānāt aur un Kā Tajziya, 'Aj Kal, vol. 11, No. 9., April, 1953., Delhī, p. 21.
2. Surūr. 'Āl Ahmād, "preface", Surūr. 'Āl Ahmād, and 'Azīz Ahmād (eds.) Intikhāb-e-Jadīd, Anjuman-e-Taraqqī-e-Urdū (Hind), 'Alīgarh 1943, p. 10. See also Mittal. Gopāl, Adab meñ Taraqqī Pasandī, National Academy, Delhī, June, 1958., pp. 9-10.

journalistic¹ verse. About two years after the Independence, the Progressive Movement was declared a "political party" by the government of Pākistān and was later banned due to its leftist tendencies.²

Now, in Pākistān, the Progressive Movement has been completely scattered. In fact, it has become a reminiscence of the past.³ In India, too, only vestiges of the Movement are found in one form or another. Though the pioneers of the Movement and its exponents are still writing in a rather moderate and symbolic way, it has completely lost its cohesion.

Although the Progressive poets were adherents of Communism, they were also instrumental along with the Modernist poets in bringing about a tremendous revolution in forms, techniques and syntax and also freed poetry from

1. 'Alī Sardār Ja'fri. Taraqquī Pasand Adab, Anjuman-e-Taraqquī-Urdū (Hind), 'Alīgarh., vol. 1., 1951., p.217. See also Mumtāz Husain, Mutahidda Mahāz, Sawerā, No.11., op.cit., p.165., and Bāqir Mahdī. Urdū Adab, vol. 3. No. 1-2, op.cit., p.136.
2. See the editorials of Sawerā, No.7-8, (pp.7-8), No.12, (p.5), No.5-6, (p.8).
3. Wazīr 'Aghā. Dr., Urdū Nazm Taqsīm ke ba'd, Saughāt, quarterly, No.5, Bangalore (India), p.42.

conventional imagery. These things have obtained, it seems, a permanent place in Urdu poetry. In addition, it was this Movement, under which a new style of criticism, namely the "Marxist Criticism" was introduced which enable the poets and writers to analyse and look at literature and life in general, more closely and scientifically in the perspective of economics and sociology. This is considered as one of the best contributions of the Progressive Movement.¹ One of the major aspects of this Movement, was the feeling of humanitarianism which dominated much of the poetry. Before going on to discuss, in brief, the nature of Modernist poetry, let us see this aspect in the following two couplets of ghazals composed by Ahmad Riyāz and 'Arif 'Abdul Matīn:

لوگ مومن سہی ، کافر سہی ، بُت ساز سہی
بات جب ہے ، کوئی زندہ رہے انساں کی طرح 2

میں کب کا توڑ چکا ملک و رنگ و نسل کے جال
مری نظریں ہیں طبعات کے عروج و زوال 3

1. Quraishi, Dr. Wahīd . . . Jadīd Urdu Adab ke Sang-e-Mīl — Tanqīd men, Lail-o-Nihār, weekly vol. 12, No.40, 17th Oct., 1962, p.28, Lāhore.
2. Ahmad Riyāz. Mauj-e-Khūn, op.cit. p.192.
3. 'Arif 'Abdul Matīn. Dīda-o-Dil, op.cit., p.156.

In the earlier years of the Second World War Sher Muhammad Akhtar, Tābīsh Siddīqī and Nasīr Ahmad established a literary circle¹ which later came to be known as the Halqa-e-Arbāb-e-Zauq² (The Association of Writers). Immediately after its establishment, Muhammad Sanā Ullah Khān Mīrājī (1912-1949), one of the most important poets among the Modernists also joined it. He gradually widened the literary activities of the Halqa-e-Arbāb-e-Zauq with the collaboration of poets like Qaiyūm Nazar, Mukhtār Siddīqī, Altāf Gauhar. Halqa-e-Arbāb-e-Zauq has published a number of books and periodicals on Urdū literature during the last twenty five years or so.³

Speaking in general, the Modernist poets prefer the imagery and emotions over the conventional rules and

1. 'Arif 'Abdul Matīn. Lāhore, Adab-e-Laṭīf, Urdū No., Vol. 40., No. 5, December, 1955., Lāhore., p.174.
2. The exact date of the establishment of Halqa-e-Arbāb-e-Zauq has not been traced.
3. Na'ī Tahriren, a literary magazine, and Sāl kī Bihtarīn Nazmen (Best Poems of the Year) series are some of its works to mention.

techniques of poetry which often offer ambiguity.¹ They think of poetry as a spontaneous expression of feelings and ideas without much observance of conventional technicalities.² However, within the Modernists, there are some poets such as Qaiyūm Naz̄ar, Mukhtār Siddīqī, Yūsuf Z̄afar who have not only observed rhyme and various other technicalities but have also made valuable variations in the conventional forms.

Various European artistic and literary Movements such as Symbolism have also in one way or another influenced the Modernist poetry.³ A considerable part of this poetry reflects to some extent a combined effect of the various branches of knowledge such as psychology, mythology, sociology, technology, politics and so on. We shall see when we discuss the poetry itself that this new knowledge has not only changed the traditional outlook of the poet but has also created a depth in his poetry. There seems to be

1. 'Ibādat Barelwī. Dr., op.cit., p.280.

2. Rāshid. N.M., Māwarā, op.cit., pp.8-9.

3. 'Abdullah. Dr. S. Muḥammad, Urdū Adab, 1st Ed., Maktaba-e-Khayābān-e-Adab, Lāhore, September, 1967. pp.186-187.

no limit to the subject-matter. A poet may write on any subject ranging from religion to sex from politics to his own predicament.¹ This also marks the line of distinction between Progressive and Modernist poetry. Dr. Mu‘īn Ahsan Jazbī and other Progressive poets maintained that it would be a great mistake to think of Progressive poetry other than from the Marxist's point of view.²

Sigmund Freud has also had considerable influence on Urdū poetry.³ But it is rather interesting to see that his psycho-analysis of art and literature in the perspective of sex in its broader sense seems to have been considerably confused by a number of Urdū poets and writers with the apparently simple meaning of sex to the ordinary man.⁴

1. Akhtar-ul-Imān. Jadīd Shā‘irī, Nayā Daur, No.27-28, op. cit., pp.180-181.
2. Jazbī. Dr. Mu‘īn Ahsan, Furozān, op.cit., p.3.
3. Ehtishām Husain. Nazm aur Jadīd Nazm par chand Asūlī Bāteñ, Nigār, vol.44, No.7-8, annual No., July-August, 1965, Karāchi, p.56.
4. Ahsan. Akhtar, Shi‘r aur Tajriba, Humāyūn, Vol.65, No.4, p.572.

Dr. Saiyid 'Abdullah goes to the extent of saying that psychology has been confused with sex.¹ However, this may not seem typical of Indo-Pākistānī society, when one realizes that the restrictions on open friendships between men and women, parda (veil) and mixed gatherings are still strict. Therefore the poet's expression of his repressed sexual desires may be considered justifiable.

This work is confined only to examining the various aspects and trends of Urdū poetry since 1936 rather than dealing with the poets individually. Many different aspects such as politics, social behaviour, sex, love, an individual's isolation, fear, escapism are more or less intermingled with each other and it is not easy to separate them. One may come across a poem that may contain most of these elements. This is particularly the case with the post-Partition poetry. But in order to analyse and understand the various complex aspects more closely, we may make an attempt to classify or rather break them down into separate units. This classification will be arbitrary, in general, but seems essential for the purpose of analysis.

1. 'Abdullah. Dr. Saiyid Muhammad, Guzashta das Sāl kā Urdū Adab, Humāyūn, Vol.72, annual No., 1958, p.32.

Various themes shall now be discussed. It should however be made clear that although most of the themes in the first section are frequently found in the writings of the Progressive poets, they are also dealt with by poets who are not exponents of Communism.

- (1) Socio-political Themes.
- (2) Independence and its Aftermath.
- (3) Communal Riots
- (4) Writings on Peace and War.
- (5) Other Specific Events.
- (6) Writings on some Social Evils and Customs.
- (7) Humorous and Satirical Themes.
- (8) Historical and Allegorical Themes.
- (9) Religion.
- (10) 1965 Indo-Pāk War Poetry.
- (11) Psychological Themes.

SOCIO-POLITICAL THEMES

Long before the establishment of the Progressive Movement, the aged Josh Malih'ābādī, who is thought to be the first Indian Socialist poet¹, had been writing poems about the peasants and working classes of India, expounding his Socialist ideas. His anti-Imperialist and anti-Capitalist feelings may be noticed in his poem entitled Chalā'e Jā Talwār (Lit. Go on fencing) composed in 1930. Here are two couplets:

آگ کا بادل ، فرازِ چرخ پر چھانے کو ہے
 اے حکومت کے یمن بادِ سموم آنے کو ہے
 ٹھوکریں کھاتا پیرے گا کج کلاہی کا غرور
 دب کے بیٹھے سے نکل جائے گا شاہی کا غرور

2

In addition a number of his other poems including Wafādārān-e-Azli kā Payām,³ Naujawān se Khitāb,⁴

1. Changezī. Islām Beg, Eshiyā'ī Bedārī aur Urdū Shu'arā, 1st. Ed., Adāra-e-Anīs Urdū, Allah'ābād, 1961, p.86 and 96.
2. Josh Malih'ābādī. Harf-o-Hikāyat, . . . Kutub Khāna Tāj Office, Bombay., (n.d), p.24.
3. Josh Malih'ābādī. Ibid. pp.29-31.
4. Ibid p.65.

Ēk Taqābul¹ reflect a similar attitude. In his Naujawān se Khitāb (Address to Youth) he advises the young to prepare themselves for the social revolution:

اُٹھ ، اور زس پہ نیا لالہ زار پیدا کر
 نہ آئی ہو جو کبھی وہ بہار پیدا کر
 مذاقِ بندگی، عمرِ نو کی تجھ کو قسم
 نئے مزاج کا پروردگار پیدا کر

2

The revolution about which Josh Malih'ābādī was talking, became a vital source of inspiration for the poets³ during the forties. Almost every poet has repeatedly written about the social and political change. The Progressive poets in particular have coupled this change with Communist ideas. Some of the common symbols used particularly by the Progressive poets are Inqilāb (Revolution), Rāt (Night), Sahar or Surkh Sawerā (Dawn or Red Dawn), Rāh-Numā or Rāhbar (Leader) and so on.

1. Ibid pp.173-175.
2. Josh Malih'ābādī. Ibid, p.65.
3. 'Alīm. Dr. 'Abdul, Urdū Adab ke Rujhānāt, Sawerā, No. 12, Lahōre, p.148.

Some of the titles of various poems written by the prominent poets are given below to show the attitude of the poets towards Communism.

Karl Marx,¹ Lenin ke Hazūr meñ² (In the Honour of Lenin), Chīn³ (China), Peking,⁴ Moscow,⁵ Rumān se Inqilāb tak⁶ (From Love to Revolution), Inqilāb-e-Chīn⁷ (The Chinese Revolution), Nigār-e-Chīn⁸ (Portrait or Painting of China), Diwār-e-Chīn ke us pār⁹ (Beyond the Rampart of China),

1. Josh Malih'ābādī. 'Arsh-o-Farsh, Kutub Khāna, Tāj office, Bombay, 1944. pp. 185-190.
2. 'Arif 'Abdul Matīn. Dīda-o-Dil, op.cit., pp.147-151.
3. Ibid., pp. 139-141.
4. Faiz Ahmad Faiz. Dast-e-Tah-e-Sang, op.cit., p.32.
5. Makhdūm Muhaiy-ud-Dīn. Gul-e-Tar, op.cit., p.13.
6. 'Alī Sardār Ja'frī. Sawerā, No. 5-6, op.cit., pp. 49-54.
7. Kaifī Ā'zmi. Nayā Adab, Vol. 11, No. 3, March, 1949, Bombay, p. 38.
8. Rāhī. Ahmad, Sawerā, op. cit., p. 209.
9. Madnī. Hāmīd 'Azīz, Sawerā, No. 4, op. cit., pp.106-107.

‘Azmat-e-Asia—Chīn¹ (The Proud of Asia — China),
Inqilāb² (The Revolution), Inqilāb-e-Rūs³ (The Russian
 Revolution), Darāntī⁴ (The Sickle or the Reaping Hook),
Tulū‘-e-Ishtirākiyat⁵ (Lit. The Dawn of Communism),
Bulāwā⁶ (The Call).

The consciousness of Western domination in the
 Continent of Asia has found its beautiful expression in
 a long poem entitled Īrān men Ajnabī (Stranger in Īrān)
 by N.M. Rāshid, a non-Communist,⁷ who is known as a rebel
 poet for his disregard of conventional Urdū verse-forms and

1. Ahmad Riyāz. Mauj-e-Khūn, op.cit., pp.120-129.
2. Majāz Lakhnawī. ‘Āhang, op.cit., pp. 58-61.
3. Zahīr Kāshmirī. ‘Azmat-e-‘Ādam, 1st. Ed., Nayā Adāra,
 Lāhore, 1955, p.32.
4. Nadīm, Ahmad, Qāsmī. Shu‘la-e-Gul, op.cit., pp.63-64.
5. Sāhir Ludhiyānwī. Talkhiyān, op.cit., pp.70-72.
6. Ibid., pp. 78-79.
7. Rāshid. N.M., Īrān men Ajnabī, op. cit.,
 See the preface by the poet himself, p.31.

also for his regular introduction of free-verse in Urdū poetry.¹ Here are three hemistichs from Man-o-Salwā, the sub-title to Īrān men Ajnabī:

مرے وطن سے ترے وطن تک
 بس ایک ہی عنکبوت² کا جال ہے کہ جس میں
 ہم ایشیائی اسیر ہو کر تڑپ رہے ہیں³

From my country to yours,
 There is one and only one spider in whose snare
 We, all Asians, are fluttering.

Salīm Wāhid Salīm goes further in one of his ghazals in the condemnation of Capitalism which, he believes is the source of all evils and he hopes firmly for the

1. Rāshid. N.M., Māwarā, op.cit., see the introduction to this book by Krishn Chandar, a well known novelist and short-story writer, p.8. Also p.29 and pp.31-32 of the preface written by the poet himself.
2. 'Ankabūt (The Spider) stands here for the Western powers.
3. Rāshid. N.M., Īrān men Ajnabī, op.cit., p.40.

Communist Revolution.

غرورِ محکم ، فریبِ پیہم ، سرشتِ سرمایہ دار میں ہے
 علاج اس شیطنیت کا مہنت کشتوں کے بھرپور وار میں ہے
 سکون کا پیغام لے کے آئے گا احرار میں انقلاب اک دن
 کہ جوڑِ صیاد و ظلمِ گلچیں سے گلستانِ خلفشار میں ہے

1

Qatīl Shifā'ī expresses his feeling in a ghazal in a symbolic manner.

بے بسی کی مہریں ہیں ، مہنتوں کے ہونٹوں پر
 ڈھل رہا ہے سناٹا گونجتی مہنتوں میں

2

One of the prominent members of the Progressive Movement wrote once, "... we are not prepared to sacrifice the two principles of Progressive Literature. Firstly, Progressive Literature stands shoulder to shoulder with the working classes and is their spokesman. The second principle is, that social and class consciousness is the predominant factor in human life. Literature to us, basically, is the expression of this consciousness. What is needed in the contemporary age, is to oppose all those

1. Salīm Wāhīd Salīm. Sawerā, No. 7 - 8, Lāhore, p.40.

2. Qatīl Shifā'ī. Rozan, op.cit., p.86.

trends in literature which are in one way or another, conflicting with these principles."¹ This consciousness has been expressed by almost all the Progressive poets with a varying degree of intellectual and emotional approach. A few examples from various poets are being quoted here.

دیکھو دُور اُفق کی نو سے جھانک رہا ہے سُرخ سُویرا
جاگو اے مزدور کانو اٹھو اے مظلوم انانو

Look! the Red Dawn is peeping through the horizon
Wake up O peasants, Get up O oppressed men.

آج سے میں اپنے گیتوں میں آتش پارے بھردوں گا
دھرتی کے پھیلے آئیل میں سُرخ ستارے بھردوں گا
آج سے اے مزدور کانو! میرے راگ تمہارے ہیں

From today, my songs will emit nothing but fire
I shall decorate the veil of earth with red stars
From today O peasants, my songs are yours.

1. Muntāz Husain. Taraqquī Pasand Adab Kyā hai, Sawerā
No. 5-6, op.cit., p.74.
2. Sāhir Ludhiyānwī. Bulāwā, Talkhiyān, op.cit., p.78.
3. Ibid. Mere Gīt Tumhāre haiñ, pp.110-111. See also his Ahsās-e-Kāmrān, pp.107-109, ‘Ahang-e-Inqilāb, pp.152-154 and Tulū‘-e-Ishtirākiyat, pp.70-72. All these poems are included in his book Talkhiyān, op.cit.,

اپنے نغموں اور گیتوں سے رنگ نیا برسا دیں آؤ
لال پھر آج ادب کی دُنیا بربھرا دیں آؤ

1

Let a new colour spring out from our songs and melodies
Let us, today, hoist the red flag over the literary world.

مجھے محنت کشوں کو دہر کا آقا بنانا ہے
مجھے تخلیق کو خالق کے پہلو میں بٹھانا ہے

2

I have to make the working classes, the master of the world.
I have to make the creation to sit by the side of the
creator.

Faiz Ahmad Faiz, not only a prominent Urdu poet but also the winner of the Lenin Peace Award feels strongly about China.³ His feelings have found an allegorical expression in his poem Peking. The opening couplet runs thus:

1. Jān Nisār Akhtar. Sawerā, No.7-8, op.cit., p.13.

. See also Tārīkh, included in Muntakhab Nazmen, 1946, 1st. Ed., Nayā Adārā Lāhore (n.d.), pp. 66-69.

2. Nadīm, Ahmad, Qāsmī. Adab-o-Siyāsāt, Shu‘la-e-Gul, op.cit., p.118.

3. Faiz Ahmad Faiz, Dast-e-Tah-e-Sang, op.cit., pp.9-14 (Speech delivered at Moscow on the occasion of the Award ceremony).

یوں گماں ہوتا ہے بازو¹، میں مرے ساٹھ کروڑ
اور آفاق کی حد تک مرے تن کی حد ہے²

I feel as if I have six hundred million friends
And my body has extended to the limits of the Universe

And 'Ārif 'Abdul Matīn pays his tribute to Lenin thus:

عظیم باپ ترے واسطے ترے فرزند
عقیدتوں کے شفق رنگ پھول لائے ہیں³

O great father, your sons have brought for you
The colourful flowers of respect.

Among the great number of pro-Communist poems,
five are somewhat distinct. They are Asia Jāg Uthā⁴
(The Awakening of Asia), Rumān se Inqilāb tak⁵

1. The literal meaning of bāzū is arm (human) in English, but in Urdū it means also friends and brethren.
2. Faiz Ahmad Faiz. Ibid, p.32.
3. 'Ārif 'Abdul Matīn. Lenin ke Hazūr men, Dida-o-Dil, op.cit., p.147.
4. 'Alī Sardār Ja'frī. Asia Jāg Uthā, 2nd. Ed., Maktaba-e-Shāhrāh, Delhī, March, 1952, pp. 7-48.
5. 'Alī Sardār Ja'frī. Sawerā, No. 5-6, op.cit., pp. 49-54.

(From Love to Revolution), Asia,¹ Baghdād kī ēk Rāt²
 (A Night in Baghdād) and 'Azmat-e-Asia — Chīn³
 (The Proud of Asia—China). The first two are written
 by 'Alī Sardār Ja'frī and the rest are composed by
 Zahir Kāshmirī, Ibn-e-Inshā and Ahmad Riyāz respectively.
 In his poem Asia, Zahir Kāshmirī traces back the long
 history of the suffering of Asia at the hands of various
 Imperialists since the primitive ages. The poem is an
 address to Asia itself. Some of its hemistichs run thus:

ترے بیٹوں نے دستور جاگرتھکرا دیا
 ترے بیٹوں نے غزیتِ سرمایہ داری کوسسولی پر لٹکا دیا

 ترے بیٹوں نے پیکین سے بغداد تک ، ذہن دہقان و مزدور گرما دیا
 ایشیا اپنی تخلیق تازہ پہ مغزور ہو
 ایشیا مرد نو کی ولادت پہ مسرور ہو

4

(O, Asia!) Your sons turned down the feudalistic
 code of conduct,
 Your sons hanged the demon of Capitalism

 Your sons enlivened the mind of peasant
 and worker from Pekin to Baghdād.
 Asia - be proud of your fresh creation
 Asia - be happy at the birth of the new man.

1. Zahir Kāshmirī. 'Azmat-e-'Ādam, op.cit., pp.107-116.
2. Ibn-e-Inshā. Sawerā, No.5-6, op.cit., pp.36-43.
3. Ahmad Riyāz. Mauj-e-Khūn, op.cit., pp.120-129.
4. Zahir Kāshmirī. 'Azmat-e-'Ādam, op.cit. p.112 and p.116.

'Alī Sardār Ja'frī, an ardent member of the Progressive Movement and a rather extremist anti-Capitalism in his writings, puts the question.

اک طرف اُوپنے اُوپنے محل ہیں
 اک طرف جھونپڑے ہیں
 اک طرف شب کی بُرہول پر چھائیں ہے
 اک طرف سُرخ سُورج کی تنویر ہے
 وقت نے فیصلہ کر دیا ہے
 بولو تم آج کس کے طرف دار ہو ؟

1

At one side there are lofty palaces
 On the other, there are huts,
 At one side, there is the dreadful shadow of night
 On the other, the enlightening of the Red Sun.
 Time has decided
 Speak, whom do you side with today?

Similarly Ibn-e-Inshā expresses his strong feelings for Socialist ideas in his poem entitled Baghdād kī ēk Rāt (A Night in Baghdād). The poem, which is composed in rather

1. 'Alī Sardār Ja'frī. Rumān se Inqilāb tak, Sawerā, op.cit., No.5-6, pp.52-53.

metaphorical language, is about the Middle East's Imperialists. A few closing hemistichs are quoted below:

اب بخارا و سمرقند کی راہوں سے نسیم
 لایا کرتی ہے دمِ صبحِ بہاروں کے پیام
 اور ہر پھول سے کہہ جاتی ہے چھپکے چھپکے
 تم جو چاہو تو بدل سکتے ہو گلشن کا نظام
 اپنی اس جنتِ گم گشتہ کو پانے کے لئے
 سرور بغداد میں کیوں بنانے ہوں گے

1

The breeze from Bukhārā and Samarkand
 Brings message of spring every morning,
 And it whispers to every flower,
 You can change the order of the rose-garden,
 if you please.
 To find your lost paradise,
 You will have to make communes in Egypt and Baghdād.

These poems have one thing in common; they are all
 — pro-Communist and at the same time equally anti-Imperialist
 or anti-Capitalist. In addition, the general pattern of

1. Ibn-e-Inshā, Sawerā, No. 5-6, op.cit., p.43.

these and hundreds of other poems, regarding themes, sounds almost monotonous.¹

An uncertainty about the future particularly of the pre-Independence period also caused a kind of peevishness among the poets. This has found its expression in a number of poems. A stanza from a better known poem ‘Āwāra

1. See also the following poems which reflect similar feelings.

(i) Zahīr Kāshmirī. Nayā Munshūr, ‘Azmat-e-‘Ādam,
op.cit. pp.96-97.

(ii) Nadīm, Ahmad, Qāsmī. Zulm ke Khilāf laṛne Wāle
Fankāron ke Nām, pp. 171-179 and Ṣahāfiyōn ke Nām,
pp.123-124, Shu‘la-e-Gul, op.cit.

(iii) Qatīl Shifā‘ī. Merā Qalam, Gajar, IIIrd Ed.,
Nayā Adāra, Lāhore, 1962, pp.86-87.

(iv) Farāz. Ahmad, Afreshiyā‘ī Adibōn ke Nām,
Dard ‘Āshob, op.cit., pp.237-239.

(v) Majāz Lakhnawī. Sarmāyā Dārī, pp.94-95, Inqilāb
pp. 58-61, ‘Āhang, op.cit.

(The Wanderer) by Majāz Lakhnawī is quoted below.

اک محل کی آرٹ سے نکلا وہ پیلا ماہتاب
 جیسے ملا کا عمامہ ، جیسے بنیے کی کتاب
 جیسے مفلس کی جوانی ، جیسے بیوہ کا شباب
 اے غمِ دل کیا کروں ، اے وحشتِ دل کیا کروں

1

A pale moon has arisen from the corner of a palace,
 It looks like a tiara of a priest (or an account)
 book of a vendor,

(Or) like the youth of an insolvent (or) the youth
 of a widow,

O, my condoling (and) lamented heart, what should I do!

Majīd Amjad's Bus Stand par (At the Bus Stand) is, perhaps, one of his best poems that expresses his irritated feelings with a greater intensity. A few closing hemistichs along with their free rendering into English are given here by way of illustration. The concluding hemistich reflects the true feelings of a frustrated mind. It should be noted that the poet is waiting for the bus and

1. Majāz Lakhnawī. Āhang op.cit., pp.92-93.

at the same time dreaming about his fantasies.

فرور اک روز بدلے گا نظامِ قسمتِ آدم
 سبھی کی اک نئی دُنیا، بسے گا اک نیا عالم
 شہبستاں میں نئی شمعیں، گلستاں میں نیا موسم

وہ رت، اے ہم نفس! جانے کب آئے گی
 وہ فصلِ دیر رس جانے کب آئے گی
 یہ نو نمبر کی بس جانے کب آئے گی

1

One day, the present system will change,
 A new beautiful world will be born,
 There will be candles in the bed-chamber and
 spring in the rose-garden.

But when will that long-looked-for-spring come,
 When will that everlasting spring come
 When will this long-awaited bus number 9 come.

Mustafā Zaidī's Nau Roz² (New Year's Day) and Dasahrā,³

1. Majīd Amjad. Shab-e-Rafta, op.cit. p.112.
2. Mustafā Zaidī. Shahr-e-Āzur, op.cit., pp.40-48.
3. Ibid pp.79-83.

a Hindū religious festival, reflect more or less similar feelings.

Perhaps the most striking feature in particular of Progressive poetry is the change in the poet's attitude that is reflected in the change of emphasis from the hackneyed notion of love to the outer world of crucial realities. Never before in the whole history of Urdū poetry has such an occasion arisen when the poet showed a sort of indifference to his beloved, not because he did not have a tender corner in his heart but because he was busy in fighting against the torments of the age and thus it was not possible to think of love anymore.¹ Now why has the centre of gravity changed from "love to reality"? One of the reasons is, perhaps, the acquaintance with Marxist and Western ideas that made the poets look at their society and its problems from a different point of view. The sufferings of love were no more personal, but, along with other miseries of the masses, were deemed to be caused by the prevalent socio-political and economic system. Hence the poets tell us through their poetry that unless the

1. See Wazīr Aghā. Dr., Anjumād kī ēk Misāl— Faiz, Nazm-e-Jadīd kī Karwatēn, Adabī Duniyā, Lāhore, (n.d.) pp.108-111.

present order is changed, the inflictions of love will continue. Therefore all efforts should be directed towards the achievement of a satisfying system.

These feelings have found their expression in two terms namely the Gham-e-Jānān¹ and Gham-e-Daurān,² coupled with another aspect, the Sahar.³ Gham-e-Jānān means pains caused by love while Gham-e-Daurān expresses worldly⁴ afflictions. One of the contributions of poetry of the last thirty years is that it has combined both Gham-e-Jānān and Gham-e-Daurān in a most delightful and fresh manner.⁵

This characteristic duality of Gham-e-Jānān and

1. Gham means grief and Jānān means beloved.
2. Daurān stands both for the time and Universe.
3. Sahar (سحر) the dawn, morn etc. Poets symbolise their fantasies about the future with this word.
4. See reference No. 2.
5. Wazīr 'Aghā. Dr., op.cit. pp.108-111.

Gham-e-Daurān was introduced by Faiz Ahmad Faiz during the thirties.¹ Mujh se Pahlī sī Muhabbat Merī Mahbūb na Māng (Love, do not ask for my old love again), a poem by Faiz is the first poem of its kind ever written in Urdū poetry.² It was this poem, although not a masterpiece, much discussed, that combined as well as marked the turning point from Gham-e-Jānān to Gham-e-Daurān.³ The whole of it is quoted below.

مجھ سے پہلی سی محبت مری محبوب نہ مانگ
 میں نے سمجھا تھا کہ تو ہے تو درختاں ہے حیات
 تیرا غم ہے تو غمِ دہر کا جھگڑا کیا ہے
 تیری صورت سے ہے عالم میں بہاروں کو ثبات
 تیری آنکھوں کے سوا دُنیا میں رکھا کیا ہے
 تو جو مل جائے تو تقدیر نگوں ہو جائے
 یوں نہ تھا میں نے فقط جاؤ تھایوں ہو جائے
 اور بھی دکھ ہیں زمانے میں محبت کے سوا،
 راحتیس اور بھی ہیں وصل کی راحت کے سوا،

1. Faiz Ahmad Faiz. Dast-e-Tah-e-Sang op.cit., p.20 (Preface)
See also Wazir Aghā. Dr., op.cit., pp.108-110.
2. Wazir Aghā. Dr., Ibid, pp.108-110.
3. Ibid pp.108-110. See also Faiz Ahmad Faiz, op.cit., p.20 (preface).

ان گنت صدیوں کے تاریک بہیمانہ ظلم
 رشیم و اطلس و کمناب میں بنوائے ہوئے
 جا جا بکتے ہوئے کوچہ و بازار میں جسم
 خاک میں لتھڑے ہوئے خون میں نہلائے ہوئے
 جسم نکلے ہوئے امراض کے تنوروں سے
 پیپ بہتی ہوئی گلے ہوئے ناسوروں سے
 لوٹ جاتی ہے ادھر کو بھی نظر کیا کیجے
 اب بھی دل کش ہے ترا حسن مگر کیا کیجے
 اور بھی دکھ ہیں زمانے میں محبت کے سوا
 راحتیں اور بھی ہیں وصل کی راحت کے سوا
 مجھ سے پہلی سی محبت مری محبوب نہ مانگ

1

Love, do not ask for my old love again,
 Once I thought life, because you lived, a prize—
 The time's pains nothing, you alone were pain;
 Your beauty kept earth's springtimes from decay,
 All the round globe held only your two eyes,
 And if I won you fate would be subdued.

It was not true, all this, but only wishing.
 Our age knows other torments than of love,

1. Faiz Ahmad Faiz. Naqsh-e-Faryādī, op.cit., pp.67-69.

And other raptures than a fond embrace.
 The dark curse of uncounted centuries,
 Inwoven with all their satins, silks, gold lace—
 Men's bodies sold in street and market-place,
 Bodies that caked grime fouls and thick blood smears—
 Flesh issuing from the cauldrons of disease
 With festered sores dripping corruption,— these
 Sights haunt me too, and will not be wiped out;
 Not be wiped out, though your looks catch the heart still.

This age knows other torments than of love,
 And other raptures than a fond embrace.
 Love, do not ask me for that love again. 1

In addition, his many other better known poems
 such as Raqīb se² (To the Rival), Chand Roz aur Merī Jān³

1. This translation is quoted here with the kind
 permission of Dr. V.G. Kiernan from his Poems by Faiz,
 People's Publishing House, Anārkalī Lāhore, 1962, p.22.
2. Faiz Ahmad Faiz. Naqsh-e-Faryādi, op.cit., pp.76-79.
3. Ibid. pp.87-89.

(A Few Days More My Beloved), Mauzū‘-e-Sukhan¹
(Poetry's Theme), Mulāqāt² (The Visit), Do ‘Ishq³ (Two Loves)
are more or less similar in feelings.

This new pattern has been widely imitated by a great number of poets during the last twenty five years or so.⁴

1. Ibid. pp.104-107.

2. Faiz Ahmad Faiz. Zindān Nāma, Maktaba-e-Kārwan, Lāhore, (n.d.) pp.93-98.

3. Faiz Ahmad Faiz. Dast-e-Sabā, op. cit., pp.60-65.

4. See also the following poems:

- (a) Rāshid. N.M., Māwarā, op.cit. (i) Main use Wāqif-e-Ulfat na Karūn (I must not let Her know about Love), pp. 33-34. (ii) Sipāhī (The Soldier), pp.80-82. (iii) Zanjīr (The Chain) pp.110-111.
- (b) ‘Alī Sardār Ja‘frī. Tumhārī ‘Ānkhen (Your Eyes), Sawerā, No. 12, Lāhore, pp.20-22.
- (c) Incidentally, Qatīl Shifā‘ī. Gajar, op.cit, has a ghazal, p.80 with radīf (Rhyme) Ai Gham-e-Jānān ai Gham-e-Daurān whose opening couplet is

ذکر ہے اپنا مغل مغل ، اے غمِ جاناں ، اے غمِ دوران
راز نہیں اب حادثہ دل ، اے غمِ جاناں ، اے غمِ دوران

A considerable part of the poetry of Sāhir Ludhiyānwī, Majāz Lakhnawī, Jān Nisār Akhtar is largely an echo of Faiz.¹ One thing which will strike even a casual reader, in particular of Progressive poetry, is the poet's deep interest in his environmental studies rather than his sweetheart. Sāhir Ludhiyānwī, apparently imitating Faiz, consoles his beloved thus:

تمہارے غم کے سوا اور بھی تو غم ہیں مجھے
نجات جن سے میں اک لمحہ پاہیں سکتا

2

As it may have been noticed, the general atmosphere of many preceding poems points to a feeling of optimism. This optimistic outlook, typical of Progressive poetry, has found its expression in some other terms namely the Sahar (The Dawn), Tulū‘-e-Sahar (The Dawn of Day) and Subh (The Morn). The poets hope that one day a new Sahar will come which will, then, free mankind from miseries. Obviously it sounds like a Utopian dream. Some poems carry titles like Tulū‘-e-Sahar³ (The Dawn of Day), Kh wāb-e-Sahar⁴

1. Wazīr ‘Āghā. op. cit. p.110.

2. Sāhir Ludhiyānwī. Kisī ko Udās dekh kar, Talkhiyān, op.cit., p.32.

3. Ahmad Riyāz. Mauj-e-Khūn, op.cit., p.130.

4. Majāz Lakhnawī. ‘Āhang, op. cit. pp.107-108.

(Dream of the Dawn), Subh-e-Āzādī¹ (Freedom's Dawn),
Phir Subh ho gī² (It will Dawn), Ummīd³ (Hope) and so on.⁴

Now to lessen the distance between today and the remote
Sahar, the poet even invites his beloved, not to make love,
 but to stand shoulder to shoulder against the outside miseries.
 Here is a couplet from Ahmad Riyāz:

ازل سے آج تلک یہ گھٹن یہ تاریکی
 ہمیں بڑھیں گے تو ہر سمت نور پھوٹے گا

5

Majāz Lakhnawī and 'Arif 'Abdul Matīn also share the
 same feelings. A couplet by the former runs thus:

ترسے ماتھے پر یہ آئینل بُت ہی خوب ہے لیکن
 تو اس آئینل سے اک پرجم بنا لیتی تو اچھا تھا

6

1. Faiz Ahmad Faiz. Dast-e-Sabā, op.cit. pp.26-29.
2. Sāhir Ludhiyānwī. Phir Subh ho gī, 1st. Ed., Lark
 Publishers, Karāchī, December, 1961, pp.56-61.
3. Yūsuf Zafar. Harīm-e-Waṭan, 1st. Ed., Barq & Co.
 Mall Road, Lāhore, 1961, pp.56-58.
4. Jamīl Malik. Tulū'-e-Fardā, Gosha-e-Adab, Lāhore 1962,
 has even named Tulū'-e-Fardā (The Dawn of Tomorrow) to
 his new book of poems.
5. Ahmad Riyāz. Dīp se Dīp Jale, Mauj-e-Khūn, op.cit., p.92.
6. Majāz Lakhnawī. Naujawān Khātūn se, 'Āhang, op.cit., p.88.

And 'Ārif has this to say to his beloved:

بجا کہ تیرے بدن کی انگڑائی کم نہیں موج مے سے لیکن
مزا تو جب ہے کہ تو بنالے اسے مری جان کڑی کہاں بھی

1

In addition, the conception of Sahar (The Dawn) is also associated with the Independence Movement. In fact, before the Partition of India in 1947, the Independence and Sahar were considered to be the same thing. But, Partition sounded the death-knell of this illusion.

THE INDEPENDENCE AND ITS AFTERMATH.

One of the characteristics of the twentieth century is the general consciousness for freedom both in and outside the sub-Continent of India and Pākistān. The Progressive Movement, through its literary activities, was intended to oust the British and subsequently to see the enforcement of Socialist Principles in their place. But after the Partition, the two leading political parties, namely the Indian National Congress in India and the Muslim League in Pākistān came into power. After the Independence, with its long history of

1. 'Ārif 'Abdul Matīn. Nihāñ Nihāñ bhī, 'Ayāñ 'Ayāñ bhī,
Dīda-o-Dil, op.cit. p.190.

exertion and heroic sufferings they strongly opposed the Communist tendencies.¹ The arrest of a number of prominent poets and writers both in India and Pākistān, during the closing forties and early fifties, sheds more light on this point.² Faiz Ahmad Faiz expressed his feelings towards this arrest in a qit'ā which is quoted below.

متاعِ لوح و قلم چھن گئی تو کیا غم ہے
 کہ خونِ دل میں ڈبولی ہیں انگلیاں میں نے
 بسوں پر مہر لگی ہے تو کیا کہ رکھ دی ہے
 ہر ایک حلقہٴ زنجیر میں زباں میں نے

3

If ink and pen are torn from me, shall I
 Who have dipped my hand in my heart's blood complain-
 Or if they seal my tongue, when I have put
 A tongue in every round link of my chain? 4

1. Sawerā, No.5-6, op.cit., p.8, No.7-8, op.cit., pp.7-8, No.12, op.cit., p.5, editorials. This magazine, an exponent of Communist ideas was also banned for some time by the Government of Pākistān in the early years after the Independence.
2. Changezī. Islām Beg, Eshiyā'ī Bedārī aur Urdū Shu'arā, op.cit. pp.141-142.
3. Faiz Ahmad Faiz Dast-e-Sabā, op.cit., p.15. See also Sāhir Ludhiyānwī. Awāz-e-'Ādam, Talkhiyān, op.cit. pp.159-160.
4. Kiernan, Dr. V.G. Poems by Faiz, op.cit. p.39.

In fact, the Independence, to the Progressive poets, meant only the passing of power from one Imperialist to another.¹ Zahīr Kāshmirī, an ardent Progressive poet, went as far as calling both the Partition and the Independence, a political fraud played by the British and Indo-Pākistānī Imperialists with the Indian people.² He even wrote that the Communal Riots were the result of a British conspiracy against the people of the sub-Continent of India and Pākistān.³ These feelings have found their expression in a ghazal by Qaiyūm Nazār. One of the couplets runs thus:

شیخ و برہمن دست و گریبان دیروزم پیوندِ زین
آخر اجنبی ء تھوں نے اُلجھا ہی دیا نادانوں کو

4

Hundreds of poems on Āzādī (Independence) and Fareb-e-Āzādī (Pseudo-Independence) reflect this attitude.

1. Zahīr Kāshmirī. 48 kā Shi'ri Adab, an article written on Urdū poetry of 1948. Sawerā, No.5-6 op.cit., pp.90-91.
2. Zahīr Kāshmirī, Ibid, p.91.
3. Zahīr Kāshmirī. Adab aur Fasādāt, Sawerā, op.cit., No. 4, p.75.
4. Qaiyūm Nazār. Suwaidā, 1st. Ed., Gosha-e-Adab, Lāhore, August, 1954, p.114.

The dominant themes had been at least for a couple of years after the Independence Fareb-e-Āzādī (Pseudo-Independence) and Communal riots - though the former continued to be harped on for some more years to come.

To begin with the aspect of Fareb-e-Āzādī, an excerpt from a frequently quoted poem entitled Subh-e-Āzādī (August 1947) (Freedom's Dawn (August 1947)) by Faiz Ahmad Faiz follows, after a comment on this poem by Dr. V.G. Kiernan, who selected some of Faiz's poems and translated them into English. "This is the most outstanding of a number of poems by Pākistānī writers on the theme of disillusionment with their new State, or at least with the shape that it was being given by its Muslim League government after the enormous price in bloodshed that was paid for its creation in August 1947."¹ Four opening and eleven concluding hemistichs out of a total of twenty five are being quoted.

یہ داغ داغ اُجالا یہ شب گزیدہ سحر
 وہ انتظار تھا جس کا یہ وہ سحر تو نہیں
 یہ وہ سحر تو نہیں جس کی آرزو لے کر
 چلے تھے یار کہ مل جائے گی کہیں نہ کہیں

1. Kiernan. Dr. V.G. Poems by Faiz, op.cit. p.79.

سنا ہے ہو بھی چکا ہے فراقِ ظلمت و نور
 سنا ہے ہو بھی چکا ہے دھالِ منزل و گام
 بدل چکا ہے بُتِ اہلِ درد کا دستور
 نشاطِ وصلِ حلال و عذابِ ہجرِ حرام
 جگر کی آگ ، ننگ کی اُتنگ ، دل کی جلی
 کسی پہ چارہٴ بھراں کا کچھ اثر ہی نہیں
 کہاں سے آئی نگارِ صبا ، کدھوکو گئی
 ابھی چراغِ سرِ رہ کو کچھ خبر ہی نہیں
 ابھی گرانیِ شب میں کمی نہیں آئی
 نجاتِ دیدہ و دل کی گھڑی نہیں آئی
 چلے چلو کہ وہ منزل ابھی نہیں آئی

1

This leprous daylight, dawn night's fangs have mangled,
 __This is not that long-looked-for break of day,
 Not that clear dawn in quest of which our comrades
 Set out, - - - - -
 But now, word goes, day's first faint birth from darkness
 Is finished, and wandering feet stand at their goal;
 Our leaders' ways are altering; festive looks
 Are now in fashion, discontent reprov'd.
 Yet still no physic offered to unslaked eye
 Or fevered heart or soul works any cure.
 Where did that sweet breeze blow from, then__where has it
 Gone, and the roadside lamp not flickered once?
 Night's heaviness is unlesened yet, the hour
 Of mind and spirit's ransom has not struck.
 Let us go on, our goal is not yet reached.

2

1. Faiz Ahmad Faiz. Dast-e-Şabā, op.cit. pp.26 and 28-29.
2. Kiernan. Dr. V.G., op.cit. pp.41-42.

Indeed, a large number of poets including Makhdūm Muḥaiy-ud-Dīn,¹ Akhtar-ul-Īmān,² Zahīr Kāshmirī,³ Majāz Lakhnawī,⁴ ‘Alī Sardār Ja‘firī,⁵ Sāhir Ludhiyānwī,⁶ Aḥmad Nadīm Qāsmī,⁷ ‘Ārif ‘Abdul Matīn⁸ share similar feelings.

Aḥmad Nadīm Qāsmī and Zahīr Kāshmirī express their disillusionment in their ghazals thus:

بھر بھیاںک ترگی میں آگے،
ہم گجر بھینے سے دھوکہ کھا گے،

9

and

دیکھا تو نہ منزل تھی نہ منزل کا نشان تھا
کیا کیا نہ بھرم دیتے تھے رہبر کے اشارے

10

1. Makhdūm Muḥaiy-ud-Dīn. Chānd Tārōn kā Ban, Gul-e-Tar, op.cit., pp.21-23.
2. Akhtar-ul-Īmān. 15th August, Tārīk Saiyāra, 1st. Ed., Nayā Adāra Lāhore, (n.d.) pp.90-91.
3. Zahīr Kāshmirī. Kh.wāb-e-Sahar, ‘Azmat-e-‘Ādam, op.cit., pp.78-79.
4. Majāz Lakhnawī. Pahlā Jashn-e-‘Āzādī, ‘Āhang, op.cit. pp.148-149.
5. ‘Alī Sardār Ja‘firī. Khūn kī Lakīr, Sawerā, No.4 op.cit., pp.93-97.
6. Sāhir Ludhiyānwī. Mufāhamat, Talkhiyān, op.cit., pp.139-140.
7. Nadīm, Aḥmad, Qāsmī. Tulū‘, Shū‘la-e-Gul, op.cit., pp.41-43.
8. ‘Ārif ‘Abdul Matīn. 15th August, Dīda-o-Dil, op.cit., pp.112-113.
9. Nadīm, Aḥmad, Qāsmī. op.cit. p.194. The whole ghazal is saturated with these feelings.
10. Zahīr Kāshmirī. op.cit, p.88. See also his ghazals on p.84 and 100.

COMMUNAL RIOTS

Immediately after the Partition, Communal Riots started on a colossal scale, in which thousands of innocent people were slaughtered on both sides of the boundary-line.¹

Furthermore, the migration of millions of refugees from both sides and their subsequent rehabilitation, not only created a greater social and economic problem but also became a headache for both the Indo-Pākistānī governments.

There is, a long list of poets who expressed their deep feelings of contempt towards this human massacre. Almost all the poems are highly saturated with emotional feelings. Ahmad Nadīm Qāsmī shows his indignation in his poem entitled 'Āzādī Ke Ba'd (After the Independence).

روٹیاں بوٹیوں سے تلتی ہیں
عصمتوں کی سبھی ڈکانوں پر
پیٹ بھرنے کے بعد ناچتا ہے
خون کا ذائقہ زبانون پر

2

1. According to the "estimation" of Zahir Kāshmirī. Adab aur Fasādāt, Sawerā, No.4 op.cit., p.78, more than one million people died through the tragedy of Riots.
2. Nadīm, Ahmad, Qāsmī. Shu'la-e-Gul, op.cit., p.49.

3. Adab aur Fasādāt, Sawerā, No.4 op.cit., p.78.

4. 'Alī Sardār Ja'frī. Khūn Kī Lakīr, Sawerā, No.4 op.cit., p.94.

war which would totally annihilate this planet.

اور اب کے وہ اسلحے بھی ہوں گے
جو صرف ملکوں ہی کو نہیں خود سمندروں کو بھی راکھ کر دیں

1

And this time, there will be those weapons,
Which will turn the lands as well as seas into ashes.

In addition, Qaiyūm Nazar's Cham² (Jingle of a small bell or an Anklet), 'Alī Sardār Ja'frī's Na'ī Duniyā Ko Salām³ (Compliment to the New World), Mukhtār Siddīqī's 'Ākhrī Bāt⁴ (The Last Word), Ibn-e-Inshā's Amn Kā 'Ākhrī Din⁵ (The Last Day of Peace),

1. Mustafā Zaidī. Shahr-e-Āzur, op.cit., p.67.
2. Qaiyūm Nazar. Suwaidā, op.cit. pp.67-74.
3. 'Alī Sardār Ja'frī. Na'ī Duniyā Ko Salām, 1st Ed., Kutub Publishers Ltd., Bombay, May, 1947.
4. Mukhtār Siddīqī. Manzil-e-Shab, op.cit., pp.41-43.
5. Ibn-e-Inshā. This poem is included in Chānd Nagar, a book of poems by Ibn-e-Inshā. Unfortunately, the book is not available in England, but the poet himself has sent this poem to me through Mr. Shāhid Shaidā'ī, Habīb Bank, Lāhore, Pākistān, for the study.

Himāyat 'Alī Shā'ir's Bengāl se Korea tak¹ (From Bengāl to Korea) reflect similar feelings.

OTHER SPECIFIC EVENTS

Various events, political or otherwise, have also engaged some of the poets. Strictly speaking, poems written about various events, mostly ephemeral in nature which happened both in and outside the sub-Continent of India and Pākistān, are no more than a spontaneous expression of feelings and emotions. Some of the events which have been dealt with by the poets may, in brief, be mentioned here:

1. The Famine of Bengāl during the Second World War.²
2. Dissolution of the Simla Conference: The Conference which ultimately failed in its aims, was called in by the British Government and Indian political leaders in 1946 to discuss the future of India.³

1. Himāyat 'Alī Shā'ir. 'Āgmen Phūl, 1st.Ed., Halqa-e-Arbāb-e-Shu'ūr, Karāchī, 1956, pp.143-192.
2. Jigar Murād'ābādī. Qaht-e-Bengāl, 'Ātish-e-Gul, op.cit, pp.154-155. See also Sāhir Ludhiyānwī. Bengāl, Talkhiyān, op.cit. pp.84-85.
3. Sāhir Ludhiyānwī. Phir Wohī Kunj-e-Qafas....., Talkhiyān, Ibid, pp.120-122.

3. The mutiny of Indian Sailors: The mutiny¹ was started under the command of the communist party² against the British Government. It continued for three days from 21st to 23rd of February, 1946 at Bombay and cost a number of lives both of sailors and civilians.³
4. The assassination of Mahātamā Gāndhī on January 30⁴, 1948.

1. This incident is generally remembered as "the mutiny of sailors." See Changezī. Islām Beg, Eshiyā'ī Bedārī aur Urdū Shu'arā, op.cit., pp.133-135. See also Sāhir Ludhiyānwī. Talkhiyān, op.cit., p.135.
2. Changezī. Islām Beg, op.cit, p.133.
3. Sāhir Ludhiyānwī. Ye kis Kā Lahū hai, op.cit., pp.135-138. Also see 'Alī Sardār Ja'firī's Mallāhon Kī Baghawāt, quoted in Changezī. Islām Beg, op.cit. pp.134-135.
4. (i) 'Arif 'Abdul Matīn, 30th January, op.cit, pp.119-120.
 (ii) Majāz Lakhnawī. Sāniha, op.cit., pp.156-157
 (iii) Munīb-ur-Rahmān, Mahātamā Gāndhī Kī Maut par, Bihtarīn Nazmeñ, 1948, op.cit., pp.104-108.

5. The arrest of Pākistānī and Indian poets and writers.¹
6. One Unit: On 14th Oct., 1955,² the Pākistānī Provinces, Panjāb, Sindh, Balochistān and North West Frontier Province (N.W.F.P.) along with various other States were united as a province of West Pākistān. This provided a happy occasion for some poets.³

1. (i) Faiz Ahmad Faiz. Matā'-'e-Lauh-o-Qalam, Dast-e-Sabā, op. cit., pp. 30-31.
- (ii) Nadīm, Ahmad, Qāsmī. Zindān, Shu'la-e-Gul, op. cit., pp. 121-122.
- (iii) Sāhir Ludhiyānwī. 'Āwāz-e-'Ādam, Talkhiyān, op. cit., pp. 159-160.
2. The information about this date is taken from Māh-e-Nau, a monthly magazine, Vol.8, No.8, November, 1955, Ittihad No. ed. Rafiq Khāwar, Karāchī, p.7 and p.13.
3. (i) Ra'īs Amrohawī. 'Ahd-e-Nau, Māh-e-Nau, Ibid, p.9.
- (ii) Hafīz Hoshiyārpurī. Yak Rang-o-Ham Āhang, Māh-e-Nau, Ibid, p.8.
- (iii) Maḥshar Badāyūnī. Tanzīm-o-Ta'mīr, Māh-e-Nau, Ibid, p.10.

WRITINGS ON SOME SOCIAL EVILS AND CUSTOMS.

The poets have also written on those social customs and evils which do not conform with their view of social morality. In this section, some of the poems, written on various customs, caste-system, prostitution are discussed.

(a) Qatīl Shifā'ī, a distinguished poet and a successful film-song writer, published a book of poems entitled Mutriba¹ (The Female Minstrel). The book, comprising thirty poems written about prostitutes, won a literary award in the same year.² This is probably the first "poetry book" ever written on this subject in Urdū poetry. Apart from this book, Qatīl Shifā'ī has a few more poems on the same subject which are included in his other

1. Qatīl Shifā'ī. Mutriba, IIIrd Ed.,
Gosha-e-Adab, Lāhore, May 1966.

2. 'Ādamjī Prize.

poetic works.¹ All the poems express various aspects of this ulcerous part of the society.

Muṭriba,² Ai Merī Jān-e-Tarab ³ (O! My Beloved),
Nā'ika ⁴ (A female, well versed in dancing and singing)
Chakle ⁵ (The Brothels), Ma'sūm ⁶ (Innocent), Tragedy,⁷
Farmān Bardār ⁸ (The Obedient) are some of the poems which
express rather cynical attitudes towards prostitution.

1. Some of his poetic works are:-

- (i) Rozan, op. cit.
- (ii) Gajar, op. cit.
- (iii) Jaltarang, Maktaba-e-Jadīd, Lāhore, (n.d.)

2. Qatīl Shifā'ī. Muṭriba, op.cit., pp.45-48

3. Ibid pp.33-35.

4. Ibid pp. 12-13.

5. Ibid pp. 10-11.

6. Ibid pp. 18-19.

7. Ibid p.17.

8. Ibid pp. 55-56.

Let us see a stanza from his poem which carries the same title as that of the book itself. In it the poet sees moral degeneration as a result of economic exploitation and so on.

کھینٹیوں سے پُرائے ہوئے ہل بھی تھے ، کارخانوں سے لوٹا ہوا مال بھی
 ترے بدنام عشاق لاتے رہے اپنے تحفوں کے ساتھ اپنے اعمال بھی
 قوم کے ہمدموں کا تو کیا ذکر ہے ان میں شامل تھے مذہب کے دلال بھی
 ان شریفوں کی دل بستگی کے لئے تو کھلونا بنی عمر بھر مُسٹر بہ
 جسم کی آبرو جو ہوئی سو ہوئی ، رُوح کو اب نہ مجروح کر مُسٹر بہ

1

In the following couplet, the poet goes as far as identifying a prostitute with the House of God (temple, church, mosque etc.) in the sense that the doors of these

1. Ibid p.47.

remain open for everyone. The couplet is an address to a prostitute:

بُرا نہ مانے تو کہہ دوں خدا کے گھر کی طرح
کھلا رہتا ہے ترا در بھی ہر بشر کے لئے

1

If you don't mind, then I say; your doors have
Remained open for everyone like the doors of the
House of God.

On the whole, the poet has strong contemptuous feelings both for prostitution and the causes of its existence.

Sāhir Ludhiyānwī has also a poem on this subject entitled Chakle² (The Brothels). Makhmūr Jālandharī composed Ishti'āl³ (The Provocation) in 1944, a poem which is comprised of just over one hundred hemistichs but lacks the characteristics of refined poetry. In the

1. Ibid, Ai Merī Jān-e-Tarab, p.34.

2. Sāhir Ludhiyānwī, Talkhiyān, op.cit, pp.59-62.

3. Makhmūr Jālandharī, Talātum, op.cit., pp.28-37.

poem, he criticises in an explanatory way, the traditional social system which has imposed so many unnecessary restrictions on women. In his opinion, brothels are the direct outcome of our faulty society.

(b) The discrimination among human beings on the basis of caste and tribes in the Indo-Pākistānī sub-Continent has also motivated the poets to write.

Fikr Tauñswī's Mahā Gyānī¹ (The Supreme Lord or the Great Philosopher), Majīd Amjad's Khudā² (The God) and Jārob Kash³ (The Scavenger), Majāz Lakhnawī's Khāna Badosh⁴ are some of the poems to mention.

Fikr Tauñswī has beautifully expressed his feelings in his poem about the caste-system.

1. Fikr Tauñswī. Hayūle, 1st. Ed., Maktaba-e-Urdū, Lāhore (n.d.), pp.23-24.
2. Majīd Amjad. Shab-e-Rafta, op.cit., pp.27-28.
3. Ibid, p.115.
4. Majāz Lakhnawī. 'Ahang, op.cit, pp.66-67.

Some of the hemistichs are quoted here:

یہ برسہا برسہا ہے ، برسہا کا مقدس فرزند
یہ جواں کفشتری ، شمشیر و حکومت کا دھنی
ویش ، سر پایہ و دولت کا خداوندِ غنی
اور یہ شہود ہے ، کفش بوس ، کفش دوز غلام

دودھیا چاند سے کاٹی ہوئی چاروں تاشیں
آج تک رستے ہوئے زخم لے پھرتی ہیں
روح پر ڈالے غلام ابنِ فلاں کے پھندے
کسماتی ہیں ، پھر کتی ہیں ، جے پھرتی ہیں

1

(c) Along with caste-discrimination, there was another evil, namely the faith of the masses in the diabolical tricksters who disguised themselves as holy-men. They travelled from place to place or settled themselves down in or around ecclesiastical places. Sacred places had become

1. Fikr Tauṅswī. Mahā Gyānī, Hayūle, op.cit. pp.23-24.

more or less the centres of their wicked activities. To abolish this vice, the government of Pākistān took over the administration of all the shrines and monasteries from the original occupants who were using the income of these places for their own pleasure. Despite this, the evil is still present, though not so effective, in one form or another, particularly in the remote parts of the country.

Josh Malih¹ābādī describes a scene of a shrine where women, usually, go for benedictions.

پڑھتے ہی فاتحہ جو وہ اک سمت پھر گئی
اک بیر کے تو ماتھ سے تسبیح گر گئی

1

As soon as she turned her face after finishing her prayers,
The chaplet of beads slipped down from the hands of the
holyman.

Makhmūr Jālandharī goes further to show the hypocrisy of the so called holymen who play with the honour of those

1. Josh Malih¹ābādī. Fitna-e-Khāngāh, Harf-o-Hikāyat,
op.cit. p.16.

innocent women who go to them for blessings:

سادھو "پڑاؤ" والے — بڑے کار ساز ہیں
 بیٹا ترا بہت ہی حسین ہے منورما — !!

1

The neighbouring Sādhūs (holymen) — are, indeed, dextrous
 O, Manormā ! Your son is really handsome — !!

Bīs Chehre² (Twenty Faces) is a poem composed in
 1945 by Makhmūr Jālandharī in his usual descriptive way on
 the general social order of society. It contains over five
 hundred hemistichs and carries with it a lot of
 characterisation of different people who more or less belong
 to the lower classes. It is a rather second rate poem
 regarding passion and lyricism but it gives a panoramic
 view of the Indo-Pākistānī people, their habits, their ways
 of life, their frustrations, their relations with each other.

1. Makhmūr Jālandharī. Wardān, Talātum, op.cit. p.55.

2. Makhmūr Jālandharī. Talātum, Ibid. pp.63-108.

HUMOROUS AND SATIRICAL THEMES

Humorous and satirical themes are not rare in Urdū poetry. Saudā, Akbar Allah'ābādī, Zarīf Lakhnawī are some of the mediæval and earlier twentieth century poets who are well known for their humorous and satirical poetry.

Since 1936, few more poets have emerged who have not only continued the tradition but have also developed it further in a fresh manner. Among them Shād 'Arfī (1906 - 1964)¹, Saiyid Muhammad Ja'frī (b.1911), Saiyid Zamīr Ja'frī (b.1911) Zarīf Jabalpurī (d.1964), Rājā Mahdī 'Alī Khān (d.1966), Makhmūr Jālandharī are distinctive. Then there are A.D. Azhar, Majīd Lāhaurī, Fikr Tauñswī, Khalīl-ur-Rahmān 'Azmi (b.1930) and Mirzā Mahmūd Sarhadī who have engaged themselves partly or completely with such themes.

This type of poetry which is more satirical and less humorous but extremely sensual, deals mostly with the traditional social customs that are still observed and

1. In Bihtarīn Nazmen, 1943, the year of Shād 'Arfī's birth is given as 1903. (ed.) Halqa-e-Arbāb-e-Zauq, Maktaba-e-Urdū, Lāhore (n.d.)

various other day-to-day domestic problems, arising through the influence of the Western way of life. It is interesting to see that some of the themes, regarding domestic life, virtually unsuitable for poetry, find their lively expression in the hands of some of these poets.

(a) The poetry of Shād 'Ārfī is right down to earth. His Mashwara¹ (The Counsel) and Bete kī Shādī² (The Son's Marriage) express the common worries of parents arising from the marriage problems of their children. Some of the problems are, the search for a suitable bride or bridegroom, right caste in some cases, religious or creed differences, and worst of all the dowry which the parents of the bride usually have to provide. After the marriage, particularly of the daughter, the parents may be left in a familiar situation of financial embarrassment. These feelings have been expressed by Shād 'Ārfī in his Bete kī Shādī (The Son's Marriage).

1. Shād 'Ārfī. Andher Nagri, 1st. Ed., Nayā Adāra, Lāhore, 1967, pp.44-47.

2. Ibid pp. 51-53.

The concluding stanza is quoted:

ڈیڑھ سو کی آمد میں کب ہے دم درود اتنا
 بلن فلاں فلاں اتنے ، گر نیچن کو سُود اتنا
 ختم رہن کی مدت ، صرت بہت و بُود اتنا
 تار تار گھر بھر کا — لاؤ بیچ آتا ہوں

1

The joint-family system is perhaps the most striking feature of the Indo-Pākistānī society. The bridegroom, usually, prefers to live with his parents after the marriage and thus the conventional tussle between the bride and her mother-in-law creates awkward domestic scenes.

Shād 'Arfī's Sās ² (The Mother-in-law), Sās Bahū ³ (Mother-in-law and the Bride) and some other poems are shrewd depictions of such situations.

Rājā Mahdī 'Alī Khān's poetry, though inferior in quality, deals almost entirely both with domestic life and hackneyed social customs. He tends to be more humorous and less satirical. Ēk chihlum par (On the Fortieth Day of Mourning) is a poem which describes the ceremonial occasion

1. Ibid p.53.

2. Ibid, pp.73-75.

3. Ibid, pp.70-72.

of a deceased person after the traditional forty days. The ceremony usually turns out to be very expensive if the deceased was an old man or the head of the family. The poem carries a good deal of truth about the hypocrisy and formal ostentatiousness of the mourners and the poet has created a lot of humour, out of this serious ceremony. The following stanza represents a "specimen of mourning" over the ceremonial meal.

ہمارے محلے میں وہ جب بھی آتا
خدا اُس کو بخشے ہمیں مل کے جاتا
پڑا ہے پلاؤ میں گھی کالڈے کا
خدا تو ہی حافظ ہے میرے گلے کا
دُہن سے کہو آہ ! اتنا نہ روئے
بیاری نہ بیکار میں جان کھوئے
اری بوٹیاں تین سالن میں تیرے
یہ چھچھرا لکھا تھا مقدر میں میرے

1

1. Rājā Mahdī 'Alī Khān. Muntakhab Nazmen, 1944,
(ed.) Adāra-e-Adab-e-Latīf, Maktaba-e-Urdū,
Lāhore, (n.d.), p.85.

Whenever he (the deceased) comes to our street,

May God bless him, he would visit us.

They have used impure butter in pulā'o (the fancy salty rice)

O, God! look after my throat!

Ask the bride, not to mourn so much.

It is simply useless now.

Hey! you have three pieces of meat in your curry,

What bad luck, I have only a skinny piece.

(b) The general dissatisfaction of the working class towards soaring prices, is expressed by Makhmūr Jālandharī in his two poems entitled Dhobin 'Ā'i¹ (The Washerwoman came) and chi Mago'iyān² (The Rumours). The language used in the former is colloquial which is typical of the lower classes. One couplet is quoted below as a specimen:

بربادی ہے دس میں بابو کھاک اجادی آئی
یہ کنگلے والے بھی سب نکلے بنیوں کے بھائی

3

Bābū! it is not the Independence, it is waste,
The Congress (The Ruling Party of India) and the
vendors are one and the same.

1. Makhmūr Jālandharī. Sawerā, No.13-14 Lāhore (n.d)pp.252-255.
2. Makhmūr Jālandharī. Sawerā, No.12 op.cit., pp.16-18.
3. Makhmūr Jālandharī. Sawerā, No.13-14 op.cit., p.254.

Mirzā Mahmūd Sarhadī, a poet of lesser fame, has a very typical sense of humour and satire. In his following qit'ā, entitled Pay Commission, he looks at a meagre rise in wages of the lower grade employees, living practically from hand to mouth, in his usual ironical way.

لو غریبوں کی جاگ اٹھی قسمت
اب تو اوڑھینگے یہ بھی دو شالے
پے کمیشن نے موج میں آ کر
ایک دم دو روپے بڑھا ڈالے

1

At last the prosperous days have come for the poor,
Now they will, too, wrap themselves in shawls,
For, the "Pay Commission", in an ecstatic gesture
has suddenly increased
Their wages by two rupees.

Khalīl-ur-Rahmān Ā'zmi has also composed few poems on various satirical and humorous aspects. His

1. Mirzā Mahmūd Sarhadī. Na'ī Qadreh, vol. 15, No.3-4, 1965
Haidar'ābād (Pākistān), p.51.

Shahr 'Āshob¹ (A poem on a Ruined City) reminds one of the famous Shahr 'Āshobs written by the mediaeval poets like those of Saudā² and Mīr Taqī Mīr.³

HISTORICAL AND ALLEGORICAL THEMES

Historical themes are, too, not rare in Urdū poetry. The last century's monumental poetic works such as marsiyas (marāsī, the plural of marsiya) of Anīs and Dabīr, Madd-o-Jazr-e-Islām or generally known as Musaddas-e-Hālī

1. Khalīl-ur-Rahmān Ā'zmī. Adab-e-Latīf, jubilee No. Vol.63, No. 2-3, 1963, pp. 242-245. See also his Tazkira-e-Shu'arā-e-Urdū and Naqd Nāma, Saughāt, No.5, op.cit., pp. 53-55 and pp.56-57 respectively.
2. Saudā. Mirzā Muhammad Rafī', Mukhammas Shahr 'Āshob, Kulliyāt-e-Saudā, Vol. 1, Naul Kishor, 1932, Lucknow, pp.367-371.
3. Mīr Taqī Mīr. Mukhammas dar Shahr Kā Mā Hasb-e-Hāl Khwud, and Mukhammas dar Hāl Lashkar, Kulliyāt-e-Mīr, Naul Kishor Lucknow, 1941, pp.950-951 and 952-954 respectively.

by Hālī and Shāhnāma-e-Islām composed by Abū-ul-Asar Hafīz Jālandharī in the twenties and thirties are some examples to show the trend. These works have one thing in common. They all deal with the past glories of Islām in its various historical aspects.

Similarly allegorical and supernatural themes, mostly in the form of masnawīs, are considerable in number in Urdū poetry, and masnawī Sihr-ul-Bayān (Sorcery of Eloquence) is certainly distinctive.

But since 1936, in particular after the Partition, a new change has also occurred in the traditional pattern of such themes. The change, though not widespread, is perceptible. Speaking in general, this change seems to be an attempt to transfer or at least to familiarise Urdū poetry with ancient mythical events, fables, characters and so on, borrowed from the world Mythology.

Two poets, who stand distinct in this particular field are ‘Abdul ‘Azīz Khālīd (b.1927) and Ja‘far Tāhir. Khālīd, though a comparatively young poet, has published up to now more than a dozen poetry books that include some originals

as well as some translations.¹ His main subjects and themes usually come from Greek Mythology, and the Old and New Testaments. Bahār-e-be Khizān² (Autumnless Spring), a poem, is about the world famous story of Samson and Delilah. Surūd-e-Rafta, a book of poems, is a translation of lyrics composed by Sappho, the pre-Christ Greek poetess.

A few hemistichs taken at random from his Bahār-e-be Khizān are quoted below by way of illustration. This is a scene when the blind Samson is prisoned and

1. Some of his poetry books are:

- (i) Salomī (ii) Ghazal-ul-Ghazlāt
- (iii) Dukkān-e-Shīsha Garān (iv) Zar-e-Dāgh-e-Dil
- (v) Zanjīr-e-Ram-e-Āhū.

2. ‘Abdul ‘Azīz Khālid. Adabī Duniyā, daur-e-panjum, No.6, Special No. Lāhore, pp.113-128. See also his Surāb (The Mirage), Sīp, No.3, quarterly, Karāchi, pp.280-286.

Delilah comes to console him. The dialogues are thus:

دلیلہ : گردشِ ایام کی دامن کشیِ دل ہے سمسوں
دلِ وحشی تیرے الطاف کا ہے تذکرہ سنج
رات دن سوچتی رہتی ہوں میں اے کاش تیرے
چاکِ دامن کو کئی طرح رنو کر سکتی

سمسوں : میرے زخموں پہ نمک پاش ہے رسوائیِ شوق
تیرے غمزوں کی فسوں شیوگی اے مرا فہ
میرے دل پر اثر انداز نہیں ہو سکتی
تجھ کو لایا ہے یہاں ذوقِ تماشا میرا
کہ اڑائے تو مری عظمتِ رفتہ کا مذاق

دلیلہ : اپنی اُفتاد سے مجبور تھی میں بھی سمسوں
کہ تجھے غمزہ چلاک سے بے خود کر کے
تیرے اسرارِ فردوس کو معلوم کروں

سمسوں : تجھ کو ناموسِ فلسطین تھی جو اتنی ہی عزیز
کیوں مری خلوتِ ناموس کو آباد کیا

دلیلہ : میری لغزش نے تجھے ورطہٴ غم میں ڈالا
میری تبیلِ حماقت تھی کم اندیشی تھی

1

1. 'Abdul 'Azīz Khālīd. Adabī Duniyā, Special No.,
daur-e-panjam, No.6, op.cit., pp.120-122.

Ja'far Tāhir has followed a similar pattern.¹
 His Helen of Troy,² Yūnān³ (Greece), Chīn-Sipahr-e-Chahāram⁴
 (China - the fourth Sphere), Cupid aur Psyche⁵ (Cupid and
 Psyche) and Mu'jiza-e-Fan⁶ (The Miracle of Art) are some
 of his best known poems. The last two works, each comprising
 well over one thousand hemistichs, are a kind of poetic drama
 composed in various combined poetic forms. Mu'jiza-e-Fan
 is written about Pygmalion, the ancient Greek sculptor
 and his miraculous work.

1. He has also published his book entitled, Haft Kishwar,
 Guild Publishing House, Karāchī, July, 1962.
2. Ja'far Tāhir. Sahīfa, quarterly, No. 5, June, 1958,
 Lāhore, pp. 146-155.
3. Ja'far Tāhir. Adab-e-Latīf, annual No. Vol. 43, No. 2,
 1957, Lāhore pp. 179-182.
4. Ja'far Tāhir. Aurāq, Special No.3, vol.1, No.3, 1966,
 Lāhore, pp.44-52.
5. Ja'far Tāhir. Sahīfa, quarterly No.3, Dec., 1957,
 Lāhore, pp. 222-271.
6. Ja'far Tāhir. Adabī Duniyā, Special No., Vol.5, No. 7,
 Lāhore, pp.60-106.

A few other poets have also shown interest in this field. The following poems are written more or less in a metaphorical manner. Some of them refer to well known myths. The rest deal either with our present day problems in an allegorical fashion or express some imaginary themes. Some of them are similar to poetic drama. Razi Tirmizi's Dām-e-Shunīdan¹ (The Snare of Hearing) and Besitūn aur Hawā,² Himāyat 'Alī Shā'ir's Shikast kī 'Āwāz³ (The voice of Defeat), Khalīq Ahmad Naqwi's Qaidī Prometheus⁴ (Prometheus, the Prisoner)

1. Razi Tirmizi. Na'ī Tahriren, No. 4, Dec., 1956, Lāhore, pp. 258-291.
2. Razi Tirmizi, Sahifa, No. 5, June, 1958, op.cit, pp.177-187. Incidentally Besitūn is the name of a mountain in Irān which Farhād, a famous traditional lover, dug through at the command of his beloved, Shirīn.
3. Himāyat 'Alī Shā'ir. Funūn, Special, daur-e-Jadīd, quarterly, 1-2, Vol. 1, No. 1-2 May-June, 1965, Lāhore, pp. 134-156.
4. Khalīq Ahmad Naqwi. Urdū Adab, Vol.2, No.2, April-June, 1952, 'Alīgarh, pp.26-53. Qaidī Prometheus is a literal translation in the form of prose of the original poem, written about the well known character in Greek Mythology. The translator has not given the source.

Nāṣir Kāẓmī's Sur kī Chāyā¹ (Shadow of Musical Note), Ghālib Ahmad's Dahlīz² (Threshold), Mukhtār Siddīqī's Mu'Injo Dro³ and Thaṭha⁴, Mubārak Ahmad's Zamāna 'Adālat Nahīn⁵ (Time is not a Judge) and Jīlānī Kāmraṅ's Naqsh-e-Kaf-e-Pā⁶ (The Footprints) are some of the poems to mention. Incidentally Mukhtār Siddīqī has also composed six poems on the classical music of India and Pākistān, which have failed to inspire the other poets.⁷

At this moment it is difficult to say anything definite

1. Nāṣir Kāẓmī. Sawerā, No. 17-18 Lāhore (n.d.), pp.259-320.
2. Ghālib Ahmad. Bihtarīn Shā'irī, 1965, Albayān, Lāhore, 1966, pp. 80-96.
3. Mukhtār Siddīqī, Manzil-e-Shab, op.cit. pp.107-116.
4. Ibid, pp. 117-122.
5. Mubārak Ahmad, Zamāna 'Adālat Nahīn, 1st Ed., Na'ī Maṭbū'āt, Lāhore, 1965, pp.85-100.
6. Jīlānī Kāmraṅ. Naqsh-e-Kaf-e-Pā, 1st. Ed., Maktaba-e-Jadīd, Lāhore, June, 1962, pp.1-49.
7. Mukhtār Siddīqī. Manzil-e-Shab, op.cit. pp. 69-86.

about these attempts as they are still developing. However these attempts do not look like experiments for experiment's sake. But, leaving aside some of the poetic works, one cannot help asking oneself why the Urdū poets of our time are writing on such prehistoric themes, which are not only unfamiliar to a great number of Indo-Pākistānī people, but about which the Urdū literary world itself knows only a little. The real answer to this question is not available but the speculation, offered below, is three-fold.

Firstly, it may be regarded as a sincere attempt to enrich Urdū poetry with such themes and subjects which were either rare or never dealt with before.

Secondly, the geographical obstacles are disappearing in our time and thus the old and new literature of one country influences that of another. The modern printing press has also performed a historical role in the spread of knowledge.

And finally, it looks like a psychological problem: it may be a retrospective reaction of the poets towards the challenging crucial realities and miseries of today, and thus an escape to the world of myths and fantasies.

However, these experiments may create a favourable atmosphere for drama which has never gained a firm ground in the Indo-Pākistānī sub-Continent, though many efforts have been made by 'Āghā Hashr Kāshmirī and others. Many religious and cultural factors have deterred the development of drama in the past.¹

RELIGION

Ridiculing religion has never been a new theme in Urdu poetry. Iqbāl and his predecessors, occasionally wrote on various aspects of religion in a slightly humorous and sometimes satirical way.

Indo-Pākistānī society has still retained some characteristics of mediaeval society, such as its fanatical preoccupation with religion.² Perhaps a complete breakaway from religion in this society is not an easy task. However a somewhat repugnant attitude towards religious fanaticism which is coupled with so many other things in a rather disorderly manner, may be found in some of the poets.

1. Šādiq. M., op.cit. pp.393-399. See also 'Abdullah.

Dr. Saiyid Muhammad, Adabī Masā'il, an article published in Nairang-e-Khayāl, monthly, Lāhore, Feb.,1966, pp.12-13.

2. Šādiq. M., op.cit. p.407.

Firstly it seems to be due to the influence of Marxist ideas that tend to outdate religion. Secondly, it is, perhaps, a sheer reaction of the poets against the religious fanaticism of the masses.¹ And lastly, the general consciousness that appears to have made the poets and intellectuals more sensitive and frustrated, may be responsible for this attitude. They think of religion as a stumbling-block on the path of progress.

Firāq Gorakhpurī, has wisely analysed the Indian mind in his poem entitled Zindān-e-Hind (India — a Prison). The second and third couplets are quoted:

دماغ و دل پہ یہاں بیڑیاں ہیں مذہب کی
گلے سے لپٹی ہوئی ماضیوں کی زنجیریں
کلائیوں میں رسوم کہن کی سہکڑیاں
خمیہ بست پر صدیوں کی سنت تعزیریں

2

The mind and heart are shackled, here, by religion
The fetters of the past are coiled round the neck
The wrists are chained by primitive customs
The humpbacked has the hard punishment of centuries.

1. Mustafā Zaidī. Roshnī, IInd. Ed., Maktaba-e-Adab-e-Jadīd, Lāhore (n.d.), p.14 (preface).
2. Firāq Gorakhpurī. Sawerā, No.12. op.cit., p.11.

In addition, Akhtar-ul-Īmān's Masjid¹ (Mosque), 'Arif 'Abdul Matīn's Mazhab² (Religion) and Zahir Kāshmirī's Takht-o-Ilhām³ (Throne and Revelation) reflect similar feelings.

A close study suggests that the aversion towards religion became more apparent when the Marxist ideas were introduced. The repugnant attitude of the poets was not entirely towards religion itself but rather towards the whole structure which was responsible for the social, economic and political malaise. The best example to shed more light on this point is provided by N.M. Rāshid.

An excerpt from Pahlī Kiran (The First Ray), one of his better known poems, is quoted below:

میں اُس قوم کا فرد ہوں جس کے ہتھے میں محنت ہی محنت ہے
 نانِ شبینہ نہیں ہے

-
1. Akhtar-ul-Īmān. Āb-e-Jū, 1st Ed., Nayā Adāra, Lāhore 1959, pp.21-23.
 2. 'Arif 'Abdul Matīn. Dīda-o-Dil, op.cit, pp.135-137.
 3. Zahir Kāshmirī., Azmat-e-'Ādam, op.cit., pp.51-52.

مگر اے مری تیرہ راتوں کی ساتھی
 یہ سٹہنایاں سن رہی ہو ؟
 یہ شاید کسی نے مسرت کی پہلی کرن دیکھ پائی !
 نہیں اس دریچے کے باہر تو جھانکو
 خدا کا جنازہ لے جا رہے ہیں فرشتے
 اُس سامرے نشان کا
 جو مغرب کا آقا ہے مشرق کا آقا نہیں ہے !

1

I am a member of that nation which offers hard labour,
 but gets no bread

But O, my beloved sharing my misfortunes,
 Are you listening to the trumpets?
 Perhaps, someone has, at last, found a ray of happiness!
 No, just look out through this window,
 The angels are carrying away the funeral of God
 The same invisible diviner
 Who is the benefactor of the West but not the East!

1. Rāshid. N.M., Māwarā, op.cit., pp.116-118,

See also his Darīche ke Qarīb, pp.96-98.

In fact, we find a kind of religious scepticism especially in the pre-Partition Urdū poetry and in particular among the Progressive poets. This may be observed in the following couplet of a poem entitled Ta‘āruf (Introduction) composed by Majāz Lakhnawī. Incidentally, this is the opening poem of his book:

کفر و الحاد سے نفرت ہے مجھے
اور مذہب سے بھی بیزار ہوں میں 1

I hate infidelity and atheism
And I am sick of religion too.

Contradictory enough but not typical in any way, he concludes the same book by saying,

سورانبجیلوں پر بھاری ہے اک قرآن ہمارا 2

Our Qur‘ān is better than a hundred Bibles.

Now we may look into the influence of religion in the post-Partition Urdū poetry. In Pākistān, a political party the Jamā‘at-e-Islāmī (Lit. The Community of Islām) stands for

1. Majāz Lakhnawī. ‘Āhang, op.cit. p.16.

2. Majāz Lakhnawī., Ibid, Pākistān Kā Millī Tarāna, p.166.

a religio-political system that it upholds as Islām.¹ It intended to use the medium of literature for the propagation of its programme. Moreover the Jamā'at-e-Islāmī wanted to curtail the influence of the Progressive and Modernist writers whose ideas were resented by it. In order to achieve this two-fold end the Halqa-e-Adab-Islāmī (Islāmī Literary Circle) was started in 1948 and proclaimed as a literary front of the Jamā'at-e-Islāmī.² But within a

1. "Report of the Court of Inquiry Constituted under Panjāb Act XI of 1953 to Inquire into the Panjāb Disturbances of 1953," Panjāb Government Press, Lāhore, 1954., p.243.
2. 'Āfāqī. 'Alī Safiyān, Abū-ul-A'ālā Maudūdī, 2nd Ed., Sindh Sāgar Academy, Lāhore, September, 1958, p.35. See also the following articles published in Tahrīk-e-Islāmī, (ed.) Kh wurshīd Ahmad, November, 1963, Adāra-e-Charāgh-e-Rāh, Karāchī.
 - (i) As'ad Gīlānī. Halqa-e-Adab-e-Islāmī — Chand Yāden, p. 291.
 - (ii) Najm-ul-Islām. Urdū Adab par Islāmī Tahrīkāt ke Asrāt, p. 274.
 - (iii) Farogh Ahmad. Tahrīk-e-Islāmī aur Urdū Adab, p.280.

short time it almost failed to achieve that end; firstly, because it lacked writers of the same calibre as those of Progressive and Modernist literature, secondly it made a deliberate attempt to "purify" the prevalent Urdu literature from "un-Islamic elements" such as sex.¹ According to 'Āfāqī, a biographer of Maulānā Abū-ul-A'ālā Maudūdī; the founder and Amīr (leader) of Jamā'at-e-Islāmī,² some of the members went to the extreme of saying that mentioning women in literature is strictly un-Islamic and distasteful.³ In any case, in the post-Partition Urdu literature, religion has penetrated in two ways: firstly as a part of a movement that intends to shape society according to its vision of Islām; secondly, expression of religious

1. 'Āfāqī, op.cit. pp.36-41.

2. Adams. Charles J., The Ideology of Mawlana Maududi, South Asian Politics and Religion, edited by Donald Eugene Smith., Princeton, 1966, p.375 and Jamā'at-e-Islāmī Movement in Pākistān by Khalid Bin Sayeed, Pacific Affair, a periodical, vol. 30, 1957, p.60.

3. 'Āfāqī, op.cit. pp. 38-41.

sentiments as one of the constituents of Pākistānī Nationalism. The first type is constituted by the exponents of Jamā'at-e-Islāmī and other writers who adhere to Islām. Na'īm Siddīqī is one of the leading poets. The second type is found in a number of poets who write nationalistic or patriotic poems.

Yūsuf Zafar, at one time described by Zahir Kāshmirī, "...an extremely self-centred poet who will not come out of his shell even at the Trumpet's Call",¹ published his third book of poems entitled Harīm-e-Waṭan (The Sacred Motherland) in 1961. This volume, regarding its contents, is entirely different from its preceding two volumes namely the Zindān (Prison) and the Zahr Khand (The Poisoned Smile). In brief, the latter two volumes are the expressions of a frustrated individual who is also lost within himself, whereas the whole of Harīm-e-Waṭan expresses nothing but the devotional feelings towards religion, nationalism and patriotism. His feelings may be observed in the following excerpt of one of his poems:

1. Zahir Kāshmirī. 48 ka Shi'rī Adab, Sawerā,
No. 5 - 6, op.cit., p.97.

اس دلیس میں دُنیا بھی ہے اور دینِ خدا بھی
 ثروت بھی ہے ، عزت بھی ، محبت کی فضا بھی
 قرآن بھی اور دولتِ تسلیم و رضا بھی
 یہ دلیسِ علم دارِ روایاتِ کہن ہے
 یہ دلیس — مرا دلیس

1

Obviously, this transmigration, more or less, seems surprising keeping in mind Yūsuf Zafar's type of poetry but this change has been explained by the poet himself at the end of Harīm-e-Watan. "It is a fact that it took me a long time to know the importance of religion.... If, today, I call myself a Pākistānī, then I must be a true Muslim as well.... These poems are not only the expression of my ideas but my faith too. My contemporary (poets) and critics who have been reading my work for a quarter of a century, should not be surprised over the discernible contrast between this collection and my other poetic works, neither should they be dazzled over the change in my point of view.... I believe that this collection is an important step towards the development of my work."² Very interesting indeed. But there is another reason which is explained by Sādiq, "...the blight that has

1. Yūsuf Zafar. Ye Des - Merā Des (Motherland - My Motherland), Harīm-e-Watan, op.cit., p.44.

2. Yūsuf Zafar. Harīm-e-Watan, op.cit. pp.179-180.

fallen on literature since 1947 is, in some respects, the direct result of the Partition and its aftermath. The Partition, has put an extraordinary premium on religiosity and intolerance, and middle-class utterances have since then acquired a stridency that recalls the Middle Ages."¹

Apart from Yūsuf Zafar whose poems are rather simple and direct, one also comes across some poets who give an expression to religious feelings as a constituent of their cultural heritage. Jīlānī Kāmran,² Mukhtār Siddīqī,³ Fārūq Hasan⁴ are some of the poets who are expressing such

1. Sādiq. M., op.cit., p.407.

2. Jīlānī Kāmran. Panjsūre Wālā, Bihtarīn Shā'irī, 1962, 1st. Ed. Halqa-e-Arbāb-e-Zauq, Maktaba-e-Jadīd, Lāhore, 1963, pp.81-82. See also his and Fārūq Hasan's poetry book Choṭī Barī Nazmen, 1st. Ed., Kitābiyāt, Lāhore, September, 1967.

3. Mukhtār Siddīqī. Rāhen, Bihtarīn Shā'irī, 1965, op.cit., pp.150-152.

4. Fārūq Hasan and Jīlānī Kāmran's Choṭī Barī Nazmen, op.cit. This book is jointly composed by both the poets. Religious feelings are quite discernible in this book. See also its preface.

feelings in some of their poems.¹ Band Kamra (A Locked Room) by Jīlānī Kāmṛān is a poem written about a shrine where the people go by way of respect and for benedictions. The poem expresses very complex feelings.

یہی ایک کمرہ
یہی ایک کمرہ ، جو اُڑا ہوا بند کمرہ ہے ، اگر
ہوا کی ملاقات سے کانپتا ہے !

کئی لوگ کہتے ہیں — اس کی بلندی
ستاروں سے اونچی ہے ! چاند اور سورج
زیں پر اترنے سے پہلے یہاں جھانکتے ہیں

سنا ہے یہاں جن کے پہلو میں دل ہے
وہ شہروں سے آکر یہاں ٹھہرتے ہیں
کبھی فیض پا کر دُعا مانگتے ہیں ، کبھی اپنے دل کو
اسی بند کمرے کی دہلیز پر توڑتے ہیں !

1. Ṣalāḥ-ud-Dīn Maḥmūd, a new poet, also expresses such feelings. His poems, usually, start with بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ See his poem Hamd, Sawerā, No. 40 Lāhore, July-August, 1967, p.48 and Qissa-e-Shajar-e-Asīr, Sawerā, No. 41, Lāhore, 1968, pp. 9 - 18.

بتاتے ہیں اس بند کمرے کے اندر
 زمیں کے ارادوں کی مسند بھی ہے
 کبوتر ، جو گنبد سے اب اڑ چکا ہے وہ سب جانتا ہے
 مگر ہم وہی جانتے ہیں جو ہم نے کہا ہے

کہانی ہے ، قصہ ہے ، یا داستان ہے
 حقیقت یہی ہے کہ سارے پرندے
 ہمیں سے فضا کی سلائی کو اڑتے ہیں ، واپس زمیں پر
 یہیں لوٹتے ہیں

کبھی راستوں کی مسافت میں ہم نے
 اسے نہو بہو اپنے پہلو میں دیکھا ہے ! اکڑ سڑک پر
 جہاں لوگ قسمت کی تحریر پڑھتے ، دکھ جھیلتے ہیں
 وہاں اس کی تصویر دیکھی ہے !

1

His Panjsūre Wālā² is another poem to mention. But this has not yet become a common trend.

1. Jīlānī Kāmran. Band Kamra, Bihtarīn Shā‘irī, 1963,
 1st. Ed., Halqa-e-Arbāb-e-Zauq, Maktaba-e-Jadīd, Lāhore,
 1964, pp. 64-65.
2. Jīlānī Kāmran. Bihtarīn Shā‘irī, 1962, op.cit., pp.81-82.

1965 INDO-PĀK WAR POETRY ¹

Twenty years have elapsed but Kashmīr, the bone of contention between India and Pākistān is still an unsolved problem. India has been claiming Kashmīr as her integral part and Pākistān has been accusing her of being an unlawful occupant of the State of Kashmīr with a population of over

1. The recent Indo-Pākistānī War and some minor attacks and counter-attacks in and outside the regions of Kashmīr since the Partition, and not to mention of course, the twenty years of unsuccessful knocking at the doors of the United Nations for the settlement of the Kashmīr dispute, have earned nothing but the bitterness and general displeasure of the people especially in Pākistān. It ended on 23rd September, 1965. On 10th January, 1966, an agreement, regarding the disengagement of troops was signed, at Tāshkent, by the President of Pākistān, Field Marshall Muhammad Ayūb Khān and Mr. Lāl Bahādur Shāstrī, the then Prime Minister of India. The agreement was made possible by the initiative of Mr. Kosygen, the Prime Minister of the Soviet Union. Incidentally, Mr. Shāstrī died at Tāshkent, the next day after signing the agreement.

four million people, among whom the Muslim majority, distinctly outnumbers the Hindū population. Such accusations and counter-accusations have been going on for quite a number of years.

The deterioration of Indo-Pākistānī relations over Kashmīr culminated in a three weeks War between them in September, 1965.

Leaving aside the various political aspects, and the consequences of the War in terms of physical destruction, this War created intense consciousness of Pākistānī Nationalism that continued to feature the poetry written in the months that followed the War.¹ Speaking in general, never before in the short history of Pākistān have such feelings been so strongly felt or equally shared between people from all walks of life. Of course, it is also true that such an occasion did not arise before.

The national and patriotic sentiments combined with religion run at a high tempo in the War-poetry. Ahmad Nadīm Qāsmī has expressed the nation's feelings in the

1. It is regretted that the poems written by the Indian poets in the Urdū language during this War have not been obtained, despite an effort made to that end.

following couplet of his poem entitled 6 September:

میری تاریخ کا وہ بابِ منور ہے یہ دن
جس نے اک قوم کو خود اُس کا پتہ بتلایا

1

This day is that illuminated chapter of my history,
Which has made the nation realize her own existence.

Saiyid Faizī shares similar feelings:

سترہ برسوں میں جو سویا رہا احساس و شعور
جنگ کے سترہ دنوں نے اُسے بیدار کیا

2

The quiescent feelings of seventeen years,
Have become vigilant by the seventeen days of the War.

It is interesting to note that poets who had been
previously writing for peace, now began to write in favour

1. Nadīm, Ahmad, Qāsmī. Razm-o-Nazm, Pākistān Council, Rāwalpindī. September, 1966, p.17. This book is an anthology of War-poems, written by various poets.
2. Faizī. Saiyid, Satra Din, Satra Sāl, Razm-o-Nazm, op. cit, p.33.

of war. One comes across many poems which are not only highly saturated with emotions but also strongly persuade the people to fight against the enemy. There was hardly any poet left in Pākistān who did not express himself in one way or another. Josh Malih'ābādī who was once against the partition of India¹ or indirectly against the creation of Pākistān composed a poem entitled Wārsān-e-Khaibar Shikan in his usual verbose style. The twenty nine couplet poem is full of patriotic and religious sentiments. Two couplets are quoted:

ہوا ئے مرگ ، صحن زندگی میں وہ چلی جاگو
 ارے جاگو ، غلامانِ حسینؑ ابنِ علیؑ جاگو
 جو مشتاقِ شہادت ہے اجل سے ڈر نہیں سکتا
 جو مڑتا ہے وطن کی آن پر وہ مر نہیں سکتا

2

The death-wind is blowing in the courtyard of life,
 Wake up O, followers of Husain³, the son of 'Alī
 One who is desirous for martyrdom, scares never of death.
 One who dies for the honour of one's country, dies never.

1. Josh Malih'ābādī. Riyāston kā Mulki Na'ra,
Harf-o-Hikāyat, op.cit, pp.122-123.
2. Josh Malih'ābādī. Razm-o-Nazm, op.cit. p.21.
3. The poet is referring to the world famous tragedy at Karbalā in 680 A.D. in which al-Husain, the grandson of the prophet Muhammad stood against the tyranny of Yazid.

Ahsān Dānish (b.1914) expressed his feelings thus:

ہم دین کے پیرو ہیں اسلام کے قاصد ہیں
ہے ناز ہمیں اس پر ہم لوگ مجاہد ہیں

1

We are the followers of religion (and) messengers of Islām
We are proud of being crusaders.

Muhammad Şafdar Mīr (b.1918) composed a poem entitled Siyālkoṭ kī Faṣīl (The Wall of Sialkot) of over two hundred hemistichs. This is, probably, one of the best poems that expresses combined religious, national and patriotic sentiments. A few hemistichs selected at random are being quoted:

اے کریم و رحیم
تیری بخشش سے میرا دامن آج معمورہ نور ہے
سنا تھا معجزوں کا دور ختم ہو چکا
عہدِ نو فرد کے دیوتاؤں کا مُرید ہے
مگر سیالکوٹ کی فصیل کہہ رہی ہے :
میں خلیل ہوں ، کلیم ہوں ، مسیح ہوں

1. Ahsān Dānish, Tarāna-e-Mujāhidīn, Tere Jān Niṣāron̄ ko Salām, pamphlet No.5, November, 1965, Pākistān Writers Guild, Lāhore, p.7. This is another anthology of war-poems.

یہ پھر سے معجزوں کا دور آیا ہے
 دماں سیالکوٹ کے محاذ پر
 دشمنوں کو صف بہ صف قدم قدم بچھاڑتی
 سیالکوٹ کی فیل آگے بڑھ رہی ہے
 ہر ایک سمت سے صدائیں آتی ہیں
 خدائے حق ہمارا مدعا ہے تیری راہ میں شہید ہوں

1

Of the hundreds of poems written about the Indo-Pakistanī War only a few are distinguished which may not be surprising when one considers the ephemeral nature of the event and thus its literature. However, Ahmad Farāz's Main Kyun Udās Nahin²? (Why I am not Sad?), Mukhtār Siddīqī's Waqt kī 'Āwāz³ (The Voice of Time) and Mere Shab-o-Roz⁴ (My Days and Nights), Majīd Amjad's Sipāhī⁵ (The Soldier), Himāyat 'Alī Shā'ir's Lahū⁶ (The Blood), Qaiyūm

1. Safdar Mīr. Muḥammad, Razm-o-Nazm, op.cit., pp.39-49.
2. Farāz. Ahmad, Ibid, pp.13-15.
3. Mukhtār Siddīqī. Ibid pp.59-64.
4. Mukhtār Siddīqī. Qalam ke Sipāhī, Pākistān Writers Guild. This book is also an anthology of War-poems, pp. 44-47.
5. Majīd Amjad. Razm-o-Nazm, op.cit, p.56.
6. Himāyat 'Alī Shā'ir. Ibid, pp.25-28.

Nazar's Srī Nagar,¹ 'Azīm Quraishī's Baqā-e-Dawām ke Rāhī² (The Travellers of Eternity), 'Ārif 'Abdul Matīn's Ism-e-Ā'zam³ Anīs Nāgī's Merā Shahr⁴ (My City) are some of the poems that may survive.

In addition, there is an appreciable published collection of patriotic songs.⁵ Some of them have been recorded and played on the radio.

Apart from the War-poetry, there is a considerable number of other poems written on various cities, on Kashmīr, and on the 'Motherland', that express patriotic feelings. Yūsuf Zafar has a good collection of such poems in his Harīm-e-Waṭan. Faiz Ahmad Faiz's Ai Roshaniyon ke Shahr,⁶ (O, city of Many Lights),

1. Qaiyūm Nazar. Ibid, pp.53-55.

2. 'Azīm Quraishī. Bihtarīn Shā'irī, 1965, op.cit., pp.36-41.

3. 'Ārif 'Abdul Matīn. Aurāq, Special No., 1966, Lāhore, p.18.

The meaning of title is: the name of the Almighty, or, the utterance, the Almighty, which is an irresistible spell over demons.

4. Anīs Nāgī. Qalam ke Sipāhī, op.cit., pp.34-38.

5. Qaumī Naghmāt, 'Ābid Book Depot, Friar Market, Karāchī.

6. Faiz Ahmad Faiz. Zindān Nāma, op.cit., pp.110-112. See also his Niṣār Main Terī Galiyon ke, Dast-e-Sabā, op.cit., pp.82-85.

Majāz Lakhnawī's Lucknow,¹ Akhtar Shīrānī's Chand Roz Lucknow men² (A few Days in Lucknow), Qaiyūm Nazar's Wādī-e-Kashmīr³ (The Valley of Kashmīr) are some of the poems to mention.

This section will be incomplete without mentioning the S.A. Rahmān's long poem entitled Safar⁴ (The Journey) comprising about six hundred hemistichs. The poem, written about Pākistān, is a kind of allegorical history of its creation, which dates back to the coming of the 'Āryans in India, some thousands of years ago to the Partition in 1947. All these poems were written before the Indo-Pākistānī War.

1. Majāz Lakhnawī. 'Āhang op.cit., p.27, See also his Nazr-e-'Alīgarh, pp.74-75.
2. Akhtar Shīrānī. Subh-e-Bahār, IIInd Ed., Kitāb Manzil, Lāhore, 1946, pp.86-87.
3. Qaiyūm Nazar. Suwaidā, op.cit., pp.123-128. See also his Jehlam kā Bahtā Pānī, pp. 129-130.
4. Rahmān. S.A., Safar, 1st Ed., Markazī Majlis-e-Taraqqī-e-Urdū, Lāhore, 1964, pp.15-67. The book carries the same title as that of the poem. See also his Karāchī, pp.74-80 and Piyāre Pākistān, pp.70-71.

CHAPTER SIXTHEMES (CONTINUED)PSYCHOLOGICAL THEMES

(a) From 1936 to the closing forties, Progressive poetry that was almost oratory in manner, tone and subject-matter, dominated the Urdū literary world. However, the Modernist poets such as Mīrājī, Qaiyūm Nazār, N.M. Rāshīd, well known at the time, continued to explore their own inner world. The earlier years of both countries after the Independence reflect to some extent a state of economic, social and political uncertainty. A number of Progressive poets either continued to repeat themselves or imitate each other. Some of them such as Sāhīr Ludhiyānwī engaged themselves partly or completely with the film industry and thus disappeared, more or less, from the literary scene. It is also maintained that those poets who had really something to say but could not say it for political or other reasons began to use symbolic expression for their ideas ¹ and thus ghazal, a

1. E'jāz Husain. Dr., Urdū Adab 'Āzādī ke Ba'd,
Kārwan Publishers Allah'ābād, January, 1960, p.181.

suitable form for this purpose, again became popular,¹ although it was severely criticised during the second quarter of this century for its irregularity of theme and expression of disconnected or sometimes contradictory thoughts.²

On the other hand, the Modernist poets who were already known for their frequent use of symbolic expressions, directed themselves, consciously or unconsciously more towards self-exploration. The younger generation of poets followed their foot-steps.

1. Dr. Wazir 'Aghā does not agree with this. He maintains that after the Independence, a number of poets began to write ghazal through the experience of their own cultural heritage. They used such symbolic expressions in their poetry which were typical of their own society. Instead of using Persianised vocabulary, they preferred Hindī words and similes. This attempt of the poets may have been misinterpreted as though they were disguising their ideas. See his Urdū Shā'irī Kā Mizāj, op. cit.
2. Kalīm-ud-Dīn Ahmad. Urdū Shā'irī par Ek Nazar, IIInd Ed. Urdū Markaz Patna (India), 1952, p.36.

The Partition of the sub-Continent had another striking effect on Urdū poetry. The colossal human slaughter of 1947 in India and Pākistān and migration of millions of refugees from both sides, left an indelible mark on the minds of the poets. The new generation of poets were then young and mostly saw this human massacre and shattering of the established values with their own eyes, which had a great psychological impact on their minds. This is perhaps one of the reasons that their poetry is more introspective and wry than their predecessors. This is particularly true of the poetry of the last ten to fifteen years. It has a number of aspects such as self-awareness, a feeling of being imprisoned by the present moment, an individual's isolation and his inward fear of one thing or another, his internal vacuum, escapism, and disbelief. This type of poetry has gradually become widespread. Some critics such as Dr. Wazīr 'Aghā and Dr. Muhammad Hasan give an impression that this poetry may be termed as neo-Romantic.¹ In any case it seems to be

1. Wazīr 'Aghā. Urdū Nazm — Taqīm Ke Ba'd, Saughāt, No. 5, op. cit. p.43. See also Hasan. Dr. Muhammad, Hamārī Shā'irī ke Nau Baraṣ, Adab-e-Latīf, Vol.48, No.3, March, 1960, Lāhore, pp.26-27 and p.32.

a wider continuation of the pre-Partition Modernist poetry with an immense variety of complex themes.¹

There are two extremist views about Modernist Urdū poetry: it is either condemned or adored, and then there are moderate views too. We may look into some of the views put forward both by the critics and poets.

Regarding the various experiments in themes and forms, Dr. 'Ibādat Barelwī is of the opinion that the idea of some of the poets behind such deliberate attempts is merely to become known.² Dr. Abū-ul-Lais Siddīqī goes to the extent of saying, while commenting on the poetry of Mīrājī, "In order to understand every hemistich and stanza, if the reader needs some interpretation, then he should better solve the problems of metaphysics than reading poetry."³ Anjum Ā'zmi, a poet himself, goes to the extent of saying while discussing current Modernist poetry "These people are quite proud of their hotch potch poetry."⁴ But Akhtar Ahsan, a young and

1. See also Wazir 'Aghā. Urdū Nazm-Taqsīm Ke Ba'd Saughāt, No.5, op. cit., p.43.

2. 'Ibādat Barelwī. Jadīd Shā'irī op.cit., p.280.

3. Siddīqī. Dr. Abū-ul-Lais, Tajribe aur Riwayat, op.cit., p.199.

4. Anjum Ā'zmi. Jadīd Nazm kā Mafhūm, Nayā Daur, No.27-28, op.cit., p.304.

extremely symbolist poet, answers back rather angrily:

"Symbolism is the basic stone of our poetry."¹

We have seen conflicting views. In the following pages, we shall try to examine some of the aspects of Modernist poetry.

(b) Sex itself, either directly or indirectly, is one of the most important themes of all the past and present literatures. Sigmund Freud goes as far as saying that it is only sex which is responsible for the creation of art and literature.²

In Urdū poetry of the last quarter of a century or so, themes about sex have been widely used, sometimes in moderation and at other times in extreme.

Firstly there are those poets who have expressed themselves without much regard for the ethical codes imposed by society.

Their poetry appears to be a strong protest against the social taboos of Indo-Pakistanī society which has

1. Ahsan. Akhtar, Na'ī Shā'irī Kā Munshūr, Nayā Daur,

No. 27-28, Ibid, p.226.

2. Freud. Sigmund, An Outline of Psycho-Analysis,
Translated from German by James Strachey. The Hogarth Press
and The Institute of Psycho-Analysis, London, 1949, p.72.

still retained so many mediaeval characteristics. It is perhaps, better explained by Majāz Lakhnawī in his following couplet.

حدیں وہ کھیج رکھی ہیں حرم کے پاسبانوں نے
کہ بن مجرم بنے پیغام بھی پہنچا نہیں سکتا

1

In brief, sex, in all its aspects, is the dominant theme in their poetry.

Secondly, there are those poets who also talk of their sexual frustrations when referring to social inequalities but sex is not the dominant theme in their poetry.

Muhammad Sanā Ullah Mīrājī (1912-49), a known eccentric in his own life who always used to keep two small copper balls² in his hands for no apparent reason at all, is one of the most distinct pioneers of Modernist poetry. His poetry, which is not much in quantity, is extremely introverted and many sided. There is a dreamy atmosphere in his poems, coloured by Indian mythology and its culture. Regarding his ambiguity and sexual themes, Urdū critics, have frequently talked about him, in connection with Charles Baudelaire and

1. Majāz Lakhnawī, Majbūriyān, Jāhang, op.cit., p.20.

2. 'Ibādat Barelwī. Mīrājī, Chand Yāden - Chand Tāassarāt, Sawarā, No. 11, op.cit., p.177.

Malarmé, the French Symbolist poets.¹ Some of the critics have maintained that he was imitating the above-mentioned French poets.² How far this is true is beyond our purpose. But one thing is certain; he is gradually becoming an influential poet in the post-Partition Modernist poetry, despite the fact that he is still more talked about than read. Sexually motivated forces, in constant conflict with the social taboos and the rest of the vexations of life, are the dominant themes of his poetry. In the introduction of his book of poetry entitled Mīrājī kī Nazmen³ (Poems by Mīrājī),

1. Zamīr 'Alī Badāyūnī. Mīrājī - Ibhām Pasand, Māh-e-Nau, Vol. 17, No.3, March, 1964, Karāchī, pp. 20-24.
2. Wazīr 'Āghā has repudiated the idea that Mīrājī imitated the French Symbolist poets. Instead he has made an attempt to trace the roots of Mīrājī's poetry in Indian mythology and culture. See his Urdū Shā'irī kī Mizāj, op. cit.
3. Mīrājī. Mīrājī kī Nazmen, 1st Ed., Sāqī Book Depot, Delhī. (n.d.) (There is a stamp of S.O.A.S. London University which dates 12th April, 1949. So the book may have been published in 1949-1949.)

he writes "Sexual intercourse is a blessing of Nature... and as I do not appreciate the restrictions imposed by society on sex, therefore, as a reaction I view everything in that context of sex which is strictly in accordance with Nature."¹ From this point of view, one may be justified in tracing the influence of Freud on Urdū poetry, who, while discussing dreams in the form of flying and sex in general, went as far as saying that "...aviation, which has attained its aim in our times has also its infantile erotic roots"² and "...much of our most highly valued cultural heritage has been acquired at the cost of sexuality and by the restriction of sexual motive forces."³

1. Mīrājī. Mīrājī kī Nazmēn, op.cit., Introduction, pp. 14-15
2. Freud. Sigmund, Leonardo da Vinci (1452-1514 A.D.), translated from German by A.A. Brill. Reprint of the American Edition with a preface by Earnest Jones. Routledge and Kegan Paul Ltd., Broadway House: 68-74, Carter Lane, London E.C.4, 1948, p.109.
3. Freud. Sigmund, An outline of Psycho-Analysis, op.cit, p.72.

Most of Mirājī's poems are composed in free-verse.

Chal Chalā'o (The Fleeting or the Preparation for Departure from this Life) is the opening poem in his book of poetry. This is one of his outstanding poems regarding his sexual fantasies and his general attitude towards life. A few closing hemistichs and their free translation are given below by way of illustration:

جو بات ہو دل کی ، آنکھوں کی ،
 تم اُس کو ہو س کیوں کہتے ہو ؟
 جتنی بھی جہاں ہو جلوہ گری اُس سے دل کو گرمانے دو
 جب تک ہے زیں
 جب تک ہے زماں
 یہ حُسن و نمائش جاری ہے !
 اس ایک جھلک کو چھپھلتی نظر سے دیکھ کے جی بھر لینے دو

ہم اس دُنیا کے مسافر ہیں
 اور تامل ہے ہر آن رواں
 ہر بہتی ، ہر جنگل ، صحرا اور رُوپ منوہر پر بہت کا
 اک لمحہ من کو بھٹائے گا ، اک لمحہ نظر میں آئے گا

ہر منظر ، ہر انساں کی دیا اور میٹھا جادو عورت کا
 اک پل کو ہمارے بس میں ہے ، پل بیتا ، سب مٹ جائے گا
 اس ایک جھلک کو چھپھلتی نظر سے دیکھ کے جی بھر لینے دو

تم اس کو ہوس کیوں کہتے ہو ؟
کیا داد جو اک لمحے کی ہو وہ داد نہیں کہلائے گی ؟

ہے چاند نلک پر اک لمحہ ،
اور اک لمحہ یہ ستارے ہیں ،
اور عمر کا عرصہ بھی ، سوچو ! اک لمحہ ہے !

1

Why do you call the desires of heart and eyes, lust?
Let me warm my heart with the beauty of the Universe.
As long as the earth and time remain, the manifestation
(of grandeur) will continue.
Let me fill my heart with at least a glimpse of this beauty.
The world is a sojourn
And the caravan is travelling every moment.
The magnificence of every dwelling, jungle, desert
and mountain will amuse only for a moment.

Every sight and kindness and the sweet magic of woman,
Are in our possession only for a moment, and
Everything will be wiped away as soon as the moment elapses.
Let me fill my heart with at least a glimpse of this beauty.
Why do you call it lust?
Why do you think that the appreciation of the moment
will not be an appreciation in itself.

The moon in the sky is only for a moment,
And the stars are there for a moment too.

1. Mīrājī. Mīrājī kī Nazmen, op.cit., pp.20-21.

And think! a life-time is also for a moment.

Mīrājī, believes that the life-time of man or of the universe is not more than a moment and therefore he wants to wring out every drop of happiness from the moment which is at his disposal. The following opening hemistichs of his poem Sargoshiyān (The Whisperings) reflect the intensity of his love and sex in his typically obvious and usual way.

آج رات
یرادل
چاہتا ہے تو بھی میرے پاس ہو،
اور سوئیں ساتھ ساتھ

1

To-night
My heart
Wishes you to be here with me
And sleep together.

His Lab-e-Jū-e-Bār ² (By the side of a Stream),
Ba'ḍ kī Urān ³ (The Flight of Afterwards) Rukhṣat ⁴

1. Mīrājī. Mīrājī kī Nazmen, op.cit., p.37.
2. Mīrājī. Mīrājī kī Nazmen, Ibid., pp.96-99.
3. Ibid pp. 115-117.
4. Ibid pp.141-144.

(The Departure), Mahrūmī¹ (The Frustration),
Tafāwut-e-Rāh² (The Parting of Ways), Ūnchā Makān³
 (The Lofty House), Dukh, Dil kā Dārū⁴ (Grief - The Cure
 of Heart), Samundar kā Bulāwā⁵ (The Call of the Sea) are
 some of his distinct and representative poems.

N.M. Rāshid is another distinguished poet of our times.
 His Mukāfāt (The Retribution) composed during the thirties
 is one of his representative poems regarding the general
 sexual frustrations of young people. It is a strong protest
 against the social taboos of the Indo-Pākistānī society.
 A few hemistichs from here and there are quoted below:

گزر گئی ہے تقدس میں زندگی میری
 دل ابھر من سے رہا ہے ستیزہ کار مرا

خیال ہی میں کیا پرورش گناہوں کو
 کبھی کیا نہ جوانی سے بہرہ یاب اہنس
 یہ مل رہی ہے مرے ضبط کی سزا مجھ کو
 کہ ایک زہر سے لبریز ہے شباب مرا

1. Ibid pp.131-133.

2. Ibid pp.153-156.

3. Ibid pp.88-91.

4. Ibid pp. 35-36.

5. Bihtarīn Nazmēn, 1947, 1st Ed., (ed.) Halqa-e-Arbāb-e-Zauq,
Nayā Adāra, Lāhore, (n.d.), pp. 75-77.

مگر یہ ضبط مرے قبہوں کا دشمن تھا
پیامِ مرگِ جوانی تھا اجتناب مرا

اے کاش چُھپ کے ہیں اک گناہ کرتا
حلاوتوں سے جوانی کو اپنی بھر لیتا

گناہ ایک بھی اب تک کیا نہ کیوں میں نے ؟

1

Intiqām (The Revenge), written, again during the British domination of India, is one of his best poems which has been talked about most regarding the rarity of its theme. The intensity of his political, social and sexual frustrations is at its climax in this poem. The poem opens with flashes of the poet's memories originating from intercourse, in the past, with a white woman who was a stranger.

The sexual intercourse in itself may not have any importance but the peculiarity lies in the fact that this sexual intercourse is believed by the poet to be the revenge taken by him on behalf of his people on the foreign white

1. Rāshid. N.M., Māwarā, op.cit., pp.50-52.

rulers of India. This bizarre revenge may dazzle the reader but this may not sound odd, when one looks at the general social and political frustrations of the Indian people during the British domination of India. The poem is quoted below:

اُس کا چہرہ ، اُس کے خدو خال یاد آتے نہیں
 اک شبستاں یاد ہے
 اک برہنہ جسم آتش داں کے پاس
 فرس پر قالین ، قالینوں پہ سیج
 دعوات اور پھق کے بُت
 گوشہ دیوار میں ہنستے ہوئے !
 اور آتش داں میں انگاروں کا شعور
 اُن بتوں کی بے حسی پر خمگیس !
 اُجلی اُجلی اُپنی دیواروں پہ عکس
 اُن فرنگی حاکموں کی یادگار
 جن کی تلواروں نے رکھا تھا یہاں
 سنگِ بنیادِ فرنگ

اُس کا چہرہ ، اُس کے خدو خال یاد آتے نہیں

اک برسینہ جسم اب تک یاد ہے
 اجنبی عورت کا جسم،
 میرے "ہونٹوں" نے لیا تھا رات بھر
 جس سے اربابِ وطن کی بے بسی کا انتقام
 وہ برسینہ جسم اب تک یاد ہے

1

I can remember neither her face nor features.

(But) I remember a bed-chamber,

Her undressed body by the side of the fire-place,

The floor with fitted carpets and bed over it,

The statues made of metal and stone,

Smiling in the corner !

And the burning coal in the fire-place,

Furious over the senselessness of the statues !

Hanging on the bright high walls are the paintings,

Of those European rulers,

Whose swords laid down here,

The foundation stone of Europe ('s domination)

I can remember neither her face nor features

(But) I still remember an undressed body

The body of a strange woman,

1. Rāshid. N.M., Māwarā, Ibid, pp.104-105.

(And) during the whole of the night, my "lips" took,
The revenge from her of my people's helplessness.
I still remember that undressed body !

N.M. Rāshid's 'Ahd-e-Wafā¹ (The Promise of Faithfulness), Darīche ke Qarīb² (Near the Window), Ittifāqāt³ (Coincidents), Huzn-e-Insān⁴ (The Grief of Man), Tilism-e-Jāwidān⁵ (The Eternal Sorcery), are some of his best known poems to mention regarding the hollow spirituality, Platonic love, social and political frustrations and the restriction on sexual motive forces.

Apart from Mirājī and N.M. Rāshid, there are a number of old and new poets⁶ such as Makhmūr Jālandharī⁷, Salām

1. Rāshid. N.M., Māwarā, Ibid, pp.92-93.

2. Ibid, pp. 96-98.

3. Ibid, pp. 73-75.

4. Ibid, pp. 76-77.

5. Ibid, pp. 67-69.

6. There is, indeed, a long list of new poets whose sexual frustrations have found expression in a number of poems.

See a few poems in the following footnote.

7. Makhmūr Jālandharī. Tālāb, Muntakhab Nazmen, 1942, 2nd Ed., (ed.) Adāra-e-Adab-e-Latīf, Maktaba-e-Urdū, Lāhore, (n.d), pp. 51-52.

Machlī Shahrī,¹ Mukhtār Siddīqī,² Balrāj Komal,³ Mustafā Zaidī,⁴ Munīr Niyāzī,⁵ Salīm Ahmad,⁶ Salīm-ur-Rahmān,⁷ Akhtar Ahsan,⁸ 'Abbās Athar⁹ who have frequently referred to their sexual frustrations.

Before closing this section, a few more excerpts are

1. Salām Machlī Shahrī. Ek Painting, Bihtarīn Nazmēn, 1943 (ed.) Halqa-e-Arbāb-e-Zauq, Maktaba-e-Urdū, Lāhore, (n.d), pp.39-40. See also his poem, Drawing Room, Bihtarīn Nazmēn, 1941, op.cit., pp.56-57.
2. Mukhtār Siddīqī. 'Ātishdān Kā But, Manzil-e-Shab, op.cit., pp.27-28.
3. Balrāj Komal. Wasāl and 'Ātish-e-Gul, Rishta-e-Dil, 1st. Ed., Adāra-e-Adabī Duniyā, Lāhore, 1963, pp.44-45 and pp.90-91 respectively.
4. Mustafā Zaidī. Shatranj and Nilām, Roshnī, op.cit., pp.40-41 and pp.75-79 respectively. See also his Dūrī and Buhtān, Garebān, op.cit., pp.43-44 and pp.41-42 respectively.
5. Munīr Niyāzī. Nārasā'ī, Jangal meñ Dhanak, op.cit., p.21.
6. Salīm Ahmad. Bayāz, Dhanak Publishers, Karāchī, 1966. Many of his ghazals express his sexual frustrations.
7. Salīm-ur-Rahmān. 'Āwāra, Shahr aur Zanjīr and Wuh Rāt, Shām kī Dahlīz, 1st. Ed., Maktaba-e-Adab-e-Jadīd, Lāhore, 1962., pp.30, 31 and 46 respectively.
8. Ahsan. Akhtar, Ēk Du'ā, Bihtarīn Nazmēn, 1962, op.cit., p.92.
9. Athar. 'Abbās, Din Charhe Daryā Charhe, 1st.Ed., Nayā Adāra, Lāhore, 1963. The entire book is saturated in sex themes. Sex has become a major symbol for this poet.

given below. The following three couplets reveal three different aspects of the theme under discussion.¹

The Buhtān (The Calumny) composed by Mustafā Zaidī illustrates the love which has been kept secret due to the fear of social taboos. The closing couplet is given:

تو مجھے "بھائی" کہتی رہی اور میں
کیا بتاؤں تجھے دیکھتا رہ گیا

2

You kept addressing me as a brother
And I stood there gazing at you in wonder and disappointment.

1. See also a few more poems.

(i) Majāz Lakhnawī. Majbūriyān, 'Ahang, op.cit., pp.19-20.

(ii) Zahīr Kāshmirī. 'Aurat, 'Azmat-e-Ādam, op.cit., p.54.

(iii) Farāz. Ahmad, Mansūba se, Tanhā Tanhā, 1st Ed.,
Malik Sons Publishers, Lāhore, 1957, pp.82-83.

(iv) Mīrājī. Aghwā, Mīrājī kī Nazmen, Op.cit. pp.53-54.

(v) Akhtar Shīrānī. Nārazāmandī kī Shādī, Akhtaristān,
Kitāb Manzil, Lāhore, 1946, p.24.

2. Mustafā Zaidī. Garebān, op.cit., p.42.

Another closing couplet of his poem Dūrī (The Distance) runs thus:

ترے خاوند کی معیت میں
دور سے تجھ کو دیکھ لیتے ہیں

1

In the company of your husband,
I look at you from a distance.

Salīm-ur-Rahmān, a young poet, has composed Shahar aur Zanjīr (The City and Chain). The poem, is an expression of his frustrated soul and mind. Two opening and seven closing hemistichs out of the total of sixteen are given below:

درد کی رات پھر آگئی
یرے پاؤں کی زنجیر بھر مجھ کو جانے کہاں لے چلے گی

کھلی پارکوں میں
دردتوں کے جھلکے پتوں پہ گرتی ہوئی روشنی میں
کبھی چاند کے نیلگوں سائے میں بیٹھ کر
درد کے تیز کانٹے نکالوں گا، چپ چاپ!
بچتی ہوئی رات کے آخری پہر میں
سو نے بستر کی ڈستی ہوئی ناگنوں پر
میں بھوکے بدن کو رلاتا رہوں گا

2

1. Ibid, p.44.

2. Salīm-ur-Rahmān. Shām Kī Dahlīz, op.cit., p.31.

The night of pain has come again,
 The chain of my feet will again take me somewhere

In the open parks,
 In the light, showering over the bright leaves of the trees,
 (And) sometimes in the shadow of the blue moon-light,
 I shall, quietly, take out my sharp thorns of pain!
 In the last quarter of the dying night,
 I shall let my hungry body cry,
 Upon the empty, stinging bed.

(c) It is very difficult to analyse the various undercurrents of contemporary Urdū poetry, especially the poetry of the last ten to fifteen years for a number of reasons. It is true that the poets are writing on a number of themes but one may also be justified in saying that a literary analysis may carry a certain premature generalisation of some of those aspects which have become perceptible today for one reason or another, yet which may not leave any indelible mark on the literature. Therefore it is difficult to conclude and analyse most of the literary undercurrents especially of the post-Partition Modernist poetry with precision and

surety. In addition, the period of our thesis begins from 1936 and almost all the poets are alive and writing. Therefore it will be rather premature to say anything definite before the poets conclude their writings.

Basically, India and Pākistān are agricultural countries. More than three quarters of their population lives in rural areas. The rest of the population lives in towns and in big cities which are gradually becoming industrialised.

The process of industrial growth in the Indo-Pākistānī sub-Continent appears to be considerably different from that of the West.

In the Western hemisphere inventions and natural resources practically followed each other. Thus the far-reaching influence of the Industrial Revolution was felt more or less homogeneously in every corner of the West. The conditions of life that prevail in industrial towns and agrarian villages of the under-developed sub-Continent of India and Pākistān are starkly dissimilar. In the Indo-Pākistānī sub-Continent the industrial growth appears to be uneven in the sense that it is more concentrated in and around the cities and towns rather than the large agrarian

parts of this huge sub-Continent. As a result, the gulf between the city and village life continues to exist. It will take a long time, as it appears, before the sub-Continent changes itself, if at all, into an industrial society. However the life in cities, which seems to have been affected most by industrialisation, has some characteristic features which have become quite perceptible in current Urdū poetry.

A fairly large number of young poets are frequently using symbolic expressions in their poetry. This is particularly true for the post-Partition Urdū poetry. The poetry of the last ten to fifteen years gives an impression of frustration combined sometimes with a glimpse of optimism and at the same time, one may even sense a constant fear and bewilderment in it. It seems as if the poets are groping in the darkness in search of an ideal. Some of the roots of their despondent feelings may be found in the gradual industrial growth, commercialism, the conflict between old and new, uncertainty about the future, doubt or sometimes disbelief in the established cultural and ethical values. Now we shall examine the poetry itself and try to substantiate some of the dominant aspects.

(d) In the Indo-Pākistānī sub-Continent, cities have a great attraction for the country people. A lot of them, mainly economically bereft, go to the cities to make their fortunes. The obvious glamour of the cities considerably changes or affects their social outlook in comparison with the simple country life. Some of them become so enchanted by the spell of the cities that they even forget the ties, and the families, who still continue to wait for them, back at home. These feelings have found their best expressions in a short poem entitled 'Ahd-e-Wafā (The Promise of Faithfulness) composed by Akhtar-ul-Imān. The free translation follows the poem.

یہی شہنشاہ تم جس کے نیچے کسی کے لئے چشمِ نم ہو، یہاں اب سے کچھ سال پہلے
مجھے ایک چھوٹی سی بیٹی ملی تھی جسے میں نے آغوش میں لے کے پوچھا تھا بیٹی
یہاں کیوں کھڑی رو رہی ہو، مجھے اپنے بوسیدہ آخیل میں بھولوں کے گئے دکھا کر
وہ کہنے لگی میرا ساتھ، ادھر، اُس نے اُننگلی اٹھا کر بتایا، ادھر اُس طرف ہی
جدھر اپنے محلوں کے گنبد، ملوں کی سید چمنیاں آسماں کی طرف سر اٹھائے کھڑی ہیں
یہ کہہ کر گیا ہے کہ میں سونے چاندی کے گئے ترے واسطے لینے جاتا ہوں رانی!

1

1. Akhtar-ul-Imān. Tārīk Saiyāra, op.cit., p.23.

Under the same tree where you are waiting
 for someone with wet eyes, I met, few years ago, a little
 girl whom I embraced and asked why she was weeping.
 She first showed me her flower ornaments (given by her
 boy-friend) wrapped in her rotting veil and then by
 pointing her finger towards the distant lofty domes of
 the palaces, and black high chimneys of the factories,
 said, "My companion has gone there after saying that
 "O! Rāmī, I shall bring for you golden and silver ornaments!"

A number of poems have been written especially by the
 young poets about the various aspects of city-life. The
 interesting thing is that most of them seem to be unhappy
 with the kind of life that prevails in the cities. As the
 majority of people have their roots in the agrarian society,
 one of the reasons for this dislike may be the communal
 aspects of life which are gradually disappearing from the
 industrial cities but which still distinctly exist in the
 rural areas.

Dr. Wazīr 'Aghā, a well known Urdū critic and poet,
 expresses his feelings in the following couplet of his

poem entitled Fankār se (To an Artist)

شہر کے باہر الھڑ جھونکے ، خوشبوئیں اور رنگ
شہر کے اندر گھپ اندھیارا اور جلتے شمشان

1

Outside the city, there are gay winds, sweet smells and colours
Inside the city, is obscurity and burning crematories.

Mubārak Ahmad shows his dissatisfaction for city-life
in a short poem entitled Gamlon kī Mittī (The Flower-pot Earth).

ہمیں شہروں میں جو مٹی سیر ہے
وہ گلوں میں مقید ہے
اور اُس پر بانجھ شاخیں سُرخ پھولوں کو ترستی ہیں

2

The earth that we have in cities
Is confined in the flower-pots
And in it (the earth), the sterile branches long for the
red flowers.

Fārūq Hasan, a young poet, expresses his perplexities
and displeasures in a more explanatory way. A stanza
from his poem entitled Sarguzasht (An Account of Circumstances)

1. Wazīr 'Aghā. Shām aur Sā'e, 1st. Ed., Jadīd Nāshirīn,
Lāhore, October, 1964, pp.116-117.

2. Mubārak Ahmad. Zamāna 'Adālat Nahīn, op.cit., p.82.

is quoted below:

عجے ہر شہر کی تعمیر کا دکھ ہے
 کہ سارے لوگ سارے دوسرے لوگوں سے یکسر لا تعلق
 بند کمروں میں بس اپنی موت مرتے ہیں
 وہ سب قصے کہ جن کے واسطے سے
 امتیاز نیک و بد قائم تھا ، لوگوں نے بھلا ڈالے
 وہ سب رشتے کہ جن سے دوستی تعمیر ہوتی تھی
 انہیں گاؤں میں چھوڑ آئے
 پرانی عادتیں ، باتیں ، تعلق ، طور سب کھیتوں میں پھینک آئے

1

I regret the raising of every city

Here the people, indifferent to each other

Die in their own confined rooms.

All those values which distinguished good and evil,

Have been forgotten.

All those relations that founded friendship,

(And all) those old habits, talks, connections, manners,

Have been left behind in the village fields.

1. Fārūq Hasan. Chotī Barī Nazmēn, op.cit., p.87.

Munīr Niyāzī's Main aur Shahr (The City and I) has a rather frightening note. It reflects the feeling of an isolated individual. This isolation, forced upon him by his lonely surroundings, induced an apathetic attitude.

سرطکوں پہ بے شمار گلِ خوں پڑے ہوئے
بیڑوں کی ڈالیوں سے تماشے جھڑے ہوئے
کوکھوں کی مہمٹیوں پہ حسیں بُت کھڑے ہوئے

سُنان ہیں مکان کہیں در کھلا نہیں
کمرے سبجے ہوئے ہیں مگر راستا نہیں
ویراں ہے پورا شہر کوئی دیکھا نہیں
آواز دے رہا ہوں کوئی بولتا نہیں

1

(e) Self-consciousness seems to have played an important role in creating an obscure inward fear and vacuum.

Many times, one senses in the poetry of a number of poets who are, now, in their twenties or thirties, a complete dissatisfaction or sometimes rejection of all the established values - social, political or a like. They express their

1. Munīr Niyāzī. Jangal men Dhanak, op.cit., p.44.

ideas in an enormous variety of symbols which may differ from one poet to another. Some of the common symbols are shadows, snakes, witches, temples, sun, walls, city, vacuum, jungle, prison, wind and so on. At the same time, one faces a great difficulty in establishing or even in tracing in their symbolic poetry any element of cure for ills or a better alternative to replace the prevailing system of the society. Sometimes one feels that these young poets such as Munīr Niyāzī, Salīm-ur-Rahmān, Iftikhār Jālib, Anīs Nāgī, ‘Abbās Athar, Zāhid Dār, Akhtar Ahsan, E‘jāz Fārūqī, Shahr Yār, Muhammad ‘Ulwī, Kumār Pāshī, Ahmad Hamesh, Nazīr Ahmad Nājī, ‘Amīq Hanfī, Muhammad Salīm-ur-Rahmān, Gauhar Naushāhī, ‘Ādil Mansūrī, Jāwīd Shāhīn, Shāhid Shaidā’ī, Tabassum Kāshmirī, Rāhat Nasīm Malik and many others¹ have nothing to offer but their own frustrations and bitterness. In any case, it may be a premature attempt at the present moment to seek

1. This list can be extended to a great number. It is regretted that the dates of birth of most of these young poets have not been traced, despite an effort made to that end. However, most of them are under forty.

for the elements of cure in their poetry especially when the age of their poetry is no older than a decade or so.

Faith in an idea may provide some sort of inward satisfaction. The Progressive poets whose sense of optimism is still unchallenged had at least something to believe in. But when faith itself is at stake or more precisely when the poets feel that there is nothing left to believe in, then we see poems such as Ek Katba¹ (An Epitaph), Daryā² (The River), Wirān Dargāh men 'Awāz³ (A Voice in a Ruined Shrine), Main aur Merā Khudā⁴ (My God and I) Isrāfīl kī Maut⁵ (The Death of Isrāfīl), Shahr-e-Qabūr⁶ (The City of Graves), Bāzgasht⁷ (The Reverberation).

1. Salīm-ur-Rahmān. Shām kī Dahlīz, op.cit. pp.16-17.

2. Ibid pp.57-87.

3. Munīr Niyāzī. Jangal men Dhanak, op.cit., pp.69-70.

4. Ibid p.75.

5. Rāshid. N.M., Bihtarīn Shā'irī, 1962, op.cit., pp.13-16.

6. Yūsuf Zafar. Sadā ba Sahrā, 1st. Ed., Guild Publishing House, Lāhore, June, 1961, pp.174-176.

7. Ibid., pp. 152-154.

Ek Katba (An Epitaph) is, perhaps, one of Salīm-ur-Rahmān's best poems. It expresses the feelings of an individual whose beliefs in the established values of society have been completely shattered. An excerpt from this poem is quoted here:

یہ مرا المیہ ہے
 میں اُس وقت اس کھیل میں آ کے شامل ہوا
 جب ہر اک شکل
 اپنے لبو کی چلتی ہوئی آگ سے سُرخ تھی ، —
 آج صدیوں کی سوئی ہوئی نغز میں جاگ اُٹھی ہیں

میں ان میں نہیں ہوں، جو ہوں گے
 میں اپنے سوالوں کی زنجیر میں قید ہوں
 اور انکار کے رات دن سے گزرتا ہوں
 میرے لئے معجزے اور پُرانی کتابوں میں لکھی ہوئی ساری سچائیاں
 مردہ نسلوں کی تاریک قبروں پہ مٹی ہوئی تختیاں ہیں
 مجھے اپنے اجداد کی ہڈیوں میں کبھی زندہ ہونے کی خواہش نہیں ہے
 مرے واسطے زندہ رہنے کا کوئی بہانہ نہیں ہے

1

1. Salīm-ur-Rahmān. Shām kī Dahlīz, op.cit., pp.16-17.

This is my predicament

I joined in this play at a time

When every actor

Was burning in the fire of his own blood.

Today the old quiescent hatreds have woken up

I am not among those who have still to come

I am chained in the series of my own queries

And the day-to-day contradictions

For me, the miracles and all the truths written in
the old books

Are nothing but the effacing epitaphs on the dingy
graves of the dead generations of the past

I have no desire to live in the bones of my ancestors

I have no excuse to live!

Zahūr Nazar expresses his perplexities in his poem
entitled Na'ī Tahzīb

یہ شفاف ندی —

میں جس میں نہانے کو اُتراتا تھا، میرے نہانے سے پہلے
میری روح کے خون سے بھر گئی ہے

وہ ساری کتابیں ، مقدس کتابیں
 جنہیں آسمان سے اتارا گیا تھا مری رہبری کو
 وہ سب فلسفے جو مری بہتری کے لئے آدمی نے مہیا کئے تھے
 مجھے اب کسی کی ضرورت نہیں ہے
 کہ میں یہ زیں چھوڑ کر آسمان کی طرف جا رہا ہوں

1

Kumār Pāshī feels himself guilty of coming into this world in his poem entitled Merā Jurm (My Sin).

مرا جرم یہ ہے کہ میں ایسے سورج سے پیدا ہوا
 جس کی تقدیر میں ایک پل کا
 فقط ایک پل کا اجالا لکھا ہے
 مرا جرم یہ ہے کہ میں اس تماشے میں لایا گیا
 آخری آدمی ہوں

2

Such feelings are becoming more or less common among the young poets who have emerged during the last ten years

1. Zahūr Nazar. Aurāq, Vol.1, Special No.3, 1966, Lāhore, p.216.
2. Kumār Pāshī. Bihtarīn Shā'irī, 1966, 1st. Ed., (ed.)
 Munīr Niyāzī, Albayān, Lāhore, 1967, p.142.

or so. There are a large number of poems, both inferior and superior in quality, which reflect with varying degree of emotional intensity and intellectual approach, an individual's loneliness, his social and psychological repression of one sort or another. The following few specimens from some poets reflect the mental attitude of individuals who, though among the multitude, feel gradually isolated along with the rapid industrialisation. See the opening hemistichs of Akhtar-ul-Īmān's short poem Tabdīlī (The Change).

اس بھرے شہر میں کوئی ایسا نہیں
جو مجھے راہ چلنے کو پہچان لے

1

Qaiyūm Nazar feels being imprisoned by the present moment in his poem entitled Akelā (Alone). The last stanza is quoted below:

جانی دھرتی سے انجانے نیلے نلک کا
میں وہ آج ہوں جس کے لے دوںوں ہی کل تعزیریں ہوں
جس کی ساتھی تنہائی کے آنسوؤں کی زنجیریں ہوں

2

1. Akhtar-ul-Īmān. Tārīk Saiyāra, op.cit., p.24.

2. Qaiyūm Nazar. Bihtarīn Shā'irī, 1963, op.cit., p.37.

The feelings of Munīr Niyāzī about his loneliness have found their best expression in his short poem entitled Main aur Merā Khudā (My God and I). He feels himself second to God in the sense that like God, he has also become distinct in his isolation. The poem is quoted below:

لاکھوں شمشکلوں کے میلے میں تنہا رہنا میرا کام
 بھیس بدل کر دیکھتے رہنا تیز ہواؤں کا کھرام
 ایک طرف آواز کا سُورج، ایک طرف اک گونگی شام
 ایک طرف جسموں کی خوشبو، ایک طرف اس کا انجام
 بن گیا قاتل میرے لئے تو اپنی ہی نظروں کا دام
 سب سے بڑا ہے نام خدا کا اُس کے بعد ہے میرا نام

1

See also his two more couplets:

کچھ اپنے جیسے لوگ ملیں
 ان رنگ برنگے شہروں میں

2

1. Munīr Niyāzī. Jangal men Dhanak, op.cit., p.75.
2. Munīr Niyāzī. Sāthiyon Kī Talāsh, Dushmanon Ke Darmiyān Shām, Maktaba-e-Director, Lāhore. (n.d), p.13.

سائے اپنے جگمگا سا کر
آپ اکیلا پھرتا ہے

1

Dushmanon Ke Darmiyān Shām (Evening Among the Enemies) is, perhaps, one of Munīr Niyāzī's best poems. In some of the preceding poems, we have noticed an individual seeking an escape from the complexities of urban life to the simplicity that prevails in the countryside. But this poem is an expression of a complete helplessness of an individual who sees no safe way out to anywhere from a constant obscure fear, following his every step. Keeping in mind the context of the poem, one may say that all the established values, in which the poet believes, have been shattered and now he is standing, as it appears from the concluding couplet, at the cross-roads and does not know where to go. The poem, which has only three couplets, is quoted here:

1. Munīr Niyāzī. ʿAdmī, Ibid., p.15.

پھیلتی ہے شام دیکھو ڈوبتا ہے دن عجب
 آسماں پر رنگ دیکھو ہو گیا کیا غضب
 کھیت ہیں اور اُن میں اک رُو پوش سے دشمن کاشک
 سرسراہٹ سانپ کی گندم کی وحشی گر مہک
 اک طرف دیوار و در اور جلتی بھتی بتیاں
 اک طرف سر پر کھڑا یہ موت جیسا آسماں

1

Look at the spreading evening and the strange setting
 in of the day.

Look at the oppressive colour, spreading against the sky.

There seems to be hiding in the fields an absconded enemy.

(And listen) the creeping noise of a snake and the
 violent smell of wheat.

At one side, there are walls, and doors and twinkling lights

And at other side there is the sky, standing like the
 death (angel)

Some of Wazīr 'Āghā's poems such as Ujartā Shahr²

(The Decaying City), Sar Phirā³ (The Lunatic or the Eccentric),

1. Munīr Niyāzī. Ibid., p.20.

2. Wazīr 'Āghā. Shām aur Sā'e op.cit., pp. 20-21.

3. Ibid., pp. 22-23.

Tilism¹ (Sorcery), Ajnabī² (The Stranger) reflect more or less similar frustrated and fearful feelings. See four concluding hemistichs of his Ajnabī (The Stranger):

آسماں پر دائرے کے رُوپ میں
 جینھتے ، روتے ہوئے بھوکے پرند
 دم بردم غوط لگاتے میری اور
 دم بردم مجھ پر جھپٹتے مردہ خور

3

The hungry, outraged birds,
 Circling in the sky,
 Are successively diving and
 Springing at me.

(f) Since the turn of this century, socio-political analysis in the West has achieved new dimensions. Economic development that brought in its wake a developed communication system, has exposed the Indo-Pākistānī society to Western knowledge. The poets of our times, have assimilated the essentials of Western social thinking. These, as compared

1. Ibid., p.77.

2. Ibid., pp.24-25.

3. Ibid., p.25.

to their predecessors, are in a better position to analyse their own society.

It is obvious from the poetry itself that this new knowledge has made them, undoubtedly, more conscious of themselves and the stark social inequalities that exist within the present changing society. The expression of this contrast and that of the poet's own predicament is indeed manifold. The collective impression especially of the post-Partition Modernist poetry is the intermingling of self-consciousness, an inward vacuum, and a feeling of being imprisoned by the present moment.

Today self-awareness has made the poets realise that they are the captives of the present moment and this feeling has generated some sort of inward fear among them. Its expression may have been noticed in the preceding poems. However, as this fear, sometimes hidden and at other times obvious, runs in many of the poems particularly by the young poets, we shall give only a couple of examples to shed more light on this aspect and proceed further.

This fear expresses itself in many ways. See one of its forms in the following concluding stanza of a poem entitled Chāp (Noise of the Footsteps) by Wazīr 'Aghā.

میں اس اندھی آواز سے بچ نکلنے کی خاطر
 ہزاروں جتن کر چکا ہوں
 دیکھتی ہوئی سانس کو اپنے سینے میں روکے
 لہو سے تہی ، برف سی انگلیاں اپنے کانوں میں ٹھونسے
 اندھیرے کے جنگل میں ڈبکا پڑا ہوں
 مگر کیا کروں
 اس — تعاقب میں آتی ہوئی چاپ کو کیا کروں ؟

1

I have strived a thousand and one times to escape
 from this blind call.

Holding back my burning breath,

And inserting my icy, bloodless fingers in my ears,

I am hiding in the jungle of darkness.

But what should I do,

What should I do about the noise of these footsteps
 which is chasing me?

Sometimes it is a fear from one's own self. This
 has found its beautiful expression in a couplet of ghazal

1. Wazīr 'Aghā. Shām aur Sā'e, op.cit., p.110.
 See also his Tilism, p.77.

by Zafar Iqbāl.

دل کا یہ دشت عرصہ محشر لگا مجھے
میں کیا بلا ہوں، رات بڑا ڈر لگا مجھے

1

Sometimes we all feel as if we have been walled up within ourselves and the moment in which we live.

Zindagī (Life) by Yūsuf Zafar, Chamaktā Lamḥa (The Burning Moment) by Wazīr 'Aghā, Zindagī ai Zindagī (Life O! Life) by Majīd Amjad, Dīwāren (The Walls) by Mubārak Ahmad, Main aur Maut (Death and I) by Salīm-ur-Rahmān are some of a large number of poems composed both by the old and new poets that express the strong hold of the present moment of perplexities over an individual. A few opening hemistichs of the first four poems and the concluding couplet of the last poem are given below along with their free rendering into English. The noticeable thing in the following examples is the intensity of the spontaneous expression.

1. Zafar Iqbāl. 'Ab-e-Rawān, op. cit., p.62.

See also Wirān Dargāh meñ 'Āwāz (The Voice in a Ruined Shrine) and Jangal meñ Zindagī (Life in Jungle) by Munīr Niyāzī. Jangal meñ Dhanak, op.cit., pp.69-70 and p.64 respectively.

The emotions and ideas seem to be bursting out as soon as the poems open.

مجھے خدارا رٹا کرو دامِ زندگی سے
یہ زندگی ؛ زندگی نہیں ہے ، یہ موت ہے ، مرگِ دیدہ و دل —
نظرِ نظر میں ابھر رہا ہے غمِ حوادث کا تازیانہ —
نفسِ نفس سے صدائے زنجیر آرہی ہے
کہ دل ہے وہ قیدیِ زمانہ
جسے اجازت نہیں فغاں کی
یہی ہے کیا زندگی ؛ نہیں ، زندگی نہیں ہے

1

For God's sake release me from the snare of life.
This is not life at all, this is death, the death of
heart and soul
Every look is becoming the victim of calamities
Every moment is shackled in its own chain
And the heart is that captive of time,
Who is not allowed even to wail.
Is this life? No, this is not !

1. Yūsuf Zafar. Sadā ba Ṣahrā, op. cit., p.29.

چلکے ہوئے تند لمحے کی زد سے تو کب بچ سکے گا !
 یہ چکیلا لمحہ کہ تیرے عقب میں ازل سے رواں ہے
 تجھے روند کر یوں بڑھے گا کہ جیسے
 پرکاش سے مختلف تو نہیں ہے

1

For how long will you escape from the furious, burning moment!
 This burning moment has been after you since the Beginning
 It will trample over you in such a way,
 As if you were no better than a straw.

فرقہ پوش و پا بہر گل
 میں کھڑا ہوں تیرے در پر، زندگی
 ملتبی و مضطرب
 فرقہ پوش و پا بہر گل
 اے جہاں خار و فوس کی روشنی
 زندگی، اے زندگی

2

A fettered devotee, I am
 Standing at your door, O! life

1. Wazīr 'Aghā. Shām aur Sā'e, op.cit., p.33.
 See also his 'Afrīt (The Demon) pp.30-31.
2. Majīd Amjad. Shab-e-Rafta, op.cit., p.102.
 See also his Imroz (Today) pp. 70-71.

A suppliant and an infirm,
fettered devotee.
O! light of this world,
Life O! life.

بہوش آیا تو مری آنکھوں نے
چار سُو تیرگی یا س کو رقصاں پایا
چار سُو آہنی دیوارِ گراں دُھند میں لپٹی ہوئی استادہ تھی
جس کے سائے میں کھڑا سموج رہا ہوں اب تک
میں یہاں کیسے چلا آیا تھا؟

1

After coming to my senses, when I opened my eyes,
I found gloomy despair, dancing around.
The heavy iron-wall erected in the mist had ensnared
every corner,
Standing in its shadow I am thinking, still,
How did I happen to come here?

1. Mubārak Ahmad. Zamāna 'Adālat Nahīn,
op. cit., p.30. See also his Zindagī Kī Lagan,
pp. 61 - 64 and Zamāna 'Adālat Nahīn, pp.85-100.

اک لمحے میں لاکھ انوکھے روپ لے مرتا ہوں
وہ جو کہیں نہیں ہے اس کی خواہش بھی کرتا ہوں

1

I die countless times in a moment
And I wish for that which is nowhere.

1. Salīm-ur-Rahmān. Shām kī Dahlīz, op.cit., p.55.

See also the following poems by other poets.

(i) Munīb-ur-Rahmān. Samundar Bihtarīn Nazmēn, 1947,
1st. Ed., (ed.) Halqa-e-Arbāb-e-Zauq, Nayā Adāra,
Lāhore, (n.d.), pp. 35-36.

(ii) Ashk. Ahsan Ahmad, Drama, Jāgte Jazīre,
Guild Publishing House, Karāchī, July, 1962,
pp. 11 - 13.

(iii) Jīlānī Kāmran. Naqsh-e-Kaf-e-Pā, op. cit.

The book carries the same title as that of this
long poem.

(iv) Balrāj Komal. Kutub Khāne men, Rishta-e-Dil,
op. cit., pp.109-110.

(g) Now we may very well come to the aspect of escape that in itself is manifold in present Urdū poetry. Sometimes it seems an escape from the perplexities of life; sometimes one comes across a kind of escape which is both from and to death itself; one may also sense in a number of current poems a strong repudiation for the Establishment and a suggestion for a simple primitive life. Sometimes it is an escape from the inward vacuum that cannot be filled even by disbeliefs or uncertainties and thus the escape becomes an ideal in itself.

This seems to be the result of the self-awareness which, sometimes, makes an individual realise that he is worthless, an agglomeration of some organic particles, divorced of human feelings. This extremist view may be observed in the following three hemistichs of a poem entitled Nayā Janam (The New Birth) composed by E'jāz Fārūqī. A tree is a symbol used for the man himself in this poem:

بیڑا اب بیڑا تو نہیں ہے
 غبارِ سائب کے رہ گیا ہے یہ
 آکسیجن کا ، ٹائیڈ روجن کا ، کاربن کا

1

1. E'jāz Fārūqī. Ādhī Rāt Kā Sūraj, 1st. Ed., Jadīd Nāshirīn, Lāhore, November, 1967, p.45.

The tree is no longer the tree,
It seems to have been reduced to a dust
Of Oxygen, hydrogen and carbon.

As far as the escape from the complexities of life is concerned, present Urdu poetry abounds in poems ranging from Ai 'Ishq Kahiñ le Chal¹ (O! Love Take Me Somewhere) by Akhtar Shirānī, a rather traditional poem to the more sophisticated and complex Raqs (A Ball) by N.M. Rāshid. See the opening stanza of the latter:

اے مری ہم رقص مجھ کو تمام لے
زندگی سے بھاگ کر آیا ہوں میں
ڈر سے لرزاں ہوں کیس ایسا نہ ہو
رقص سماہ کے چور دروازے سے آکر زندگی
ڈھونڈ لے مجھ کو، نشاں پالے مرا
اور جرمِ عدیش کرتے دیکھ لے !

2

O! my co-dancer, hold me
I have run away from life
I am trembling for I fear.

The life, through the back-door of the ball-room,

1. Akhtar Shirānī. Subh-e-Bahār, 2nd. Ed., Kitāb Manzil, Lāhore, 1946, pp.65-72.
2. Rāshid. N.M., Māwarā, op.cit., p.99.

May not catch me red handed,
While I am enjoying myself.

In addition Yūsuf Zafar's Bāzgasht¹ (The Reverberation), Wazīr 'Āghā's Nirwān² (The Emancipation), Salīm-ur-Rahmān's Daryā³ (The River), Munīr Niyāzī's Sadā ba Sahrā⁴ (Lit. Voice in the Wilderness), Shahzād Ahmad's Kīmiyā⁵ (Panacea) Ahmad Hamesh's Be Zamīn Nazmen⁶ (Lit. The Poems Without Land), Muhammad 'Ulwī's Murāja'at (The Return) are some of the distinguished poems regarding the escape of one sort or another.

The latter, a symbolic poem, is an expression of a wholesale condemnation of Establishment and a return to the primitive life. This sort of escape may be considered a search

1. Yūsuf Zafar. Sadā ba Sahrā, op.cit., pp.152-154
2. Wazīr 'Āghā. Shām aur Sā'e, op. cit., pp.114-115.
3. Salīm-ur-Rahmān. Shām Kī Dahlīz, op.cit., pp.57-87.
4. Munīr Niyāzī. Tez Hawā aur Tanhā Phūl, Maktaba-e-Kārwān, Lāhore, (n.d.), p.73.
5. Shahzād Ahmad. Bihtarīn Nazmen, 1958, (ed.) Dr. Wazīr 'Āghā, Academy Panjāb (Trust) Lāhore, July, 1959, pp. 57-59.
6. Hamesh. Ahmad, Bihtarīn Shā'irī, 1966, op.cit., pp.79-81.

for an ideal which, in this case, seems to be the primal life of man on this earth when he was completely free from all the latter restrictions.

چلو جنگلوں میں
 وہاں اپنے ساتھی
 درختوں کی شاخوں پہ بیٹھے ہوئے
 راہ تکتے ہیں اپنی
 درختوں کے پتے
 ہواؤں میں اڑ کر
 ہمیں ڈھونڈتے ہیں
 چلو جنگلوں میں
 مکانوں میں یوں قید کب تک رہو گے

1

Let us go to the jungles
 There, our companions,
 Sitting on the trees,
 Are waiting for us.
 The tree-leaves,

1. 'Ulwī. Muhammad, Mahwar, Vol. 2, No. 1, February - March, 1963, Delhi, p.53.

Flying in the air,

Are looking for us.

Let us go to the jungles.

For how long will you remain confined in the houses.

Such feelings are gradually becoming common among the younger generation of poets. See the strong feelings of contempt towards all the organisations in the above-mentioned poem by Ahmad Hamesh. A few hemistichs are quoted below:

مرے دن رات ، مرے جسم کے صدیوں ٹکڑے
کیسے موجود ہیں

مگر سنو ، میں کبھی ان سے ملا نہیں

پھر کون سے ٹکڑے میں ہزاروں جزو ہیں

جو مجھے سوچتے ہیں

اور کون سے جزو کی جلاوطنی مجھے منسوب ہے

کہ مرا کوئی نام بھی ہے

مرے جسم کا نام

اور اسی ایک جسمِ زرد نام پر
 اتنی اصدلا میں / اتنی سزائیں / اتنے مشورے /
 اتنے فیصلے / اتنے ٹک / اتنے نشش جہات !
 کہیں پڑاؤ نہیں

یہاں سے گزرو تو اور تیز چلنا —
 یوں بھی موت کے بعد رفتار بہت تیز
 ہو جاتی ہے / میں نے کہا نا کہ بس تیز چلنا / تا بنا کی غیر مرئی دھبوں
 میں چکرا رہی ہے / زمین کے سڑے گلے سنہروں اور دیہاتوں میں درختوں
 کی چوٹیاں رُکی ہوئی ہیں / چلتی نہیں ہیں / انہیں بھی ساتھ لے جانا

1

(h) Iftikhār Jālib (b.1936) is a controversial poet of our time regarding his immense complexity of references, frequent use of symbolic or rather ambiguous language and his lack of respect for syntax. Before going any further let us see some opening hemistichs as a specimen of his poem entitled Nafīs la Markaziyat Izhār (Qadīm Banjar).

1. Hamesh. Ahmad, Bihtarīn Shā‘irī, 1966, op.cit., pp.79-81.

نفیس گویائی حرف زن بالارادہ سبقت کہ شرف ذومعنی
 آرتقو پیڈک اتحاد انضمام بیڈ ہیبت بجز کراہیت عدم تشدد
 کہ دانت کھانے کے اور ہوتے ہیں ؛ برسرام لعن
 طعن ؛ اس کے منہ پر تقو کو ؛ نفیس فسق و فجور کی
 ڈالیوں نے ہیبت سے چمے پتوں کا نرم تازہ کلور و نفل اس
 طرح نکلنا شروع کیا ہے ؛ سفید میگنولیاٹی غنے دھولوں
 پہ دہشت زدہ سراسیمہ بے ارادہ گڑے ہیں ؛ دل کو مال کتر
 کا پیسی روس روگ ، گھن سراہیت ، برادہ

1

And he goes on like this.

He himself is of the opinion that because inherited poetical language is unable to express modern ideas and its impact on mind and soul, it is necessary to make some changes in it to make the language workable for the expression of new experience.² Although it is rather premature to say, it seems, however, that he has gone too far

1. Iftikhār Jālib. Bihtarīn Shā'irī, 1966, op.cit., p.85.

See also his Qadīm Banjar, Sawerā, No.34, Lāhore, 1964, pp.81-82.

2. Iftikhār Jālib. Lisānī Tashkilāt, an article published in Sawerā, No.34, op.cit., pp.38-65.

with his idea by making drastic changes in the syntax.

His inward experience and his spontaneous emotions and ideas express themselves in momentary flashes and these units of images which follow each other rather abruptly, do not appear to have much connection with each other regarding their obvious meanings. It may be that his inward experience is so intense and complex that the words find themselves rather helpless, not only to ensnare that experience but also to make it communicable.

This is perhaps the first time in Urdū poetry when such an attempt has been made. He has been both praised and criticised. In any way the feeling of being a sort of pioneer in introducing such a type of poetry appears to be a consolation for him and this is perhaps one of the reasons that he still goes on composing poems in his own unfamiliar style. No serious attempt has hitherto been made by other poets to imitate him. There are, however, one or two exceptions. One such exception is of Zafar Iqbāl who has done some experiments in the use of language in his second book of ghazals entitled Gulāftāb.¹

1. Zafar Iqbāl. Gulāftāb, 1st. Ed., Nayā Adāra Lāhore, 1966.

There is, however, another possibility. He may be expressing his political or social convictions or dislike for the Establishment in an extremely symbolic form. This brings us to the question of freedom of expression in contemporary Urdū poetry.

We have already discussed at various places that since 1947, Urdū poetry, in general, has gradually become more and more introvert, complex and rather personal as opposed to the Progressive poetry, especially that of the forties, which was more or less oratorical and direct. Today, the poets appear to have a feeling of restraint in their expression. It may be either due to the change in the political atmosphere or the present social complexities which are leaving an individual dumb and confounded. This is, perhaps, better explained by N.M. Rāshid in his poem entitled Isrāfīl Kī Maut (The Death of Isrāfīl). Isrāfīl¹ is used as a symbol for voice or expression. The fourth and seventh stanzas along with their free translation are quoted below:

1. Isrāfīl: the name of an angel who will, according to the tradition, sound the Trumpet on the Day of Resurrection.

مرگِ اسرائیل سے ؛
 اس جہاں میں بند آوازوں کا رزق
 مطربوں کا رزق اور سازوں کا رزق
 اب مغنی کس طرح گائے گا اور گائے گا کیا
 سُنے والوں کے دلوں کے تار چُپ
 اب کوئی رقص کیا تفر کے گا لہرائے گا کیا
 بزم کے فرش و در و دیوار چُپ
 اب خلیبِ شہر فرمائے گا کیا !
 مسجدوں کے آستان و گنبد و مینار چُپ
 نکر کا صیاد اپنا دام پھیلائے گا کیا
 طائرانِ منزل و کھسار چُپ

مرگِ اسرائیل سے
 اس جہاں کا وقت جیسے سو گیا پھٹا گیا
 جیسے کوئی ساری آوازوں کو کیسے کھا گیا !
 ایسے تنہائی کہ حُسنِ تامِ یاد آتا نہیں
 ایسا سناتا کہ اپنا نام یاد آتا نہیں

1

With the death of Isrāfīl;

The expression itself has ceased to exist.

The art of minstrels has come to an end.

How will the singer, now, sing and what will he sing,

1. Rāshid. N.M., Bihtarīn Shā'irī, 1962, op.cit., pp.14-16.

For the musical strings of the hearts of the
listeners are quiescent.

For what will the dancer now, make an ecstatic gesture,
As the quiescence has covered the walls and doors of
the assembly.

What will the city-priest now, say!

As the thresholds, the dooms and the minarets of
the mosques are quiet.

For what will the intellect spread its snare,

As the birds at their destination and at the mountain
are quiet.

With the death of Isrāfīl,

It seems as if time has been petrified.

Someone has swallowed all the voices, suddenly.

It is such a loneliness that I cannot even feel the
existence of God.

It is such a stillness that I cannot even remember
my name.

We find more or less similar feelings in Ahmad Nadīm
Qāsmī's Funūn-e-Latīfa¹ (Fine Arts), Wazīr 'Aghā's Bāt²

1. Nadīm, Ahmad, Qāsmī. Bihtarīn Shā'irī, 1962, op.cit.,
pp. 28-29.

2. Wazīr 'Aghā. Shām aur Sā'e, op.cit., p.10.

(The Saying), 'Alī Sardār Ja'frī's Ēk Kh wāb Aur¹
 (One Dream More), and Mustafā Zaidī's Lā Yanhal² (Inexplicable).
 Two excerpts from poems of Ahmad Nadīm Qāsmī and Mustafā Zaidī
 are quoted:

کچھ اس طرح سے ہیں گم سہم ہرے بھرے اشجار
 کھڑے ہوں اُجڑے ہوئے مندروں میں جیسے صنم

کھل گیا ہے چٹانوں میں دب کے سنگ تراش
 اُتر گیا ہے تلم کار کے جگر میں تلم

3

The quiet fruitful trees look like,
 The erected idols of ruined temples.

The sculptor has been crushed under the rocks,
 The pen has pierced the heart of the writer.

1. 'Alī Sardār Ja'frī. Bihtarīn Shā'irī, 1963,
 op. cit., pp.46-47.
2. Mustafā Zaidī. Qabā-e-Sāz, 1st. Ed., Josh Academy,
 Karāchī, July, 1967., pp.68-69.
3. Nadīm, Ahmad, Qāsmī. Bihtarīn Shā'irī, 1962, op.cit.,
 pp. 28-29.

زباں پر مہر گدائی ہے ، کس سے بات کروں
حروف کا سہہ بے پایہ ہیں تلم کسکول

کہاں وہ دن تھے کہ پروائے ننگ و نام نہ تھی
کہاں یہ وقت کہ سایہ سنبھل کے چلتا ہے
مجھے کسی بھی تعین پر اختیار نہیں
یہ کوئی اور رے راستے بدلتا ہے
جنوں سے رسم نہ رکھوں تو جاں سلگتی ہے
طلب کا قرض اتاروں تو جسم جلتا ہے

CHAPTER SEVENCONCLUSION

The question where the developments in Urdū poetry of the last thirty years will lead, defies a precise answer. Almost all the poets who have been referred to in this work regarding these developments are alive and they are still writing. However, the past suggests certain lines of growth of literature that are worth consideration.

The development of human society and the human mind in the past appears slow compared with the advancement of the last 30 years. The thrills, discoveries and achievements that were rare phenomena in the past, today seem to be an every day affair. This rapid pace of development affects poetry. We have already noticed the reaction of Urdū poets to the scientific and technological achievements of the civilised portions of human society and the resultant psychological and social predicaments of the poets. Although the fruits of scientific research in the West are becoming increasingly accessible to the intellectuals and poets of under-developed countries, their society still remains comparatively under-developed. This phenomenon is bound to increase their present problems both psychological and social. Its result in the

realm of poetry is obvious, it is likely to be more complicated, diverse, vague and confused.

The whole period under review appears to be a period of experimentation both in themes and forms. Some of the aspects are clear and some are still under the surface. The Progressive Movement has completely lost its centre. The themes such as Communism which dominated poetry of the forties have given way to other new themes. Relatively speaking, the current poetry is more introverted and diverse than the poetry of the forties which was rather emotional and oratorical in temperament.

Western literature has also affected contemporary Urdu poetry in a number of ways. In addition, the Persian influence including Persian vocabulary is gradually disappearing and instead the use of Hindi, English and colloquial words is increasing. Similarly the use of more than one metre and form is gradually increasing, especially in a long poem or poetic drama. Poets usually express themselves in short poems or ghazals but the practice to write poems of a few hundred hemistichs is also becoming fairly common. However, it is worth noting that the tendency to write large-scale poems such as Shāhnāma-e-Islām by Hafīz Jālandharī appears to have been declined.

Our survey of the poetry of the last thirty years has revealed that it is different from that of the past. But as has been shown in this thesis the poetry of this period has been by no means homogeneous. Even within a decade different trends are perceptible. We have already observed the emergence of Modernist and Progressive poetry in the same years. The main constant factor has been freedom and experimentation. The restrictions of stereotyped forms and themes have been removed and are hardly likely to return. This in itself is a hopeful sign for the future.

To sum up, it seems likely that the present freedom and diversity will continue unabated in the foreseeable future.

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4. Here follows a list of a number of Urdū journals.

It will be relevant to note that Urdū poets usually get their individual poems first published in the literary periodicals. It is at a later stage that these poems are compiled and published in the book form. Moreover a host of poets, whose literary significance cannot be overlooked, may not get their collected works published at all. It is, therefore, necessary for a person, who wants to have a comprehensive view of the developments in Urdū poetry in its historical perspective to go through the files of these periodicals.

<u>Adab-e-Latīf,</u>	Lāhore.
<u>Adabī Duniyā,</u>	Lāhore.
<u>Afkār,</u>	Karāchī.
<u>Āj Kal,</u>	Delhī.
<u>Ārgas,</u>	Lāhore.
<u>Arzhang,</u>	Peshāwar.
<u>Aslūb,</u>	Lāhore.
<u>Aurāq,</u>	Lāhore.
<u>Dastūr,</u>	Lāhore.

<u>Fārān,</u>	Islāmia College, Lāhore.
<u>Fārān,</u>	Karā <u>chī</u> .
<u>Funūn</u>	Lāhore.
<u>Ham Qalam,</u>	Karā <u>chī</u> .
<u>Ham Rang,</u>	Mhow (Indore).
<u>Humāyūn,</u>	Lāhore
<u>Jā'iza,</u>	Karā <u>chī</u>
<u>Jām-e-Nau,</u>	Karā <u>chī</u> .
<u>Khayāl,</u>	Nāgpur
<u>Kitāb</u>	Lucknow.
<u>Lail-o-Nihār,</u>	Lāhore
<u>Māh-e-Nau,</u>	Karā <u>chī</u> .
<u>Mahwar,</u>	Delhī
<u>Ma'yār,</u>	Meerut.
<u>Na'ī Qadren,</u>	Haidar'ābād (Pākistān).
<u>Na'ī Tahrīren,</u>	Lāhore.

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<u>Naqsh,</u>	Karāchī.
<u>Naqūsh,</u>	Lāhore.
<u>Nayā Adab,</u>	Bombay.
<u>Nayā Daur,</u>	Karāchī.
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<u>Nusrat,</u>	Lāhore.
<u>Oriental College Magazine,</u>	Lāhore.
<u>Pagḍandī,</u>	Amritsar.
<u>Pūnam,</u>	Haidar'ābād (Deccan).
<u>Qalam Kār,</u>	Lāhore.
<u>Rāwī,</u>	Government College, Lāhore.
<u>Sahīfa,</u>	Lāhore.
<u>Saiyāra,</u>	Lāhore.

<u>Sāt Rang,</u>	Karā <u>chī</u> .
<u>Saughāt,</u>	Bangalore.
<u>Sawerā,</u>	Lāhore.
<u>Shā‘ir,</u>	Bombay.
<u>Shu‘ūr,</u>	Karā <u>chī</u> .
<u>Sīp,</u>	Karā <u>chī</u> .
<u>Takhliq,</u>	New Delhi.
<u>Urdū,</u>	Karā <u>chī</u> .
<u>Urdū Adab,</u>	‘Alīgarh.
<u>Urdū Nāma,</u>	Karā <u>chī</u> .
<u>Urdū Zabān,</u>	Sargodhā.