Some development in Urdu poetry since 1936

Shakir, Faqir Hussain

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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-Pakistan 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 Pakistan)

By

FAQIR 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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School of Oriental Studies,
Elvet Hill,
Durham.

October, 1969.
DEDICATION

کی این را شنو می‌گویی‌؟

پس جویی نا رها نگر، دم کن البتا

شکر لرهايی
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 Urdu Library, Nottingham. I am thankful to the staff of these libraries for the facilities that they provided me.

Mr. Shāhīd Shaida'ī, an old friend of school days and a lover of Urdu 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 Urdu literature faces in this country is the difficulty of obtaining sufficient Urdu publications of this period. Despite these obstacles, the novelties that featured in this period of Urdu 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 Urdu poetry since centuries, a brief account of the development of Urdu poetry till Iqbal has been included. Apart from the chapters on poetical language and metres, various forms of Urdu poetry - and Urdu 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 Pakistani poets rather than Indians. The only reason for this was the insufficient availability of Urdu 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. Shakir

October, 1969.
TRANSLITERATION

(a)

<table>
<thead>
<tr>
<th>VOWELS</th>
<th>INITIAL</th>
<th>NON-INITIAL</th>
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<tr>
<td>ā</td>
<td>āsa</td>
<td>hai</td>
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</table>

1. The system of transliteration is adopted from the dictionaries composed by Platts, Duncan Forbes and Rām Narā'īn Lāl, Allahābād (Student's Practical Dictionary).

2. See also the words ہات (bāt), مل (māl) which have extended sound of "a" but do not have the sign of ۔.
CONSONANTS

<table>
<thead>
<tr>
<th>Arabic Letter</th>
<th>English Letter</th>
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<td>ب</td>
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<td>h</td>
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<tr>
<td>خ</td>
<td>kh</td>
</tr>
</tbody>
</table>

The nasal sound of the letter n is shown by ñ, silent й is indicated by w. Izāfat is presented as -e-.
The sign of hamza is shown by й and it is the same as that of the sign shown on alif mAMDuda (Γ = 'a').
(b) The difficulty that besets a person aiming at the preparation of a bibliography of Urdu 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'īe Firāq Gorakhpuri (Firāq of Gorakhpur), Shabīr Ḥusain Khān Josh Malīh’ābādī (Josh of Malīh’ābād), Abū-ul-ʿAṣār Hafīz Jālandhari (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 Gorakhpuri, Malīh’ābādī and Jālandhari 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 ONE

INTRODUCTION

The aim of this chapter is to describe briefly, the development of language, various verse-forms and themes of Urdu 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 Pakistan.

The origins of the Urdu 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 Urdu language in the Deccan had developed so much that it was able to express poetical ideas.\(^2\)

1. Wazīr 'Āghā. Dr., Urdu Shā'iri Kā Mizāj, 1st Ed., Jadīd Nashīrīn, Lahore., May, 1965., pp.168-170, believes that the genesis of Urdu took place in the Indus Valley, some thousand years ago. Various theories have hitherto been put forward by many scholars such as Shīrānī. Hāfiz Mahmūd, Sabzwārī. Dr. Bhaukat, 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.

history of Urdu poetry may be divided into two periods.\footnote{Azad. Muhammad Husain, in his famous book, \textit{Ab-e-Hayat}, 15th Ed., Shaikh Mubarak Al, Lahore, 1950, divides Urdu poetry (from Wall Aurang'abadi to Ghâlib, Mirzâ Asad Ullah Khan,) into five periods. These divisions seem artificial when one examines the political, social and cultural situation of the time because the period from Wall to Ghâlib and its poetry reflect the sameness, the inertia of life. This view has also been supported by Faruqi. Dr. Muhammad Ahsan, in his article entitled \textit{Tazkira Nigar\textasciitilde aur Muhammad Husain Azad XI Ab-e-Hayat}, published in Urdu Adab, Vol. 3, No. 4, June, 1953, quarterly, Anjuman-e-Taraqqi-e-Urdu, 'Ali\textasciitildegh, pp.135-36.}

In the earlier phase of the first period in the Deccan the language of Urdu poetry has Hindi and Deccani affinities. Apart from using a large number of Hindi and Deccani 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 Muhammad Qutb Shah (1580-1611)

\footnote{\textit{Aziz Ahmad, in his article Urdu Literature}, published in The Cultural Heritage of Pakistan, ed. by Ikrâm. S.M, and Spear. Percival, Oxford University Press, London, 1955, p.121, says that Muhammad Qutb Shah, the King of Golconda (Deccan) was the first Urdu poet who composed a book of Urdu ghalazals.}
and Wālī Muḥammad Wālī Aūrāng’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 Mīrzā Asad Ullāh Khān Ghalīb (1797-1869), one of the greatest Urdu poets. The chief characteristic of this age is the predominant Persian tradition. Northern India was greatly influenced by the poetry of Wālī 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 Mūghals (the rulers of India who spoke Persian). As a result Urdu poetry became so influenced\(^2\) by Persian tradition that even today the Urdu 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-Asb Hafīz Jālandharī (b.1900) has an almost entirely Persian vocabulary. The Persian predominance brought with it remote and vague similes and

1. Sādiq. Muḥammad, op. cit., p.56 and 60, says that Wālī’s real name was Wālī Muḥammad and not Shams-ud-Dīn Wālī or Wālī Ullāh as is believed by other scholars; he insists also, that he died in 1707.

vulgar exaggerations, totally alien to Indian culture. The primary model of Urdu 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:

\[
\begin{align*}
\text{Jawāle ne samīrū,} & \\
\text{Akhshāste memi tāmāl,} & \\
\text{Kam aina naz makhfīn khashlam līndā.} & \tag{2}
\end{align*}
\]

If the underlined word \( \text{i} \) may be changed to the Persian equivalent \( \text{м} \), the whole couplet would become Persian in vocabulary. This began at a time when Persian poetry, after reaching its peak under Sa'ādī (1184-1292), Hāfiz (d.1389) and Jāmī (1414-1492) was on the decline.² This Persian trend


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 Urdu 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 Urdu 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 Urdu poetry until recently. Wahl Aurang'ābādī, Shah Mubārak 'Ābrū (1692-1747), Khān-e-'Ārzū (1689-1756), Hātim (1699-1781 or 1792) Mirzā Mazhar Jān Jānān (1700-1781), Saudā, Mīr, Nāsīkh and Ghālib were the leading poets who continued to "purify" the Urdu language.
simplicity which were characteristic of poets like Wali, Mirza Muhammad Rafi Sauda (1713–1780), Khwaja Mir Dard (1719–1785) and Mir Taqi Mir (1722–1810) began to disappear. Ultimately, this simplicity and clarity died at the hands of Shaikh Imam Baksh Nasik (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 qasida (panegyric), masnavi, ghazal and marsiya.1

The form of qasida was nurtured by Sauda and Shaikh Muhammad Ibrahim Zauq (1789–1854), the teacher of poetry of Bahadur Shah Zafar, the last King of the Mughal Empire.

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

1. Nasik is known as the legislator and reformer of the Urdu language. See Sadiq. Muhammad, op.cit. pp.133–34.

2. See the chapter on forms for the full account of these and various other verse-forms of Urdu poetry.
(1727-1786) Sihr-ul-Bayan (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, Mir and Dard is accepted, generally, as the golden age of ghazal. Apart from these masters of ghazal, Inṣā Ullah Khān Inṣā (b. between 1756-1758 and d. 1817) Shaikh Ghulām Hamadānī Mushafī (1750-1824) and Khwāja Haidar ‘Alī ’Ātīsh (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
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 nawabs and had no other purpose but to write for the pleasure of their masters. 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


decline of the Mughal Empire, but the other reason was that Urdu poetry was following the foot-steps of Persian poetry, already on the decline and also full of despair and pessimism. The only poet who did not emulate this stage in Persian poetry was Wali Muhammad Nazir Akbar’abadi (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.

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. Sadiq goes as far as to say, "...words, words, words, this is the best commentary on their works." Altaf Husain Hall (1837-1914) expresses

his indignation in a couplet:

\[\text{دوہارے اور قصائے کا پاک دراز} \]
\[\text{عَزْنَتِ مِن سَنَادِی مَسِحَ بُعْدَ مَر} \]

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

The first period culminated in Momin Khan Momin (1800-1852), Zauq, Chalib and the Lucknow School. With them the era of mediaeval 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 Urdu poetry, mentioned above, may be considered as an interregnum in the development of Urdu as a poetical language. While this trend persisted in Lucknow, very important changes were taking place in Delhi and Calcutta, which brought Urdu poetry to the threshold of a new movement.

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


2. The pre-Mutiny (1857) poetry is often called mediaeval Urdu poetry by Urdu 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 Urdu 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 Urdu prose writing. Similarly in Delhi, the Delhi 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 Khan (1817-1898), founder of the Mohammedan Anglo-Oriental College, 'Aligarh (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 Urdu. Saiyid Ahmad collected around him a galaxy of men of letters, among whom in the poetic field, Hali played an important role. At the behest of Saiyid Ahmad, Hali wrote a long poem entitled Madd-o-Jagr-e-Islam (The flow and ebb of Islam)
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‘a and rubā‘I also received attention and musaddas (six line stanza poem) and masnawi 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


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`mani** (1857-1914) (History), **Amir `Ali** (History) and **Saiyid Ahmad** (Culture). Sādiq 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

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

It seems difficult to go further without mentioning the names of Akbar Husain Akbar Allahābādī (1846-1921), Muhammad Ismā‘īl (1844-1917) and *Ali 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. He is known as a children’s poet and has translated many English poems into Urdu, as did Nazm Tabātabā’ī and many others. The quality of some of these translations is outstanding.

In 1867 Dr. W.G. Leitner, Director of Public Instruction of the Punjab, established Anjuman-e-Punjab, a literary institution and the literary sphere was further broadened when Hall and Azad, 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 Urdu 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. Surur. Al Ahmad, Riwayat aur Tajribe, Urdu Shā'irī men, Urdu Adab, Vol. 3, No. 4., op.cit., p.120, Aligarh.
Nawāb Mirzā Dāgh (1831-1905) and Munshī Amīr Ahmad Mīnā'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 Iqbal (1877–1938), Pandit Barij Narain Chakbast (1881–1926) and Shabir Husain Khan Josh Malihabad (b. 1894) is full of passion. Iqbal 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, masnawi, 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 Khan (1887–1927), Muhammad Daud Khan Akhtar Shirani (1905–1948), Hafiz Jalandhari and many others. The latter is famous for his long poem Shahnama-e-Islam. 'Azmat Ullah Khan and Hafiz Jalandhari 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 Hindi words, similes and metaphors in his poems. This Hindi trend had a great influence on the later poetry, particularly in vocabulary.

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, Urdu 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 Hali to Iqbal. After Iqbal, 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 against tradition. This is a new turn in Urdu poetry which will be the subject of discussion.
CHAPTER TWO

LANGUAGE

Among the various changes which are taking place in Urdu 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 HINDI 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 ṛADĪF (DOUBLE-RHYME)
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 Allahābādī, Ḥāfīẓ and some other poets have used English words in their poems. 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 Urdu poets in their serious poetical works

1. Ḥāfīẓ has used about a dozen English words such as college, nation, chemistry in his Musādād
increased considerably. One obvious reason is the universality of the English language and the other main reason writes 'Abid 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‘abādī 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 Iqbal 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 Tāraqqī Pāsand Tahrīk (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." He further writes, "The progress of knowledge is faster than the language. Therefore knowledge is going ahead whereas language is lagging behind." Time has certainly brought in new thoughts, ideas and inventions which were quite unknown to the people of India and Pakistan. The invention of new words and their affiliation takes a long time; therefore Urdu 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


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 درولت، دولت، and دولت ورکھا 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 (سیرنی (scenery), کریں (couch), پنچ (pipe), ںول (novel) and رہیلو (radio) in three hemistichs of his sonnet entitled Drawing Room. The stanza is given below:

Note Makhmūr Jālandhari's (b. 1914) use of the words 설 (cinema), ’all (hall), and /apt (actress) in one of his couplets:

[Translation]

Note also the use of the words ailability (bench) and ارة (car) by Sāhir Ludhiyānwi (b. 1922) in his poem entitled Shārkār:

[Translation]

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


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

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

Sāqī Fārūqī has generously used English words in his short poem entitled Party. Some of the words are رم (rum), جِن (gin), استرپیاس (striptease), کلوب (club), کوٹ (coat) and تیپ (tape-recorder):

1. Majāz Lakhnawī. 1Ahang-e-Nau, 1Ahang, (n.d), Nayā Adāra Lahore, p.114.
Ghazal is a very disciplined form of Urdu poetry in its use of language. Whenever a change has taken place in Urdu 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 Urdu 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 Iqbal's (b.1932) use of the words (book-shelf), (scooter) and (tea-shirt) in the following three verses of his ghazals:

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

ٍْٓ ٍْٓ ٍْٓ

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

َُٓ ٍْٓ ٍْٓ َُٓ ٍْٓ ٍْٓ ٍْٓ

See the use of the word ٍَُٖٝ (ideal), as a rhyme too, in a ghazal by Shāhīd Shaida’ī:

ٍَُٖٝ ٍَُٖٝ ٍَُٖٝ

   Nayā Adāra, Lāhore, p. 95.


And finally note the use of the words "match-box" and "cigarette" by Mahmūd Shām and Rūḥī Kunjāhī in their ghazals.

Before closing this Section, it is worth noting the use of Izāfat (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 Hindi word should be joined with the Persian or 'Arabic word by means of Izāfat.

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, Allahābād, 13th Ed.,1963,p.49.
Note the use of the words (discussion) and (culture) joined by Izāfat as or bahs-e-culture by Fīrāq Gorakhpūrī:

See the use of Izāfat between the words (smell) and (petrol) as by Josh Malīḥābādī. Note also two English words (car) and (mud-guard) in the second hemistich:

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


The title of the poem is Chand roz aur Merī Jān faqat chand hi roz.

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 Ziya Jālandhāri (b.1923) in his poem entitled Zamistān Kī Shām (Winter Evening)

\[\text{بینِ زدہ بیت کی تھوڑیں کر قبضے کی پیلی بیسی ہو گئے نہیں} \]

**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 words\(^2\) which have been used by poets in their works:

3. These are the words of ancient and modern European languages which have found their way into Urdu poetry through English.
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<td>Necklace</td>
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<td>Mile</td>
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<td>Serge</td>
<td>Mill</td>
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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 HINDI WORDS AND PHRASES

The tendency towards using Hindi words was already shown by 'Azmat-Ullah-Khān in the first quarter of this century. After the Partition of the sub-Continent into India and Pākistān, Hindi became the official language of the former. Although the Hindi and Urdu 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. If a large number of Persian and 'Arabic words are used, the language is

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

2. Šāhī Chand. Dr., Hindustān men Urdu Kā Mustaqsībil

called Urdu and when frequent Hindi words from Sanskrit or other Indo-Aryan languages are used, the language is called Hindi— in their respective scripts. In fact, it is not always the vocabulary which marks the line of distinction between Urdu and Hindi; it is the script which signifies their identities. "Hindi and Urdu", 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." The following example from poetry will throw more light on this point:

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


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

प्रेम की साधना सफल करने वाले सन्नी चलने हरी के दबार

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 Urdu poetical language by the 'purists'.² In Pakistan, the situation is different. There, the general tendency of the Urdu poets is in favour of using any word, whatever its origin, which best expresses the idea. However, both in India and Pakistan, the poets such as Fīrāq Gorakhpuri, Ḥafiz Jālandhārī, Maqbūl Ḥusain Rā'epuri, Mīrājī, Wāmiq, Majīd Amjad, Saiyid Matlabī Farīd-‘abādī, 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 Kāshmīrī. Adab aur Fasādaṭ, Sawerā, No.5-6 (n.d), Dāhore, p.77.

2. See the foot-note p.5 of introductory chapter.
in their poetical works. This new trend has given a further impetus towards widening poetical language. In addition, due to the use of Hindi words and phrases, one may sense an expression of common Indo-Pakistani cultural heritage in contemporary Urdu poetry.

SPECIMENS FROM POETRY

In the following examples of Urdu poetry with Hindi 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 ہندی (tresses or aside, apart) مرن (forehead or destiny) and ہسٹ (a young child) in a rubā'i by Firāq Gorakhpuri:

1. This list may be extended to a considerable number.

Mīrājī (1912–1949) will always be remembered both for his poetry and his use of Hindi vocabulary. Note his use of the words ♭ (a large well), ʃ (a pond), ʃ (a young child), ʃ (to insist), ʃ (to play) and ʃ (the moon gem, handsome) in his poem entitled Kathor (cruel):


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

Note the use of the words (the Hindu cupid), (a bow), (handsome) and (like moon) by Munir Niyāzī in his poem entitled Basant Rut (Spring season):

Poets are also using Hindi words in their ghazals.

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

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

Note also Qatil Shifa'i's (b.1919) use of the words (young girls), (a kind of necklace), (light) and (separation) in his ghazal:

And finally see the use of the words (women), (visit), (fascination), (fire), (life, soul) and (to afflict) by Nasir Shahzad in one of his ghazals:

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

### LIST OF HINDI WORDS AND PHRASES

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<th>English</th>
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<tr>
<td>अपसरा</td>
<td>A female dancer in the court of Indra, the King of celestials; a nymph.</td>
</tr>
<tr>
<td>अपमान</td>
<td>Disgrace, dishonour.</td>
</tr>
<tr>
<td>अजियारा</td>
<td>Light, brightness.</td>
</tr>
<tr>
<td>अदरश</td>
<td>Character, a mirror, commentary.</td>
</tr>
<tr>
<td>अर्ति</td>
<td>A Hindu religious ceremony performed by moving circularly round the head of an image.</td>
</tr>
<tr>
<td>आस्थन</td>
<td>Shelter, place.</td>
</tr>
<tr>
<td>अश्लोक</td>
<td>Verse, distich.</td>
</tr>
<tr>
<td>अग्नि</td>
<td>Fire.</td>
</tr>
<tr>
<td>भाजन</td>
<td>Hymn.</td>
</tr>
<tr>
<td>बल्वं</td>
<td>Powerful.</td>
</tr>
<tr>
<td>बंसी</td>
<td>Flute.</td>
</tr>
<tr>
<td>परिचारक</td>
<td>Preacher, servant.</td>
</tr>
<tr>
<td>पूर्वशि</td>
<td>Man.</td>
</tr>
<tr>
<td>परमेशर</td>
<td>God.</td>
</tr>
<tr>
<td>प्रोहित</td>
<td>Priest</td>
</tr>
<tr>
<td>पार्क</td>
<td>Feather, wing.</td>
</tr>
<tr>
<td>पवित्र</td>
<td>Pure, clean.</td>
</tr>
<tr>
<td>तिखेबान</td>
<td>Handsome.</td>
</tr>
<tr>
<td>जहाँजहाँ</td>
<td>A hollow tinkling anklet.</td>
</tr>
<tr>
<td>जतन</td>
<td>Perseverance.</td>
</tr>
<tr>
<td>जगत</td>
<td>The World.</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Charan</td>
<td>Foot.</td>
</tr>
<tr>
<td>Chandra samān</td>
<td>Like moon, handsome.</td>
</tr>
<tr>
<td>Darshan</td>
<td>Visit, interview.</td>
</tr>
<tr>
<td>Rākṣāhas</td>
<td>Demon, an evil spirit.</td>
</tr>
<tr>
<td>Rain</td>
<td>Night.</td>
</tr>
<tr>
<td>Suphal</td>
<td>Bearing good fruit.</td>
</tr>
<tr>
<td>Sambāṇḍh</td>
<td>Relationship</td>
</tr>
<tr>
<td>Sundarata</td>
<td>Beauty.</td>
</tr>
<tr>
<td>Sankat</td>
<td>Narrow, contracted.</td>
</tr>
<tr>
<td>Sewak</td>
<td>Servant, worshipper</td>
</tr>
<tr>
<td>Shraddhā</td>
<td>Reverence, respect.</td>
</tr>
<tr>
<td>Shaktī</td>
<td>Strength, ability.</td>
</tr>
<tr>
<td>Shmashān</td>
<td>Cemetary, crematory.</td>
</tr>
<tr>
<td>Karan</td>
<td>Cause, motive, reason.</td>
</tr>
<tr>
<td>Kalpāṇā</td>
<td>To oppress.</td>
</tr>
<tr>
<td>Khūṇṭ</td>
<td>Direction, corner.</td>
</tr>
<tr>
<td>Gagan</td>
<td>Sky.</td>
</tr>
<tr>
<td>Gamkārṇā</td>
<td>Drumbeat.</td>
</tr>
<tr>
<td>Mājhi</td>
<td>A boatman, sailor, an oarsman.</td>
</tr>
<tr>
<td>Marghaṭa</td>
<td>Crematory, cemetery.</td>
</tr>
<tr>
<td>Muktā</td>
<td>Salvation</td>
</tr>
<tr>
<td>Mandal</td>
<td>Circle, group, sphere.</td>
</tr>
<tr>
<td>Manohar</td>
<td>Handsome.</td>
</tr>
<tr>
<td>Name</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>Nirās</td>
<td>Hopeless.</td>
</tr>
<tr>
<td>Narak</td>
<td>Hell.</td>
</tr>
<tr>
<td>Nirākār</td>
<td>Incorporeal, without form or figure.</td>
</tr>
<tr>
<td>Nirbal</td>
<td>Weak, strengthless.</td>
</tr>
<tr>
<td>Niyārā</td>
<td>Distinct, apart, aloof, extraordinary.</td>
</tr>
<tr>
<td>Wiyog</td>
<td>Absence, separation.</td>
</tr>
<tr>
<td>Hirda</td>
<td>Life, soul.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rādhā</td>
<td>The name of Krishna mistress.</td>
</tr>
<tr>
<td>Rām</td>
<td>Obedient, a name common to three incarnations of Vishnu.</td>
</tr>
<tr>
<td>Rāwan</td>
<td>The King of Ceylon who carried away Sītā.</td>
</tr>
<tr>
<td>Sītā</td>
<td>Name of the wife of Rām and daughter of Janaka Rājā.</td>
</tr>
<tr>
<td>Kālī Dewī</td>
<td>The Hecate of Hindūs, and wife of Shiwa to whom human sacrifices were offered.</td>
</tr>
<tr>
<td>Krīṣṇa</td>
<td>Black, dark blue, name of a Hindū incarnation.</td>
</tr>
</tbody>
</table>
3. THE EMPLOYMENT OF COLLOQUIAL LANGUAGE

The inherited Urdu 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.

Majid Amjad, Shad 'Arif, Sher Afzal Jafri, Zafar Iqbal, Makhmurd Jalandhari, Nasir Shahzad are certainly leading in this field. The following specimens from poetry also include many words from Indo-Pakistaní dialects such as Panjabi.

SPECIMENS FROM POETRY

Majid Amjad has used the words \( \text{ئے} \) (to allure),
(a plate made of cane) and (a broom) in one of his poems:

Shād Ṭarfī (1906-1964), has used the words (a cooking pan), (a pan) and a pure colloquial phrase (slut), in a stanza of his poem entitled Sas Bahū (Mother-in-law and Bride):

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


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

Note the pure colloquial words of lower classes such as from (jewels), from (empty), from (boy), from (girl) and from (marriage) used by Makhmūr Jālandhārī in his poem entitled Dhobān Jā (The Washer-woman Came):

Matlabī Farīdābādī (b.1906) has used the words (to sound) and (tongue)

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

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

Ghazal is also absorbing both Hindi and Panjābi colloquial words. See the use of the Panjābi words

2. Full account of git is given in the chapter on forms.
(thrown) and (affliction) by Sher Afzal Jafrī in one of his ghaazals:

Sher Afzal Jafrī has frequently used Panjābī words in his poetry. See two more Panjābī words (bridegrooms, lovings) and (girls) used by him in his poem entitled Galiyān (streets):

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


by Zafar Iqbal in one of his ghazals:

دل تو بعبر سخند سے فُرَّ كی پہل
دو پہلواں چند کے دوڑنے سے نہ نظر ہے

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

پھر بھی شہر
پھر بھی چڑھے، کوئی چڑھے، کوئی سنگر
کی میں حسن ہیں بہت بہت بہت ہو رہگئے رکشیں

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

2. Bimal Krishn Ashk. Bihtarīn Shā'īrī, 1962,
   1st. Ed., 1963., Halqa-e-Arabāb-e-zauq,
### LIST OF COLLOQUIAL WORDS AND PHRASES

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambwā</td>
<td>Mango (colloquial pronunciation of Jām)</td>
</tr>
<tr>
<td>Āwat</td>
<td>To come</td>
</tr>
<tr>
<td>Idhar Īdhar</td>
<td>Here and there</td>
</tr>
<tr>
<td>Bājat</td>
<td>Playing of music</td>
</tr>
<tr>
<td>Battiyān</td>
<td>To converse</td>
</tr>
<tr>
<td>Buddhī</td>
<td>Wisdom</td>
</tr>
<tr>
<td>Birog</td>
<td>Separation</td>
</tr>
<tr>
<td>Bhīt</td>
<td>Wall, afraid</td>
</tr>
<tr>
<td>Painth</td>
<td>A village market.</td>
</tr>
<tr>
<td>Tarwār</td>
<td>Sword (colloquial pronunciation of talwār)</td>
</tr>
<tr>
<td>Takat</td>
<td>To look</td>
</tr>
<tr>
<td>Tawā</td>
<td>An iron pan on which bread is baked.</td>
</tr>
<tr>
<td>Tihārī</td>
<td>Your (colloquial pronunciation of tumhārī)</td>
</tr>
<tr>
<td>Thākri</td>
<td>A broken piece of earthenware.</td>
</tr>
<tr>
<td>Jhārū</td>
<td>A broom</td>
</tr>
<tr>
<td>Jīb</td>
<td>Tongue</td>
</tr>
<tr>
<td>Chār Chuphere</td>
<td>Omnipresent, everywhere.</td>
</tr>
<tr>
<td>Chilam</td>
<td>A part of huqqa (a sort of smoking pipe).</td>
</tr>
<tr>
<td>Chumtā</td>
<td>Tong.</td>
</tr>
</tbody>
</table>
Chintā Thought, care, doubt.
Chābā A plate made of cane.
Chaiyā A boy, shadow.
Dugdā Vacillation.
Daliddar Penury
Karijwā The liver (colloquial pronunciation of Kaleja).
Kundal A circle or a circular turn.
Kanthī A small necklace.
Khurchan Pot-scrapings.
Khelan Playing.
Gādī A plough-seat, a cushion, throne.
Lāmbī soñī Long stick.
Lik Line (colloquial pronunciation of lakīr)
Muskāwat To smile.
Mamṭī Roof or a small room at the top of the house.
Mamiyānā To bleat (a sheep)
Malech Untouchable, an unclean race; race who make no distinction between clean and unclean food.
Mūrakh Ignorant.
Mhārī Mine, my (colloquial pronunciation of hamārī)
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 چورب (your lips) by Zafar Iqbal in his ghazal:

و اکرم میر چوپ کے پوچہ کے سوا
کون علمی جن ایہ کی آدا س کا

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

ہاتھ میں پن سے گُنا
اے پہلین گوہہ رہنا

Shuhrat Bukhari (b. 1922) has used the phrase as a radif (Double-Rhyme) in his ghazal:

1. See Majid Amjad's use of the words (here) (there) and for (any) in one of his hemistichs:

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

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

3. Azal, Asad Husain, Dasht-e-Ana, 1st Ed. (n.d), Adah Huma, Lahore, p. 31. See the use of the word by Mir Taqi Mir in one of his ghazals.

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 عکس غم (Quietness of the Evening) and خشک پان (Extensive Pain) may be replaced by بیسی خشن (Dumb Evening) and نیکر پن (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, for example (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 (The desert of loneliness), (The Shadows of the voice) and (The mirages of lips) by Faiz Ahmad Faiz (b.1912) in his poem entitled Yad (Memory):

Note also the use of the phrases (The breathing image) and (Awakening of memory)

---


by Mustafā Zaidī in one of his couplets:

\[ \text{ایک ہ缓冲، سنہاں لپنہ،} \]
\[ \text{ایک ہاں یاد آگے امانہ،}} \]

Majīd Amjad has used the phrases (The senile sun rays) and (The yarn of rays in his following couplet:

\[ \text{کبھیہام سے جبہ نے کیہ سے سہوڑپا} \]
\[ \text{اگی کہ زہوراث شامونی کا کا سےہن}} \]

Note the use of the phrases (The colourful blood of thoughts) and (Arteries of words) by Qatīl Shifā'I in this verse:

\[ \text{برمغی کا ہمارہ سے شیارہ گاہش رگف لپر} \]
\[ \text{گیاں نے سبرے الاف میں ہیں، راکی کا شپاہن سے}} \]

3. Qatīl Shifā'I. Irtiqā, Rozan, op.cit, p.16.
See the use of the phrase (The churches of words) by Ahmad Faraz (b.1926) in his ghazal:

Note Zafar Iqbal's use of the phrases (To kiss the face of the voice), (The pond of memories) and (The pebble of pain) in two couplets of his ghazals:


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.

Lamhät kī saltanat • The Kingdom of moments
Lamhōn kī 'ānsū • The tears of moments
Dhūlā hūā lamba • Purified moment
Kohna sāl dhūp • Senile sun rays
Ghumtī 'awāz • Spinning voice
'Awāz kā paikar • Embodiment of voice
'Awāz kā chihrā chūmnā • To kiss the face of the voice
'Awāz kā sūrāj • The sun of voice
'Awāz kī lāsh • The torso of voice
'Awāz kē sā'ē • The shadows of voice
Hawā kī ghā'īl 'awāz • The injured voice of the wind
Chamaktā dard • Shining pain
Dard kī Kankari • The pebble of pain
Dard kā 'ābshār • The waterfall of pain
Dard kā Shajār • The tree of pain
Dard kā Shahr • The city of pain
Rēt kē sogwār ūṭle • Melancholy sand dunes
Armānōn kī ūngliyān • The fingers of yearnings
Ūnghtī sarāk • Sleepy road
Thoughtful beach
The yarn of rays
The flowers of snow
The flowers of grief
The pond of memories
The door of the mind
The sheet of feelings
To have a thorn broken in the foot of the heart.

Black ray
Hot body of the wind
The hungry hillock
The robe of stone
The mirages of lips
The dumb or speechless evening
The eyelashes of hope
Half asleep grass
Wet music
To make life fruitful
To wring sleep from eyes
Arteries of the words.
Transparent darkness
Pale loneliness
The hand of thoughts
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 Urdu poetry. The Persian and 'Arabic words which have been used for centuries in the Urdu 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 ِSābā Wīrāḥ (Deserted Shībā) is given as a specimen:

سیمان سر برزندو، جوش رو،فلیمن پرتشین گو،
چپ ای، چپ ای، فقط فراره، کچر،
کبیست بپن، پونس گردن گن، بی، بی،
رؤا پرک ورک گیو!

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

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

مرسمت و کمی چه چه و در جلو و سے گیہ
پچیان و خوشان و فرزان و در خشت

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

کو بھو غربت نہ جسے کسے پیچارہ خمال
پہلے انسوں نے زیاد کی کئی مشکین

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

Zafar Iqbal 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 Urdu, Bengali, English and in particular the Panjabi languages. See some couplets of his ghazals included in the book


and note the use of English and Bengali vocabulary and especially the frequent use of Panjabi colloquial words:

1. Ibid, p.130.
2. Ibid, p.129.
In addition, the use of pure colloquial words such as "£_y -l 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:

أنا شاء أن اكتب مصلحة
لكل جامع غرب الأماكن

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. ...and when syntactical forms are retained they carry little weight. ... For the

1. Ibid, p.120.
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

Iftikhar Jalib (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 Nafls la Markaziat Izhār are quoted below by way of illustration:

But such examples are rarely imitated by other poets.

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

1. Ibid, p.17. (introduction).
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) by Makhdūm Muḥaiy-ud-Dīn (b.1908) in his poem entitled Raqs (Dance):

See Mākhmūr Jālandharī's use of the words and as qāfiyās:

Firāq Gorakhpurī has composed a ghazal of nineteen couplets. It contains qāfiyās such as which would have been rather disliked by the

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

\[
\begin{align*}
\text{या के हुआ न हो, या न हो न बढ़ जाय} & \\
\text{या उद्धर जो सात, या न हो न बढ़ जाय}
\end{align*}
\]

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

\[
\begin{align*}
\text{बाहें जी जब चढ़े सहे कहे रसा ने नारे पढ़े नारे} & \\
\text{निनर की के लोभे त्रस्ते रसे न ताबे नारे}
\end{align*}
\]

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

\[
\begin{align*}
\text{तत्तत्त्व से गुरु यो गरान ने न हो न बढ़ जाय} & \\
\text{दार नाम गरान यो गरान न हो न बढ़ जाय}
\end{align*}
\]

3. ʿĀrif ʿAbdul Matīn. Dīdā-o-Dīl, op.cit., p.182.
Qatil Shifā'I has followed a similar pattern in his few poems and ghazals. One of his ghazals opens thus:

\[
\text{ما عَلَى الْأَنْفُسِ مَعْلُومٌ}
\]

These specimens may remind one the age of Inshā-Ullah-Khān Inshā and Shaikh Imām Bahksh Nasikh, 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. Qatil Shifā'I. Gajar, IIrd Ed. 1962, Nayā Adāra, Lāhore, p.16.
CHAPTER THREE

METRES

The aim of this chapter is twofold. In the first place, a general account is given of the use of metres in contemporary Urdu 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 Urdu poets who were influenced by Persian poetry. For centuries, these metres have been in use in Urdu poetry. Saksena believes that Amīr Khusrū (d.1325 A.D) was the first poet who used Persian metres in Urdu poetry.¹ The following are the basic eight feet of which the metres consist written in ‘Arabic.²


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‘I 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, Muṣāri‘, Khafīf, Rajaz, Kāmil, Sarī‘, Munsarih, Tawīl, Madīd, Basīt, Wāfir, Muqtazīb, 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

common in both 'Arabic and Persian poetry.

Coming to Urdu poetry, metres such as Kāmil, Jadīd Basīt, Madīd, Tawīl, Qarīb, Mushūkīl are considered as a "dead part" of 'Arabic and Persian prosody in Urdu poetry.'

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 Urdu poetry has been composed in the metres mentioned in the table. This generalisation may sound dubious but it is true for contemporary Urdu 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 Urdu 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 Urdu language.

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

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 Gorakhpuri, Akhtar Shīrānī, Nāsir Kāzmī, 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 Siddīqi, 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 *Ranjal* stands apart in the chart. More than seven hundred poems are composed in this metre alone. Mukhtār Siddīqi has written six poems in this metre on Indo-Pakistanī classical music.¹ This also shows the charming rhythmic pattern of the metre.

## The Relative Frequency of Metres
(Over 2,300 Poems)

<table>
<thead>
<tr>
<th>Poets</th>
<th>Ramal Mutajab Mutaddarik Hazaj Mutaqārib Muzārī Khāfīf Rajaj Kāmil</th>
<th>Poetry Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Adam, 'Abdul Hamīd</td>
<td>24 33 7 15 20 42 17 1</td>
<td>Kharābīt</td>
</tr>
<tr>
<td>Ahmad Shīrānī</td>
<td>26 8 1 21 4 5 1 1</td>
<td>(i) Akhtarīstān (ii) Subh-e-Bahār</td>
</tr>
<tr>
<td>Akhtar ul-Āmān</td>
<td>27 12 20 8 14 1 8 1 1</td>
<td>(i) 'Ab-e-Jū (ii) Tārik Sāyāra</td>
</tr>
<tr>
<td>Subh-e-Bahār</td>
<td></td>
<td>(iii) Dādā-o-Dil</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(iv) Rasht-e-Dil</td>
</tr>
<tr>
<td>Subh-e-Sālz</td>
<td></td>
<td>(v) Shāh-o-Rafta</td>
</tr>
<tr>
<td>Shīrānī Jālandhārī</td>
<td>18 3 4 5 1 5 1</td>
<td>Talāqām</td>
</tr>
<tr>
<td>Subh-e-Shāb</td>
<td></td>
<td>Manzil-e-Shāb</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(i) Jangal meh Dhanak</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(ii) Dushtmano ke Darmīn Shām</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(iii) Garebān</td>
</tr>
<tr>
<td>Subh-e-Sālz</td>
<td></td>
<td>Shīrānī Jālandhārī</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(i) Roza (ii) Gajār (iii) Matriba</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>(iv) Jaltān</td>
</tr>
<tr>
<td>Shīrāнī Jālandhārī</td>
<td>18 3 4 5 1 5 1</td>
<td>Talāqām</td>
</tr>
<tr>
<td>Subh-e-Shāb</td>
<td></td>
<td>(i) Takhīyān (ii) Phīr Subh ho gī</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>Shām ke Dāhīz</td>
</tr>
<tr>
<td>Subh-e-Sālz</td>
<td></td>
<td>Shām aur Sāe</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>Harīm-e-Waţān</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>'Ab-e-Rawān</td>
</tr>
<tr>
<td>Subh-e-Tahān</td>
<td></td>
<td>'Azmat-e-'Ādām</td>
</tr>
</tbody>
</table>

| Total Number           | 704 367 309 307 243 193 187 15 13 | 2,388                             |

### Notes
- The table above lists the relative frequency of metrical forms in over 2,300 poems by various Persian poets. The columns represent different metrical forms classified under Ramal Mutajab, Mutaddarik, Hazaj, Mutaqārib, Muzārī, Khāfīf, Rajaj, and Kāmil. The final row, labeled TOTAL NUMBER, sums up these frequencies, totaling 2,388 poems.
SOME NEW ATTEMPTS IN THE USE OF METRES

Urdu poetry is very much conditioned by the traditional system. 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. There is no master poet behind these attempts but a few young intellectuals.

E‘jāz Ahmad’s Sā’e ki Sarzamīn (The Land of Shadow), Sūraj Kā Sāth (The Sun’s companionship) and Na’e Sāl Kī Rāt

1. See the chapter on forms.
2. Chughtā’I. ‘Abdur Rahman, the famous Pakistanī painter, though not known widely as a poet, contributed a poem entitled Shahkār, in 1954 to Humāyūn, Vol. 65, No. 4, Oct., 1954, Lahore, p.582. The poem is composed without any metre and this may be the first attempt in this field.
5. Ibid, p.91.
(The New year's Night), Mubarak Ahmad's Main Apnaı 1
"Ankeh Khulī Rakhtā hun" (I keep my Eyes Open) and
Ahmad Hamešh's Be Zamāın Nazmēn 2 (Lit. Poems Without Land)
are some of the poems which obey no known rules of the
traditional system in Urdu 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 "Nizān Naqshīn" 3
(Lit. The Prose Poems).

The opening fragment of E′jāz Ahmad's Saē Kī Sarzamāın
is quoted below as a specimen:

1. Mubarak Ahmad. Zamāna 'Adālat Nahīn, 1st. Ed., 1965,
Naį Matbū'at, Lāhore, pp.80-81.
Anārkālī, Lāhore, pp.79-81.
   See also E′jāz Ahmad. Sawērā No.39 Dec., 1966., p.79.
4. E′jāz Ahmad. Sawērā, No.39, p.82.
Apart from these, there are few other poems which have certain technical deviations from the traditional system. The Darya (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 Chūntā hūn by Mubārak Ahmad, the basic foot Mufa'ilun is used throughout the poem. We take the four opening hemistichs of the poem for analysis:

the second hemistich is over three times the basic foot and it ends at MufāʻI, leaving the lun out. The third hemistich starts with the remaining part lun followed by two complete feet and ends at MufāʻI. 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 Urdu 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 Siddiqī and S.A. Rahmān. Ja'far Tāhir, in his well known long poem entitled Mu'jaza-e-Panā (The Miracle of Art) has used about six metres such as Ramal, Mutaqārib, Hazaj, Mutadārik and Mujtās. In fact, he has used more than one metre in most of his long poems.²

Majid Amjad's Na Ko*I Saltanat-e-Gham hai na \( \text{成功率} \) Tract of Joy), Mukhtar Siddiqi's Mu'injo Dro and Sahir Ludhiyanwi's Parcha'iyah (The Shadows) are some of the poems which have been composed in more than one metre. Similarly S.A. Rahman has used about six metres for the composition of his long poem entitled Safar (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.


2. Mukhtar Siddiqi. Manzil-e-Shab, op.cit., pp.107-116 Mu'injo Dro is a historical place in Pakistan. It is thought that this place was the centre of civilisation about five thousand years ago.


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 Ghalib's Urdu work to compare the trend of old and new poets in the use of metres.

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 Iqbal.

\[
\text{دربارہ کی ایک بہتری کو ہے، میرے سب سے بہتر ہے، میرے بہتر ہے}
\text{کہ تو ہم اس کو ہراساں بھی ہے، میرے بہتر ہے قریبی نہیں؟}
\]
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 Nazm. Technically, the modern poem has the characteristics of almost all the old forms such as masnawi, marsiya, mustazad, tarjih-band, tarkih-band and so on. A poet may write a qasida of his own people or about the leader of his country without using the technical form of qasida. Similarly he may compose an epic poem in the form of cantos, instead of using the masnawi form.

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 masnawi, rubai', musaddas etc., and to verse with no definite form such as blank verse or free verse.

2. See the cantos of Rashid. N.M., Irān meñ Ajnabi, 1st, Ed., 1957, Gosha-e-Adab, Lāhore, pp.35-100. These cantos are the expression of the Western domination in Irān 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) QASİDA
   
   (b) MASNAWİ
   
   (c) MARSIYA
   
   (d) GHAZAL
   
   (e) QİTA
   
   (f) RUBAİ
   
   (g) SOME MINOR FORMS

2. **INDIGENOUS FORMS**

   (a) GIT

   (b) DOHA
3. **WESTERN FORMS**

(a) **MU'ARRA NAZM (BLANK VERSE)**

(b) **SONNET**

(c) **'AZAD NAZM (FREE VERSE)**

4. **NEW VARIATIONS**

5. **TRADITIONAL FORMS, VARIATIONS AND THEIR COMBINATION**

**TRADITIONAL FORMS**

(a) **QASIDA (PANEGYRIC)**

This is a well known form in Urdu 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 obsolete\(^2\) due to the fact that the days of feudalism have gone and now the poets are writing for the


2. WazIr 'Aghā. Dr., op.cit., p.318.
ordinary people, about the society in which they live. In earlier times, poetry was also adopted as a profession and a number of poets used to write qasidas for their patrons to gain rich reward and honour. Today, the idea of adopting poetry as a profession is considered absurd.

Qasida has, generally, four parts, technically known as the tashbīb (Erotic prelude), the gurez-gah (Transition-verse), the madīna (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).

MASNAWI

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, masnawi, as a literary form

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 masnawi. Josh Malih' ābādī's Lāfānī Hurūf (The Immortal Words), 'Alī Sardār Ja'fri's Na'ī Duniyā Ko Salām — ēk Khat (Compliment to the New World - a letter), Qaiyum Nazar's Cham (Jingle of a small Bell or an Anklet), Ahmad Nadīm Qāsmī's Adab-o-Siyāsat (Literature and Politics), and the cantos of Ja'far Tāhir

such as Helen of Troy¹ and Yunān² (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 Urdu 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 Muhammad) and his family in the tragedy of Karbalā (‘Irāq) in 680 A.D. Like qasida, 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 Anis 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.

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

\textbf{GHAZAL}

\textit{Ghazal}\textsuperscript{2} is the most popular form of Urdu poetry. Although there is no equivalent of \textit{ghazal} in English poetry, its characteristics may be found in various forms, such as odes, lyrical ballads, quatrains and sonnets.

Urdu \textit{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.\textsuperscript{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.


Since the First World War the people of the Indo-Pakistani sub-Continent became gradually more conscious of their right for freedom. Urdu writers paid much attention to their surroundings and expressed their views in their poetry. The poetry of Iqbal, Josh Malihabadi, Chakbast, Maulana Zafar Ali Khan, 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 inconsistence will, perhaps, look very odd to a foreigner. This is one of the reasons for which ghazal has been chiefly criticised. Kalim-Ud-Din Ahmad, one of the critics, goes as far as calling it a "primitive form of poetry." 1 Other forms of poetic expression are

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 Iqbal whose ghazals are highly saturated with his philosophical and political ideas. In addition, Hasrat Mohani, Jigar Muradabadi, Firago Gorakhpuri also continued to develop the themes of ghazal. The first two are now dead but Firago Gorakhpuri 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 Firago Gorakhpuri, there are a few more distinct poets such as Fanib Badayuni (1879-1941), Arzab Lakhnavi (1882-1951), Asghar Godwia (1884-1936), Asar Lakhnavi, ‘Aziz Lakhnavi, Simab Akbarabadi (1880-1951), Josh Malsiyani (b.1884), ‘Andalib Shadani (b.1904), ‘Abid ‘Ali ‘Abid (b.1906), Sufi Ghulam Mustafa Tabassum (b.1899), ‘Abdul Hamid ‘Adam (b.1909), Baqi Siddiqi (b.1909), Manzur Husain Shor (b.1910), Hafiz Hoshiyarpuri (b.1912), Ahsan Danish (b.1914).

1. The information regarding the years of birth and death of contemporary poets is taken mostly from Tabadat Barelwi’s Jadid Shair, 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 Ruman (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 Kazi (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 Kazi 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 Kazi. 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 Kazi, 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.

QITfA (Fragment)

The form of qitfa has been used generally for erotic and didactic themes. In recent times, qitfa, 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, qitfa is an instrument for satire and criticism.\(^\text{1}\) The general impression

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1. See the qitf{at (plural of qitfa) of Nadim, Ahmad, Qasmi, Faiz Ahmad Faiz, Ibrahim Jalgs, Mirza Mahmud Sarhafi, Nazar Zaidi, Ra'Is Amrohawi.
one receives of some of these qit'āt is identical with that of same 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 Urdu poetry with all its depth and scope has been condensed into rubā'ī.⁴ However, since the beginning of this

1. See daily Imroz, Lahore and daily Jang, Karachi
century, the form has become more receptive towards new themes. Now the poets are also using it to express their social and political ideas. Although the form itself has survived, it is not as popular and widely written as ghazal or qit'a. 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 Urdu poetry.

1. See the rubā'iyāt of Josh Malān'abādī, Fīrāq Gorakhpuri, Akhtar Ansārī, Ahmad 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) MUSTAZAD (Increment-poem)
(b) TARJI'-BAND (Return-tie)
(c) TARKIB-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 FORMS

GIT (Song)

Git was never accepted as a sophisticated form until the First World War. Since then, a large number of gits have been written. In recent times, the form has become fairly popular. A git 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 Wazir 'Agha's Urdu Sha'iri Ka Mizaj, op.cit., for the development of git. pp. 163-201.

2. Ibid, p.186.

3. Ibid., pp.186-190

In the middle of the nineteenth century, Amanat composed a drama entitled Indar Sabha which contains a number of gits. The characteristics of git may also be found in the poetry of earlier poets such as Muhammad Quli Qutub Shah and the latter poets like Wali and Nazir Akbari.
may act as a refrain which is generally considered essential for every git.¹

It is a common practice to use Hindi 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 ʿAghā, git 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 gits which have been written for films. But such deliberate attempts to compose gits according to the film script, lack the quality of spontaneous expression. This is, probably, the reason that the film-gits have been generally ignored by literary circles.


DOHA

Although the form is quite old in some Indo-\textsuperscript{1}Aryan languages such as Hindi, it has never been used before in Urdu poetry.\textsuperscript{1} The rhyme scheme of doha is the same as that of masnawi. That is to say, it is a a, b b, c c,... In masnawi, 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 ʻAlī (b.1926) only a few years ago.\textsuperscript{2} The use of Hindi words is fairly common in this form and Persian and Arabic vocabulary is usually avoided.


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 Urdu.
WESTERN FORMS

MU'ARRA NAZM (Blank verse)

Although, mu'arra nazm has been in use in Urdu poetry for more than half a century, it has never received much attention. 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'arra 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 Miratlī, is thought to have introduced this form in the latter nineteenth century.
See Ejāz Husain. Dr., Na'ī Adabī Rujhānāt, 5th Ed., May, 1957, Kitābistan, Allahābād, p. 44. See also Dr. Wazīr Āghā; Urdu Shā‘īrī 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 Pakistan, new themes could not be framed in the restricted traditional forms\(^2\) 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 Mawara, has none in his second collection, the Iran men Ajnabi.\(^4\) The rhyme

4. Rāshid. N.M., Iran men Ajnabi op.cit.
scheme and arrangement of hemistichs are almost identical with the Shakespearian and Italian types and their variations.

**'Azād Nazm (Free Verse)**

Free verse in Urdu 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. Rashid and Taṣaddaq Husain Khalid (b.1901) are thought to have introduced this exotic form into Urdu poetry during the early thirties.² Although the form has been

---


² 'Abdul Halīm 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-Lais, Tajribe aur Riwayat, 1st Ed., Oct., 1959, Urdu Academy Sindh, Karachi. See also 'Ibadat 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 Urdu 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 Urdu is very different from European free verse. Urdu poets have modified European free verse with the help of the

1. Ḥabībat Barelwi, op.cit., p.104.

2. See the poetry of N.M. Rashid. 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." He is quite justified in saying "'Azād Shā'īrī (Free verse) in Urdu is the combination of muqaffā Shā'īrī (Rhymed poetry) and pure 'Azād Shā'īrī." His meaning by pure 'Azād Shā'īrī, conforms almost with the opening definition of European free verse.

Although the new Urdu 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.


2. Ibid, p.36 and p.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) Qaiyum Nazar (‘Abdul Qaiyum Baţ 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:

\[
\text{a b a} \\
\text{c d c} \\
\text{e f e}
\]

and so on.

The first stanza is represented as a specimen:

\[
>\text{ٍنرل مٌل سٌمام} \text{آٌن} \\
\text{ٍنٌح دٌرون سٌماٌن} \text{ٍيٌن} \\
\text{ٍنٌح رٌگٌن} \text{ٍگٌن} !
\]

Ahmad Nadîm Qâsmî (b.1916) composed a poem entitled Qayâs (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. Qaiyum Nazar. Suwaidë, 1st Ed., August, 1954, Gogha-e-Adab., Lâhore, 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.

```
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

from the following representation:

\[
\begin{array}{ccc}
  a & b & b \\
  c & d & d \\
  e & e & f \\
  g & g & a \\
\end{array}
\]

The first stanza is quoted as a specimen

\[\text{(b) The rhyme scheme of the traditional form, murabba'}\text{ is a a a a, b b b b, ... This form has been modified into various patterns. Faiz Ahmad Faiz composed a poem entitled }\text{Khwushā Zamānat-e-Gham}\text{ 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:}

\[
\begin{array}{cccc}
  a & b & a & b \\
  c & d & c & d \\
  e & f & e & f \\
  g & h & g & h \\
\end{array}
\]

1. Farāz. Āhmad, Dārd Āshā, op. cit., p. 182.
The first stanza is quoted below:

Akhtar-ul-Imān wrote a seven stanza poem entitled Pagdandi (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:

\[
\begin{array}{cccc}
  a & b & b & a \\
  c & d & d & c \\
  e & f & f & e \\
\end{array}
\]

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

Majīd Amjad composed a poem of eleven stanzas. In the poem, entitled Maqbara-e-Jahāṅgīr\(^2\) (The Tomb of Jahāṅgīr), the third and fourth hemistichs of each stanza rhyme together. Each stanza has its own rhyme.

The rhyme scheme is as follows:

\[
\begin{array}{cccc}
  a & b & c & c \\
  d & e & f & f \\
  g & h & i & i \\
\end{array}
\]

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 Darman (Remedy), contributed to quarterly Saughāt by Shafiq Fātimah 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 Lakhmawī's poem entitled Kis se Muhabbat hai, ʿĀhang, op.cit. pp.26-28, a a a b, c c c b, d d d b and so on.

clear from the following representation:

\[
\begin{align*}
\text{a} & \quad \text{b} & \quad \text{c} & \quad \text{a} & \quad \text{a} \\
\text{d} & \quad \text{d} & \quad \text{d} & \quad \text{d} & \quad \text{d} \\
\text{e} & \quad \text{f} & \quad \text{g} & \quad \text{f} & \quad \text{f} \\
\text{h} & \quad \text{h} & \quad \text{h} & \quad \text{h} & \quad \text{h} \\
\text{i} & \quad \text{i} & \quad \text{i} & \quad \text{i} & \quad \text{i} \\
\text{j} & \quad \text{j} & \quad \text{j} & \quad \text{j} & \quad \text{j} \\
\text{k} & \quad \text{l} & \quad \text{l} & \quad \text{k} & \quad \text{l} \\
\text{m} & \quad \text{n} & \quad \text{n} & \quad \text{o} & \quad \text{n} \\
\text{p} & \quad \text{q} & \quad \text{p} & \quad \text{q} & \quad \text{p}
\end{align*}
\]

(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:

\[
\begin{align*}
\text{a} & \quad \text{b} & \quad \text{c} & \quad \text{c} & \quad \text{c} & \quad \text{b} \\
\text{d} & \quad \text{e} & \quad \text{f} & \quad \text{f} & \quad \text{f} & \quad \text{e} \\
\text{g} & \quad \text{h} & \quad \text{i} & \quad \text{i} & \quad \text{i} & \quad \text{i} & \quad \text{h}
\end{align*}
\]
The first stanza is quoted below.

Mas'ūd Husain (b. 1918) composed a poem entitled *Zindagāni 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:

\[
\begin{array}{c}
\text{a} & \text{b} \\
\text{c} & \text{c} & \text{d} & \text{b} & \text{b} & \text{a} \\
\text{e} & \text{e} & \text{d} & \text{b} & \text{b} & \text{a} \\
\text{f} & \text{f} & \text{d} & \text{b} & \text{b} & \text{a} \\
\text{g} & \text{g} & \text{d} & \text{b} & \text{b} & \text{a} \\
\end{array}
\]

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

زی لال دل چتر بنیا کیا

زی لال دل چتر بنیا کیا

لا چتر نکی چتر بنیا

ریا هیئت کہrar کے

کو چتر نکی چتر بنیا

(1)

زی لال دل چتر بنیا کیا

زی لال دل چتر بنیا کیا

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 ِEk 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

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:

\[ \text{Hāmid 'Azīz Madnī composed a poem entitled} \text{ Dīwār-e-Chīn ke us pār (Beyond the Rampart of China) of six stanzas.} \]

1. Rashid. 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:

```
任意 حکیمی الاقرب روزان سے
سرنا پن کا کوئی اقتیاد ر نہ
افیق کی تجنم پریමی ضر کا ایک دار ر نہ
دو آئے ذہبیں ر رہنکر نہ نویں عالم
صلالی دو کسی دنیا نہ برسیا سے
سے
پرداز ترازم سلام سے تجنم والے

یہ میری وجدہ ودرن پر کوی ایک رنچا
```

Then there are Yusuf Zafar (b. 1914), Qatil Shifa'i, Akhtar Shirani, Mukhtar Siddiqi and some others who have

paid particular attention to modifying the old forms. Before closing this section, see the rhyme scheme of Ahmad Nadīm Qāsmī's poem entitled Merī Shikast\(^1\) (My Defeat) of four stanzas. Each stanza consists of eight hemistichs.

\[
\begin{align*}
\text{a} & \quad \text{b} & \quad \text{a} & \quad \text{b} & \quad \text{b} & \quad \text{b} & \quad \text{a} \\
\text{c} & \quad \text{d} & \quad \text{c} & \quad \text{d} & \quad \text{d} & \quad \text{d} & \quad \text{c} \\
\text{e} & \quad \text{f} & \quad \text{e} & \quad \text{f} & \quad \text{f} & \quad \text{f} & \quad \text{e} \\
\text{g} & \quad \text{h} & \quad \text{g} & \quad \text{h} & \quad \text{h} & \quad \text{h} & \quad \text{h} & \quad \text{g}
\end{align*}
\]

**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-Fan\(^2\)* (The Miracle of Art) a poetic drama\(^3\) about Pygmalion, is one of them. The poem is well over twelve hundred hemistichs

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 masnawi (aa, bb, cc....), ghazal (aa, ba, ca....) and musaddas (aaaabb, cccddd......). 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 masnawi. 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.

1. Ibid p.60.
Mukhtar-ul-Haq Siddiqi (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. The rhyme scheme of the final stanza including the closing couplet resembles that of masnawi. Similarly the first and second stanzas have their own variations which may be seen from the following representation:

\[ \begin{align*}
& a \ b \ b \ a \ c \ d \\
& e \ f \ f \ e \ g \ e \\
& h \ h \ i \ h \\
& j \ k \ k \ j \\
& l \ m \ l \ m \\
& n \ n \ o \ o \\
& p \ p
\end{align*} \]

The first stanza is quoted below.

\[ \begin{align*}
\text{ناصر کے دل کے اردن سے بیاڑ دل کا} \\
\text{اوراپ آنے پریشان نبیر کے پرائم} \\
\text{کربرت آنی بھی بھی بھی، دیکھیا اپنی بھی} \\
\end{align*} \]

1. Mukhtar Siddiqi. Manzil-o-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 which are, then, followed by seventeen couplets, composed in the rhyme scheme of masnawi.
Mustafa Zaidi composed a poem entitled Ye 'Admi Kl Guzargah (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, masnawi, musallas, murabba, mutahimas, musaddas, tarji-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

same as that of the English triplets.

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

see also his Carib Street \textit{Ki Kahani}, in which he has combined few forms. Ibid pp.72-78.
Similarly Ziya Jālandhari has composed a poem entitled *Mauj-e-Reg*¹ (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:

```
\begin{align*}
a & b & a & b & a \\
c & d & c & d & c \\
e & f & g & h & i & j & k & l \\
\text{Free verse} \\
\text{Free verse} \\
\text{m} & \text{n} & \text{p} & \text{q} & \text{r} & \text{s} & \text{t}
\end{align*}
```

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), *ʿAzād nazm* (free verse) and *muʿarrā nazm* (Blank verse) of the period under review. There are four columns.

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

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 Urdu periodicals such as Funūn, Adabī Duniyā, Sawerā, Adab-e-Latif 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.

   Sīp: No. 2 and 3, Karachi.

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 'Azād 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 TABLE 1**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>GHAZAL</td>
<td>42.0 %</td>
<td>53.7 %</td>
<td>48.4 %</td>
<td>48.0 %</td>
</tr>
<tr>
<td>MUQAFFA NAZM</td>
<td>47.0 %</td>
<td>18.3 %</td>
<td>19.0 %</td>
<td>28.1 %</td>
</tr>
<tr>
<td>'AZAD NAZM</td>
<td>8.5 %</td>
<td>24.6 %</td>
<td>30.9 %</td>
<td>21.3 %</td>
</tr>
<tr>
<td>MU'CARRA NAZM</td>
<td>2.5 %</td>
<td>3.4%</td>
<td>1.5%</td>
<td>2.4%</td>
</tr>
</tbody>
</table>

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‘I and qit‘a 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. Ḥādīd 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.
A brief account of the development of Urdu poetry up to Iqbal has been given in the introductory chapter. Now we shall discuss at length the various themes of Urdu 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-Pakistan sub-Continental have been gradually changing under the influence of the West. In less than a century India and Pakistan 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 Urdu 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 Urdu literature. A.S. Bukhārī, generally known as Pītrās, 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)\textsuperscript{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,

\textsuperscript{1} The words in brackets are mine.
turn away from every thing that is reminiscent of the umbilical cord. Majnūn Gorakhpuri, 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. "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," 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


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 Urdu writers, this was the zeitgeist of the period."³ These feelings may be noticed in the following couplet of a ghazal by ʿArif ʿAbdul Matīn:

![ghazal image]

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

1. ںتِ شُنَامُ اشراق

2. The words in brackets are mine.


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

Critics regard Urdu poetry, from Hali to the present time as "Modern poetry", in the sense that it is markedly different in subject-matter from mediaeval Urdu 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

2. This is a well known term in Urdu poetry.
propagating Communist ideas, 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 Movement whereas Modernist poetry has its origins in Miṛajī (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. Mumtāz Husain. Taraqqî Pasand Adab Kyā hai, Sawerā, No. 5-6, Lahore, p.74. See also Wazīr Ḥāfiz Dr., op. cit., p.356, 361, 371.


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 Ḥāfiz Dr., Ibid, p.355 and Mumtāz, 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-Pakistanī 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 Urdu 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 Urdu literary world. See Wazīr Jāghā, op.cit, p.356, 361 and also Mumtāz Husain, op.cit. pp.65-66.
Iqbal was probably the first Urdu poet who felt strongly about the Russian Communist Revolution (1917-1918) and wrote about it.

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 men (Lenin Before God). But as Communism lacked any religious elements and was against any kind of spirituality, so Iqbal, 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 Jawahar Lal Nehru (1889-1963).

1. Iqbal. Dr. Sir Muhammad, Khizr-e-Rah, Bang-e-Dara, Munira Bano Begam, Lahore (n.d). p. 293
to Russia or through the vast number of those Muslims who left India in favour of the Khilāfat Movement¹ (Pan-Islamism) and went to Tashkent, Turkey Afghanistan 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. 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 Ottoman Empire of Turkey as it was being ruled by a Caliph (Khālīfa) 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.


in 1935 some members of the Indian National Congress Party established a Congress Socialist Party within the Indian National Congress Party itself. A year later, a number of students at Muslim 'Alīgarh University, established the Student's Federation under the presidency of Muhammad 'Alī Jinnah. 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 Iqbal were dominating the literary world. But in the midst of all this, a very important revolution took place in Urdu poetry which, within a few years, swept the whole sub-Continent. It was the Progressive Movement whose first

1. Ibid, p.106.
3. In Urdu, it is known as Taraqqī Pasand Taḥrik (تارقہ پسند تحریک). See also Sādiq. M, op. cit., p.406.
great gathering took place on 10th April, 1936 in Lucknow. Its pioneers were those young intellectuals like Saiyid Sajjad Zahir and Dr. Mulk Raj Anand who were under the influence of the philosophy of Karl Marx (1818-1883) and Western ideas. The manifesto of the Progressive Movement which was signed by prominent writers like Munshi Prem Chand, Maulwi Abdul Haq, Niyaz Fatahpuri, Josh Malih Abadi 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. Ejaz Husain. Dr., op.cit., p. 107. See also Siddiqi. Dr., Abu-ul-Lais, Tajribe aur Riwayat, op.cit., pp.185-186. In addition see also Mumtaz Husain, op. cit., p.66.

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 \(\text{Malikh\'abadi}\), Firaq \(\text{Gorakhpur}\), Faiz Ahmad \(\text{Faiz}\), Makhdum Muha\(\text{mu}^{-}\)-\(\text{ud-Din}\), \(\text{Ali Sardar Jafri}\), Ahmad Nadim \(\text{Qasmi}\), \(\text{Arif 'Abdul Matin}\), \(\text{Sahir Ludhiyanwi}\), Zahir \(\text{Kashmiri}\), Akhtar-\(\text{ul-Iman}\), N.M. Rashid, Maj\(\text{az Lakhnawi}\), Majn\(\text{un Gorakhpur}\), En\(\text{tish'am Husain}\), Mumtaz Husain, Akhtar \(\text{Husain Ralphpur}\) and hundreds of others.

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

1. \(\text{Siddiqi. Dr., Abu-ul-Lais. Ibid, pp.186-187. The Urdu text of the manifesto is taken from Dr. Siddiqi's book, which I have translated into English.}

2. Mumtaz Husain, Mutahidda Mahaz, Sawera, No.11, Lahore, See also Wazir \(\text{Agha. Dr., op.cit., p.361.}, \text{and Baqir Mahd\i, Taraqqi Pasand \text{Sh}a'iri ke Na'e Mas\'il, Urdu Adab, Vol. 3, No. 1-2, July-December, 1952, 'Aligargh, 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."  

Jāl Ahmad 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."  

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

1. ʻAzīmī. Faiz-ur-Rahmān, Urdu Adab men Jadīd tarīn
Rujhānāt aur un Kā Tajziya, ʻAj Kal, vol. 11, No. 9.,
April, 1953., Delhī, p. 21.

2. Surūr. Jāl Ahmad, "preface", Surūr. Jāl Ahmad, and
ʻAzīz Ahmad (eds.) Intikhab-e-Jadīd, Anjuman-e-Taraqqī-
e-Urdu (Hind), ʻAllīgarh 1943, p. 10. See also Mittal.
Gopāl, Adab men Tarmī Pasandī, National Academy,
journalistic verse. About two years after the Independence, the Progressive Movement was declared a "political party" by the government of Pakistan and was later banned due to its leftist tendencies. 

Now, in Pakistan, the Progressive Movement has been completely scattered. In fact, it has become a reminiscence of the past. 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


2. See the editorials of Sawerā, No.7-8, (pp.7-8), No.12, (p.5), No.5-6, (p.8).

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:

In the earlier years of the Second World War Sher Muhammad Akhtar, Tabish Siddiqi and Nasir Ahmad established a literary circle which later came to be known as the Halqa-e-Arbab-e-Zauq (The Association of Writers).

Immediately after its establishment, Muhammad Sanā Ullah Khan Muraj (1912–1949), one of the most important poets among the Modernists also joined it. He gradually widened the literary activities of the Halqa-e-Arbab-e-Zauq with the collaboration of poets like Qaiyum Nazar, Mukhtar Siddiqi, Altaf Gauhar. Halqa-e-Arbab-e-Zauq has published a number of books and periodicals on Urdu literature during the last twenty five years or so.

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

2. The exact date of the establishment of Halqa-e-Arbab-e-Zauq has not been traced.
3. Nasir Tahreem, a literary magazine, and Sāl kī Bihtarīn Nazman (Best Poems of the Year) series are some of its works to mention.
techniques of poetry which often offer ambiguity.\textsuperscript{1} They think of poetry as a spontaneous expression of feelings and ideas without much observance of conventional technicalities.\textsuperscript{2} However, within the Modernists, there are some poets such as Qaïyûm Nâzâr, Mukhâr Siddîqî, Yûsuf Zafar 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.\textsuperscript{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. 'Ibâdat Barelwî. Dr., op.cit., p.280.
no limit to the subject-matter. A poet may write on any subject ranging from religion to sex from politics to his own predicament.\footnote{1 Akhtar-ul-Iman. Jadid Shā'irī, Nayā Daur, No.27-28, op. cit., pp.180-181.} 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.\footnote{2 Jazbī. Dr. Mu'īn Ahsan, Furozān, op.cit., p.3.}

Sigmund Freud has also had considerable influence on Urdu poetry.\footnote{3 Akhtar-ul-Iman. Jadid Shā'irī, Nayā Daur, No.27-28, op. cit., pp.180-181.} 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 Urdu poets and writers with the apparently simple meaning of sex to the ordinary man.\footnote{4 Ehtishām Husain. Nazm aur Jadīd Nazm par chand Asūlī Bāten, Niğār, vol.44, No.7-8, annual No., July-August,1965, Karachi, p.56.}

2. Jazbī. Dr. Mu'īn Ahsan, Furozān, op.cit., p.3.
Dr. Saiyid 'Abdullah goes to the extent of saying that psychology has been confused with sex. However, this may not seem typical of Indo-Pakistan 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 Urdu 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 Urdu 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-Pak War Poetry.
(11) Psychological Themes.
SOCIO-POLITICAL THEMES

Long before the establishment of the Progressive Movement, the aged Josh Malih'abad, who is thought to be the first Indian Socialist poet, 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 Jē Talwār (Lit. Go on fencing) composed in 1930. Here are two couplets:

Ek Taqabun\(^1\) reflect a similar attitude. In his Naujawan se Khitab (Address to Youth) he advises the young to prepare themselves for the social revolution:

The revolution about which Josh Malih\(^2\) JabadI was talking, became a vital source of inspiration for the poets\(^3\) 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 Inqilab (Revolution), Rāt (Night), Sahar or Surkh Sawerā (Dawn or Red Dawn), Rāh-Numā or Rāhbar (Leader) and so on.

1. Ibid pp.173-175.
3. 'Alīm. Dr. 'Abdul, Urdu Adab ke Rujhānāt, Sawerā, No. 12, Lahorē, 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, Karl Marx, 1 Lenin ke Hazūr men (In the Honour of Lenin), Chīn (China), Peking, 4 Moscow, 5 Rumān se Inqilāb tak 6 (From Love to Revolution), Inqilāb-e-Chīn (The Chinese Revolution), Nīgār-e-Chīn (Portrait or Painting of China), Diwār-e-Chīn ke us pār 9 (Beyond the Rampart of China),

3. Ibid., pp. 139-141.
6. 'Alī Sardār Ja'fri. Saweरā, No. 5-6, op.cit., pp. 49-54.
8. Rāshīd Ahmad, Saweरā, op. cit., p. 209.
The consciousness of Western domination in the Continent of Asia has found its beautiful expression in a long poem entitled \textit{Iran men Ajnabī} (Stranger in Iran) by N.M. Rāshid, a non-Communist, who is known as a rebel poet for his disregard of conventional Urdu verse-forms and

6. Ibid., pp. 78-79.

See the preface by the poet himself, p.31.
also for his regular introduction of free-verse in Urdu poetry. Here are three hemistichs from Man-o-Salwa, the sub-title to Īrān men Ājnābī:

مرے دومن سے ترے وہمن
بن آئک یہ تلبیبہ کہ جال سے کرجب سین
3
ماں اپنے ہیں اسی کہ ہم ترب پ رہے ہیں

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

Salīm Wāḥid 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. ʻAnkabūt (The Spider) stands here for the Western powers.
Communist Revolution.

Qatîl Shīfā'I expresses his feeling in a ghazal in a symbolic manner.

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

2. Qatîl Shīfā'I. Rozan, op.cit., p.86.
trends in literature which are in one way or another, conflicting with these principles.\textsuperscript{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.

1. Mumtaz Husain. Tarraqqi Pasand Adab Kyā hai, Sawera No. 5-6, op.cit., p.74.


3. Ibid. Mere Git Tumhare haif, pp.110-111. See also his Ahsas-e-Kamran pp.107-109, Ahang-e-Inqilab pp.152-154 and Tul\u0101-e-Ishq-e-Kamran, pp.70-72. All these poems are included in his book Talkhiyan, op.cit.,
Let a new colour spring out from our songs and melodies
Let us, today, hoist the red flag over the literary world.

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. His feelings have found an allegorical expression in his poem Peking. The opening couplet runs thus:

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

And 'Arif 'Abdul Matin pays his tribute to Lenin thus:

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 Jag Utha
(The Awakening of Asia), Rumān se Inqilāb tak

1. The literal meaning of bāzū is arm (human) in English, but in Urdu it means also friends and brethren.
2. Faiz Ahmad Faiz. Ibid, p.32.
3. 'Arif 'Abdul Matīn. Lenin ke Hazūr meñ, Dīda-o-Dil, op.cit., p.147.
5. 'Alī Sardār Ja'frī. Sawērā, No. 5-6, op.cit., pp. 49-54.
(From Love to Revolution), Asia, Baghdad ki ek Räß (A Night in Baghdad) and Azmat-e-Asia — Chin (The Proud of Asia—China). The first two are written by Ali Sardar Jafrí and the rest are composed by Zahir Kashmirî, Ibn-e-Inshâ and Ahmad Riyâż respectively. In his poem Asia, Zahir Kashmirî 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:

(0, 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 Baghdad.

Asia — be proud of your fresh creation
Asia — be happy at the birth of the new man.

2. Ibn-e-Inshâ. Sawera, No.5-6, op.cit., pp.36-43.
'Alî Sardar Ja'fri, an ardent member of the Progressive Movement and a rather extremist anti-Capitalism in his writings, puts the question.

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-Insha expresses his strong feelings for Socialist ideas in his poem entitled Baghda'd ki ek Rât (A Night in Baghda'd). The poem, which is composed in rather

1. 'Alî Sardâr Jâfri. Rumân se Inqilab tak, Sawerâ, op.cit., No.5-6, pp.52-53.
metaphorical language, is about the Middle East's Imperialists. A few closing hemistichs are quoted below:

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 Baghdad.

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-Insha, Sawera, 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 ʿAwāra

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


(The Wanderer) by Majāz Lakhnawi is quoted below.

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

at the same time dreaming about his fantasies.

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 Roz \(^2\) (New Year's Day) and Dasahrā, \(^3\)

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 Urdu 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. 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 ẳgā. Dr., Anjumād kī ēk Misāl— Faiz,
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-Daurān² coupled with another aspect, the Sahār³. Gham-e-Jānān means pains caused by love while Gham-e-Daurān expresses worldly 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.⁴

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. Sahār (फ़ार) the dawn, morn etc. Poets symbolise their fantasies about the future with this word.
4. See reference No. 2.
Gham-e-Daurān was introduced by Faiz Ahmad Faiz during the thirties.¹ Mujh se Pahlī si 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 Urdu 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.

2. Wazīr Ḥādī, Dr., op.cit., pp.108-110.
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,

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.

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

1. This translation is quoted here with the kind
permission of Dr. V.G. Kiernan from his Poems by Faiz,
3. Ibid. pp. 87-89.
(A Few Days More My Beloved), Mauzū‘-e-Sukhan\(^1\)
(Poetry's Theme), Mulāqāt\(^2\) (The Visit), Do 'Ishq\(^3\) (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-Kārwān,
Lāhore,(n.d.) pp.93-98.
4. See also the following poems:

(a) Rashid. N.M., Mawara, op.cit. (i) Main use Waqīf-
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 Jānkhen (Your Eyes),
Sawera, No. 12, Lāhore, pp.20-22.

(c) Incidentally, Qatīl Shīfā‘I. Gajar, op.cit, has a
ghazal,p.80 with radīf (Rhyme) Āi Gham-e-Jānān āi
Gham-e-Daurān whose opening couplet is

\begin{align*}
\text{Dārā rāzā'ī tāfā tefān, āe tefā gān, āe gān tefān, āe tefā rāzā'ī tāfā tefān.}
\end{align*}
A considerable part of the poetry of Sāhir Ludhiyānwi, Majāz Lakhnāwī, Jān Nisār Akhtār 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 Ludhiyānwi, apparently imitating Faiz, consoles his beloved thus:

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), Tulūf-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 Tulūf-e-Sahar (The Dawn of Day), Khwāb-e-Sahar.

1. Wāzīr Āghā. op. cit. p.110.
(Dream of the Dawn), Subh-e-\textsuperscript{1}Azād (Freedom's Dawn), Phir Subh ho \textsuperscript{2}gī (It will Dawn), Ummīd \textsuperscript{3} (Hope) and so on.\textsuperscript{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:

\begin{quote}
\textit{اُلَّا} ١٠٠ \textit{يُهُم} \textit{صُلُح} \textit{يُحَمِّد} \\
\textit{يُحَمِّد} \textit{يُهُم} \textit{صُلُح} \textit{يُهُم}
\end{quote}

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

\begin{quote}
\textit{تَرَاءَ ابْنَتَيْكُ} \\
\textit{تَرَاءَ ابْنَاتَيْكُ} \\
\textit{تَرَاءَ ابْنَتَيْكُ} \\
\textit{تَرَاءَ ابْنَاتَيْكُ}
\end{quote}

And 'Arif has this to say to his beloved:


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 Pakistan. 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 Pakistan came into power. After the Independence, with its long history of
exertion and heroic sufferings they strongly opposed the Communist tendencies. The arrest of a number of prominent poets and writers both in India and Pakistan, during the closing forties and early fifties, sheds more light on this point. Faiz Ahmad Faiz expressed his feelings towards this arrest in a qita which is quoted below.

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?

1. Sawera, 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 Pakistan in the early years after the Independence.


In fact, the Independence, to the Progressive poets, meant only the passing of power from one Imperialist to another.¹ Zahir Kāshmīrī, 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 Nazar. One of the couplets runs thus:

 Hundreds of poems on ʿAzādī (Independence) and  Pāre ʾ b-e-ʿAzādī (Pseudo-Independence) reflect this attitude.

The dominant themes had been at least for a couple of years after the Independence Fareb-e-‘Azādī (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-‘Azādī, an excerpt from a frequently quoted poem entitled Subh-e-‘Azādī (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 Pakistanī 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.

¹ Kiernan. Dr. V.G. Poems by Faiz, op.cit. p.79.
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 reproved.
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 unlessened yet, the hour
Of mind and spirit's ransom has not struck.
Let us go on, our goal is not yet reached.

Indeed, a large number of poets including Makhdūm Muḥaiy-ud-Dīn,1 Akhtar-ul-Imān,2 Zahir Kāshmīrī,3 Majāz Lakhnawī,4 ‘Alī Sardār Ja’fri,5 Sahīr Ludhiyānī,6 Ahmad Nadīm Qāsmī,7 Ārif ‘Abdul Matīn8 share similar feelings.

Ahmad Nadīm Qāsmī and Zahir Kāshmīrī express their disillusionment in their ghazals thus:

\[
\begin{align*}
\text{بہم بھیسکے ترکی بن آگے} & \\
\text{بہم گھڑ سے عامر کا گا} & \\
\end{align*}
\]

and

\[
\begin{align*}
\text{دکا تو مزین تھا نمیز نہیں اانونا} & \\
\text{کیا کیا نے بھر دعیہ نہیں بھر کے انتہا} & \\
\end{align*}
\]

9. Nadīm, Ahmad, Qāsmī. op.cit. pp.194. The whole ghazal is saturated with these feelings.
10. Zahir Kāshmīrī. 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-Pakistan 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 "Alīsādī Ke Ba'd (After the Independence).

\[
\text{ءورشان پر بہوں سے لائے پنے} \\
\text{عصرمن کی سی جز اکون بہر} \\
\text{پیچ بھرے کے لئے نا پہا} \\
\text{نخون کا داؤلہ زبالون بہر}
\]

1. According to the "estimation" of Zahir Kāshmirī. 
   Adab aur Fasādat, Sawera, No.4 op.cit., p.78, more than one million people died through the tragedy of Riots.


4. 'Alī Sardār Jafri. Khun Ki Lakīr, Sawera, No.4 op.cit., p.94.
war which would totally annihilate this planet.

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

In addition, Qaiyum Nazar's Cham² (Jingle of a small bell or an Anklet), ‘Ali Sardār Ja‘fri’s Na‘ī Duniyā Ko Salām³ (Compliment to the New World), Mukhtar Siddīqī’s ‘Akhrī Bāt⁴ (The Last World), Ibn-e-Inshā’s Amn Kā ‘Akhrī Din⁵ (The Last Day of Peace),

5. Ibn-e-Inshā. This poem is included in Chañd 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 Shaida‘ī, Habīb Bank, Lāhore, Pākistān, for the study.
Himayat 'Ali Shā'ir's Bengal se Korea tak (From Bengal 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 Pakistan, 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 Bengal during the Second World War.

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. The mutiny of Indian Sailors: The mutiny was started under the command of the communist party 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.


1. This incident is generally remembered as "the mutiny of sailors." See Changezi. Islām Beg, Ėshīya'I Bedārī aur Urdu Shū'arā, op.cit., pp.133-135. See also Sāhir Ludhiyānwi. Talkhiyān, op.cit., p.135.

2. Changezi. Islām Beg, op.cit, p.133.


4. (i) Ārif 'Abdul Matīn, 30th January, op.cit, pp.119-120.
5. The arrest of Pākistānī and Indian poets and writers.¹

6. One Unit: On 14th Oct., 1955,² the Pākistānī Provinces, Panjāb, Sindh, Bālochistān 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

(iii) Sahir Ludhiyanwī. 'Awāz-e-'Ādam, Talkhiyān, op. cit., pp. 159-160.


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) Qatıl Shifāʾī, a distinguished poet and a successful film-song writer, published a book of poems entitled Mutriba ¹ (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 Urdu poetry. Apart from this book, Qatıl Shifāʾī has a few more poems on the same subject which are included in his other

2. Ādāmji Prize.
poetic works. All the poems express various aspects of this ulcerous part of the society.

Mutriba, 

Ai Merī Jān-e-Tarab (O! My Beloved),

Nāsika (A female, well versed in dancing and singing)

Chakle (The Brothels), Maśūm (Innocent), Tragedy,

Farmān Bardār (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'I. Mutriba, op.cit., pp.45-48


5. Ibid pp. 10-11.


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.

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:

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). Makhμur Jālandhārī 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.
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-Pakistanī sub-Continent has also motivated the poets to write.

Fikr Tauński's Mahā Gyanī (The Supreme Lord or the Great Philosopher), Majīd Amjad's Khudā (The God) and Jārob Kāsh (The Scavenger), Majāz Lakhnawī's Khāna Badosh are some of the poems to mention.

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

Some of the hemistichs are quoted here:

(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

more or less the centres of their wicked activities. To abolish this vice, the government of Pakistan 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 Malih'abädî describes a scene of a shrine where women, usually, go for benedictions.

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

Makhmûr Jâlandharî goes further to show the hypocrisy of the so called holymen who play with the honour of those

innocent women who go to them for blessings:

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-Pakistanī people, their habits, their ways of life, their frustrations, their relations with each other.

Humorous and satirical themes are not rare in Urdu poetry. Saudā, Akbar Allah'ābādī, Zarīf Lakhnawī are some of the mediaeval 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 ʻArfī (1906 - 1964), Saiyid Muhammad Ja'frī (b.1911), Saiyid Zamīr Ja'frī (b.1911) Zarīf Jabalpurī (d.1964), Rājā Mahdī ʻAlī Khān (d.1966), Makhmūr Jālandhari are distinctive. Then there are A.D. Azhar, Majīd Lāhauri, Fikr Taunswī, Khalīl-ur-ʻRahmān ʻAzmī (b.1930) and Mirzā Mahmūd Sarhādī 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 Nazm-e, 1943, the year of Shād ʻArfī'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 ʻArfī is right down to earth. His Mashwara 1 (The Counsel) and Bete kī Shādī 2 (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 ʻArfī in his Bete kī Shādī (The Son’s Marriage).


2. Ibid pp. 51-53.
The concluding stanza is quoted:

The joint-family system is perhaps the most striking feature of the Indo-Pakistanī 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. Ek chhilum 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.

Whenever he (the deceased) comes to our street,
May God bless him, he would visit us.
They have used impure butter in pulā'ō (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 Makhmur Jālandharī in his two poems entitled Dhobin Jā'ī (The Washerwoman came) and chi Mago'iyān 2 (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:

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

Mirzā Mahmūd Sarḥadī, a poet of lesser fame, has a very typical sense of humour and satire. In his following qitʿa, 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.

At last the prosperous days have come for the poor, now they will, too, wrap themself in shawls. For, the "Pay Commission", in an ecstatic gesture has suddenly increased their wages by two rupees.

Khalīl-ur-Rahmān Āʾzmi has also composed few poems on various satirical and humorous aspects. His

Shahr Jāshob¹ (A poem on a Ruined City) reminds one of the famous Shahr Jāshobs written by the mediaeval poets like those of Saudā ² and Mīr Taqī Mīr.³

HISTORICAL AND ALLEGORICAL THEMES

Historical themes are, too, not rare in Urdu poetry. The last century's monumental poetic works such as maraiyas (marāsî, the plural of maraiya) of Anīs and Dabîr, Madd-o-Jazr-e-Islâm or generally known as Musaddas-e-Hāli


by Ḥāfīz and Shāhnāmā-e-Islām composed by Abū-ul-Asar Hafīz Jālandhari 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 Urdu poetry, and masnawī Sihr-ūl-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 Urdu 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 Khālid (b. 1927) and Ja‘far Tāhir. Khālid, 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. His main subjects and themes usually come from Greek Mythology, and the Old and New Testaments. Bahar-e-be Khizān (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 Bahar-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 Khalid. Adabi Duniya, daur-e-panjum, No. 6, Special No. Lahore, pp. 113-128. See also his Surāb (The Mirage), Sīp, No. 3, quarterly, Karachi, pp. 280-286.
Delilah comes to console him. The dialogues are thus:

Delilah: خر عليك يا أبا ترى كان طلق طلق
Delilah: للفتنة ترى المفتقد كاه تذكروه

محمود: يا زعفران يا فلفل يا سرجاء يا غزوة
محمود: يا نور يا نور يا نور يا نور يا نور

1. 'Abdul 'Azîz Khâlid. Adabî Duniyâ, Special No.,
daur-e-panjam, No.6, op.cit., pp.120-122.
Ja'far Tāhīr has followed a similar pattern.¹

His Helen of Troy,² Yunān³ (Greece), Chīn-Sipahr-e-Chahāram⁴ (China - the fourth Sphere), Cupid aur Psyche⁵ (Cupid and Psyche) and Mu'jīzā-e-Fān⁶ (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'jīzā-e-Fān is written about Pygmalion, the ancient Greek sculptor and his miraculous work.

2. Ja'far Tāhīr. Sahīfa, quarterly, No. 5, June, 1958,
   Lāhore, pp. 146-155.
3. Ja'far Tāhīr. Adab-e-Latīf, annual No. Vol. 43, No. 2,
   Lāhore, pp.44-52.
5. Ja'far Tāhīr. Sahīfa, quarterly No.3, Dec., 1957,
   Lāhore, pp. 222-271.
6. Ja'far Tāhīr. 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-Shunīdan (The Snare of Hearing) and Besitūn aur Hawā, 

Himayat 'Ali Shā'ir's Shikast ki Jāwāz (The voice of Defeat), 

Khalīq Ahmad Naqwi's Qaidī Prometheus (Prometheus, the Prisoner)

1. Razi Tirmizi. Na'ī Tahriren, No. 4, Dec., 1956, 
   Lahore, pp. 258-291.

2. Razi Tirmizi, Sahīfa, No. 5, June, 1958, op.cit, 
   pp.177-187. Incidentally Besitūn is the name of a mountain in Īrān which Fārhad, a famous traditional lover, dug through at the command of his beloved, Shīrīn.

   Lahore, pp. 134-156.

   'Alligārh, 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.
Nāsir Kāzmī's *Sur kī Chāyā*¹ (Shadow of Musical Note), Ghālib Ahmad's *Dahlīz*² (Threshold), Mukhtār Siddīqī's *Mu'īnjo Dro*³ and *Thatha*⁴, Mubāarak Ahmad's *Zamāna 'Adālat Nahīn*⁵ (Time is not a Judge) and Jīlānī Kāmrān's *Naqsh-e-Kaf-e-Pā*⁶ (The Footprints) are some of the poems to mention. Incidentally Mukhtar Siddīqī has also composed six poems on the classical music of India and Pakistan, which have failed to inspire the other poets.⁷

At this moment it is difficult to say anything definite

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 Urdu poets of our time are writing on such prehistoric themes, which are not only unfamiliar to a great number of Indo-Pakistani people, but about which the Urdu 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 Urdu 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-Pakistan sub-Continent, though many efforts have been made by *Aqā 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. Iqbal and his predecessors, occasionally wrote on various aspects of religion in a slightly humorous and sometimes satirical way.

Indo-Pakistan 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.


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. 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 Gorakhpuri, has wisely analysed the Indian mind in his poem entitled Zindān-e-Hind (India — a Prison). The second and third couplets are quoted:

राग मे दृष्टि पूरी हैं आँख नज़रबंद के
पूर्व में बप्पी हैं फायदेहरू के जन वि-विन
कालन्य बीत राष्ट्र-कर्म की सहजता वि-वि
तीत के बीते से चुनौती की संस्करण के

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.

In addition, Akhtar-ul-Imān's Masjid\(^1\) (Mosque), 'Arif 'Abdul Matīn's Mazhab\(^2\) (Religion) and Zāhir Kāshmīrī's Takht-o-Ilhām\(^3\) (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:

2. 'Arif 'Abdul Matīn. Dīda-o-Dil, op.cit, pp.135-137.
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. Rashid. 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 Urdu 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:

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,

Our Qur'ān is better than a hundred Bibles.

Now we may look into the influence of religion in the post-Partition Urdu 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.〉
a religio-political system that it upholds as Islam.\(^1\)

It intended to use the medium of literature for the propagation of its programme. Moreover the Jamāʿat-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 Jamāʿat-e-Islāmī.\(^2\) But within a


See also the following articles published in Tahrik-e-Islāmī, (ed.) Khwurshīd Ahmad, November, 1963, Adāra-e-Charāgh-e-Rāh, Karāchī.


(iii) Farogh Ahmad. Tahrik-e-Islāmī aur Urdu 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 Ḥāfaẓ, a biographer of Maulānā Abū-ul-ʿAlā Maudūdī; the founder and Amīr (leader) of Jamāʿat-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. Ḥāfaẓ, op.cit. pp.36-41.
sentiments as one of the constituents of Pākistān Nationalism. The first type is constituted by the exponents of Jamāʿat-e-Islāmi and other writers who adhere to Islām. Naʿīm 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 Kāshmīrī, "...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-Watan (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-Watan 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:

Obviously, this transmigiration, more or less, seems surprising keeping in mind Yusuf Zafar's type of poetry but this change has been explained by the poet himself at the end of HarIm-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 PakistanI, 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." Very interesting indeed. But there is another reason which is explained by Sadiq, "... the blight that has


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 Yusuf 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 Kāmrān,² Mukhtār Siddīqī,³ Fārūq Hasan⁴ are some of the poets who are expressing such feelings.

4. Fārūq Hasan and Jīlānī Kāmrān's Chotī Bārī Nazmēn, 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. Band Kamra (A Locked Room) by \( J\)ll\( n\)\( n\) K\( \ddot{a} \)mr\( \ddot{a} \)n is a poem written about a shrine where the people go by way of respect and for benedictions. The poem expresses very complex feelings.

1. \( S\)al\( \ddot{a} \)h-ud-D\( \ddot{d} \)n Mahm\( \ddot{u} \)d, a new poet, also expresses such feelings. His poems, usually, start with "Ibn e Ar\( \ddot{u} \)m". See his poem Ham\( \ddot{d} \), S\( a \)w\( e \)r\( \ddot{a} \), No. 40 L\( \ddot{a} \)hore, July-August, 1967, p.48 and Qissa-e-Shajar-e-As\( \ddot{i} \)r, S\( a \)w\( e \)r\( \ddot{a} \), No. 41, L\( \ddot{a} \)hore, 1968, pp. 9 - 18.
His Panjsüre Wālā is another poem to mention. But this has not yet become a common trend.


Twenty years have elapsed but Kashmir, the bone of contention between India and Pakistan is still an unsolved problem. India has been claiming Kashmir as her integral part and Pakistan has been accusing her of being an unlawful occupant of the State of Kashmir with a population of over

1. The recent Indo-Pakistan War and some minor attacks and counter-attacks in and outside the regions of Kashmir 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 Kashmir dispute, have earned nothing but the bitterness and general displeasure of the people especially in Pakistan. It ended on 23rd September, 1965. On 10th January, 1966, an agreement, regarding the disengagement of troops was signed, at Tashkent, by the President of Pakistan, Field Marshall Muhammad Ayub Khan and Mr. Lal Bahadur Shastri, 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. Shastri died at Tashkent, the next day after signing the agreement.
four million people, among whom the Muslim majority, distinctly outnumbers the Hindu population. Such accusations and counter-accusations have been going on for quite a number of years.

The deterioration of Indo-Pakistani relations over Kashmir 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 Pakistani Nationalism that continued to feature the poetry written in the months that followed the War. Speaking in general, never before in the short history of Pakistan 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 Nadim Qasmi has expressed the nation's feelings in the

1. It is regretted that the poems written by the Indian poets in the Urdu language during this War have not been obtained, despite an effort made to that end.
following couplet of his poem entitled 6 September:

1

This day is that illuminated chapter of my history,
Which has made the nation realize her own existence.

Saiyid Faizā shares similar feelings:

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,
Rawalpindī. September, 1966, p.17. This book is an
anthology of War-poems, written by various poets.

2. Faizā. 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 Pakistan who did not express himself in one way or another. Josh Malih'abadi who was once against the partition of India or indirectly against the creation of Pakistan composed a poem entitled Warsan-e-Khaibar Shikan in his usual verbose style. The twenty nine couplet poem is full of patriotic and religious sentiments. Two couplets are quoted:

The death-wind is blowing in the courtyard of life,
Wake up O, followers of Husain, the son of Ali
One who is desirous for martyrdom, scares never of death.
One who dies for the honour of one's country, dies never.

3. The poet is referring to the world famous tragedy at Karbala in 680 A.D. in which al-Husain, the grandson of the prophet Muhammad stood against the tyranny of Yazid.
Ahsan Danish (b. 1914) expressed his feelings thus:

We are the followers of religion (and) messengers of Islam
We are proud of being crusaders.

Muhammad Safdar Mir (b. 1918) composed a poem entitled Siyalkot ki 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:

1. Ahsan Danish, Tarana-e-Mujahidin, Tere Jan Nisaron ko Salam, pamphlet No. 5, November, 1965, Pakistan Writers Guild, Lahore, p. 7. This is another anthology of war-poems.
Of the hundreds of poems written about the Indo-Pakistan 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 Faraz's *Main Kyun Udas Nahin*? (Why I am not Sad?), Mukhtar Siddiqi's *Waqt ki 'Awaaz*3 (The Voice of Time) and *Mere Shab-o-Roz*4 (My Days and Nights), Majid Amjad's *Sipahi*5 (The Soldier), Himayat 'Ali Shafi's *Lahu*6 (The Blood), Qaiyum

4. Mukhtar Siddiqi. *Qalam ke Sipahi*, Pakistan Writers
    Guild. This book is also an anthology of War-poems, pp. 44-47.
Nazar's Sīr Nagar, Ḍeāī Quraishī's Bāqā-e-Dawām ke Rāḥī (The Travellers of Eternity), ʿĀrif ʿAbdul Matīn's Ism-e-Aʿzām Anīs Nāگī's Mērā Shahr (My City) are some of the poems that may survive.

In addition, there is an appreciable published collection of patriotic songs. 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 Kashmir, and on the 'Motherland', that express patriotic feelings. Yusuf Zafar has a good collection of such poems in his Harīm-e-Watan. Faiz Ahmad Faiz's Ai Roshaniyon ke Shahr, (0, city of Many Lights).

   The meaning of title is: the name of the Almighty, or, the utterance, the Almighty, which is an irresistible spell over demons.
Majāz Lakhnawi's Lucknow, 1 Akhtar Shirānī's Chand Roz
Lucknow mēn 2 (A few Days in Lucknow), Qaiyum Nazar's
Wādī-e-Kashmīr3 (The Valley of Kashmir) are some of the
poems to mention.

This section will be incomplete without mentioning
the S.A. Rahman's long poem entitled Safar4 (The Journey)
comprising about six hundred hemistichs. The poem, written
about Pakistan, is a kind of allegorical history of its
creation, which dates back to the coming of the Aryans in
India, some thousands of years ago to the Partition in 1947.
All these poems were written before the Indo-Pakistan War.

1. Majāz Lakhnawi. Ḥang op.cit., p.27, See also his
   Nazr-e-'Alīgarh, pp.74-75.
2. Akhtar Shirānī. Subh-e-Bahār, IInd Ed., Kitāb Manzil,
   Lāhore, 1946, pp.86-87.
3. Qaiyum Nazar. Suwaidā, op.cit., pp.123-128. See also his
   Jehlām kā Bahta Pānī, pp. 129-130.
4. Rahman. S.A., Safar, 1st Ed., Markāzī 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 Piyārē Pākistān, pp.70-71.
CHAPTER SIX

THEMES (CONTINUED)

PSYCHOLOGICAL THEMES

(a) From 1936 to the closing forties, Progressive poetry that was almost oratory in manner, tone and subject-matter, dominated the Urdu literary world. However, the Modernist poets such as Miraji, Qaiyum Nazar, N.M. Rashid, 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 Sahir Ludhiyanvi 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 and thus ghazal.

suitable form for this purpose, again became popular, 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.

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 footsteps.

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 Hindi words and similes. This attempt of the poets may have been misinterpreted as though they were disguising their ideas. See his Urdu Shā'irī Kā Mizāj, op. cit.

2. Kalīm-ud-Dīn Ahmad, Urdu Shā'irī par Ek Nazar, IIInd Ed. Urdu Markaz Patna (India), 1952, p.36.
The partition of the sub-Continent had another striking effect on Urdu poetry. The colossal human slaughter of 1947 in India and Pakistan 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 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. Wazir Jāghā and Dr. Muhammad Hasan give an impression that this poetry may be termed as neo-Romantic. In any case it seems to be

a wider continuation of the pre-Partition Modernist poetry with an immense variety of complex themes.¹

There are two extremist views about Modernist Urdu 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 A'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 Wazīr Jāghā. Urdu Nazm-Taqsīm Ke Ba'd Saughāt, No.5, op. cit., p.43.
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 Urdu 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-Pakistan society which has


still retained so many mediaeval characteristics. It is perhaps, better explained by Majāz Lakhnawī in his following couplet.

صُدْرُ رَمْلٍ رَكَاَّبٍ يَانُ دَخَلَهُ الْمَهْمُ كَبَاسِ بِأَلْمَ
كَرِبُ مَرْحِبٍ لَنْ يَطْلَعَ عَمِّي بُخَُّ بَيْنَيْ يُبْنَى

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 balls 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, Urdu critics, have frequently talked about him, in connection with Charles Baudelaire and

2. 'Ibādat Barelwī, Mīrājī, Chand Yādēn - Chand Taassarat, Sawerā, No. 11, op.cit., p.177.
Malarmé, the French Symbolist poets. Some of the critics have maintained that he was imitating the above-mentioned French poets. 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 Mirājī ki Nazmēn (Poems by Mirājī),


2. Wazīr Jāghā has repudiated the idea that Mirājī imitated the French Symbolist poets. Instead he has made an attempt to trace the roots of Mirājī's poetry in Indian mythology and culture. See his Urdu Shā‘īrī kā Mizāj, op. cit.

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 Urdu 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 Naẓmān, op.cit., Introduction, pp. 14-15


Most of Miraj's poems are composed in free-verse.

Chal Chala'jo (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:

Chal Chala'jo

Chal Chala'jo (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:

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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.

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 Sargōshīyān (The Whisperings) reflect the intensity of his love and sex in his typically obvious and usual way.

3. Ibid pp. 115-117.
4. Ibid pp.141-144.
(The Departure), Mahrūmī ¹ (The Frustration), Tafāwut-e-Rāh² (The Parting of Ways), ʿUnchā Makān³ (The Lofty House), Dukh, Dil kā Dārū ⁴ (Grief - The Cure of Heart), Samundar kā Bulāwā ⁵ (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-Pakistan society. A few hemistichs from here and there are quoted below:

\[
\begin{align*}
\text{कर्म चैति से ज्योति है,} \\
\text{दर्द से राह निर्द्वे, कार्म मार।} \\
\text{नाना में कोई जब दुर्गा नृन कर} \\
\text{कर्म की जर्जरी से उमड़ा रवि} \\
\text{नाना कौन नहीं पत्नी का जीता} \\
\text{कर्म अन्तरे से लंबे शंका।}
\end{align*}
\]

¹. Ibid pp.131-133.
². Ibid pp.153-156.
⁴. Ibid pp. 35-36.
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. Rashid, N.M., Mawara, 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:

अस का चरहूँ, अस के फूरू हाल याद आते भी
कु छ शान्ति पूर्व से यह
कह भ्रेम हम आश्चर्य दान के पास
नश्न प्रचालित, गलियों पर रहते
दुख वर प्रतिपूर्ति के बुद्धि
गुरु ने। द्वार सिंह दिन से विलुप्त हुए।

बर आश्चर्य दान यह अंगरेज रुझान का स्नेह
अन देह पर शेर दिशत देखकर
अन भीति अंतिम दिवस ही के सार
अन नेता जाकर की पार गो
का। के याद यह लोगों ने रक्का भांजा
सूत्र नापते रूप रहे।

अस का चरहूँ, अस के फूरू हाल याद आते भी
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,

(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-Wafā\(^1\) (The Promise of Faithfulness), Darīche ke Qarīb\(^2\) (Near the Window), Ittīfāqāt\(^3\) (Coincidents), Huzn-e-Insān\(^4\) (The Grief of Man), Tilism-e-Jawīdān\(^5\) (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 Mīrājī and N.M. Rāshid, there are a number of old and new poets\(^6\) such as Makhmūr Jālandhari,\(^7\) Salām

2. Ibid, pp. 96-98.
3. Ibid, pp. 73-75.
4. Ibid, pp. 76-77.
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.
Machlī Shahrī, 1  Mukhtar Siddiqī, 2  Balraj Komal, 3
Mustafa Zaidī, 4  Munir Niyāzī, 5  Salīm Ahmad, 6  Salīm-ur-
Rahmān, 7  Aḥtar ʾAhsan, 8  ʾAbbās ʾAthār 9 who have frequently
referred to their sexual frustrations.

Before closing this section, a few more excerpts are

1. Salām Machlī Shahrī. Ḥark Painting, Bihtarīn Nazmīn, 1943
pp. 39-40. See also his poem, Drawing Room, Bihtarīn
Nazmīn, 1941, op.cit., pp. 56-57.

2. Mukhtar Siddiqī. ʾĀtishdān Kā Ḍut, Mansīl-e-Shab, op.cit.,
pp. 27-28.

3. Balraj Komal. Wāsāl and ʾĀtish-e-Gul, Rīghta-e-Dil,
and pp. 90-91 respectively.

and pp. 75-79 respectively. See also his Duṭī and Buhtān,
Garebān, op.cit., pp. 43-44 and pp. 41-42 respectively.


Many of his ghazals express his sexual frustrations.

7. Salīm-ur-Rahmān. ʾĀwāra, Shahr aur Zanjār and Wūh Rāt,
Shām kī Dahlīz, 1st. Ed., Maktaba-e-Adab-e-Jadīd, Lāhore,
1962., pp. 30, 31 and 46 respectively.


9. ʾAthār. ʾAbbās, Din Charhe Daryā Charhe, 1st.Ed., Nayā Adāra,
Sex has become a major symbol for this poet.
The following three couplets reveal three different aspects of the theme under discussion.

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:

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торкіы, бу палтіі Реді ардесін
кіліп кетіп, дейіп қалы
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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.

(ii) Zāhir Kāshmirī. 'Aurat, 'Azmat-e-Adam, op.cit., p.54.
(iii) Fairūz Ahmad, Mansūba se, Tanhā Tanhā, 1st Ed.,
Malik Sons Publishers, Lāhore, 1957, pp.82-83.
(v) Akhtar Shīrānī. Nārāzmāndī kī Shādī, Akhtaristān,

Another closing couplet of his poem Dūrī (The Distance) runs thus:

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:

1. Ibid, p.44.
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 Urdu 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 Pakistan 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-Pakistan 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 Pakistan are starkly dissimilar. In the Indo-Pakistan 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 Urdu poetry.

A fairly large number of young poets are frequently using symbolic expressions in their poetry. This is particularly true for the post-Partition Urdu 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-Pakistan 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-Waфа (The Promise of Faithfulness) composed by Akhtar-ul-Imān. The free translation follows the poem.

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 Jāghā, a well known Urdu critic and poet,
expresses his feelings in the following couplet of his
Outside the city, there are gay winds, sweet smells and colours
Inside the city, is obscurity and burning crematories.

Mubarak Ahmad shows his dissatisfaction for city-life in a short poem entitled Gamlōn kī Mittī (The Flower-pot Earth).

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.

Faruq 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)

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.

Munir Niyazi'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.

(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

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 Munir Niyazi, Salim-ur-Rahman, Iftikhar Jalib, Anis Nagi, ‘Abbās Athar, Zāhid Dār, Akhtar Ahsan, E‘jāz Fāruqī, Shahr Yār, Muḥammad ‘Ulwī, Kumār Pāshī, Ahmad Hamesh, Nazīr Ahmad Nājī, ‘Amīq Ḥanfī, Muḥammad Salīm-ur-Rahmān, Gauhar Naushāhī, ‘Ādil Mansūrī, Jawīd Shāhī, Shāhid Shaidā‘ī, Tabassum Kāshmīrī, Rāhat Nasīm Malik and many others 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), Darya² (The River), Wirān Dargāh men Jāwāz³ (A Voice in a Ruined Shrine), Main aur Mera Khudā⁴ (My God and I) Isrāfīl kī Maut⁵ (The Death of Isrāfīl), Shahr-e-Qabūr⁶ (The City of Graves), Bazgasht⁷ (The Reverberation).

2. Ibid pp.57-87.
4. Ibid p.75.
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:

(by Salīm-ur-Rahmān)

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

پشتہاں نوئی ۔
پہلی مسیں پہلہے کو ہتیا آنے ہو نالیاں ہے ۔
ری روی کے نوئی سے رہی ۔

---
Kumār Pāshl feels himself guilty of coming into this world in his poem entitled Mera Jurm (My Sin).

Such feelings are becoming more or less common among the young poets who have emerged during the last ten years.


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-Imān's short poem Tabdīlī (The Change).

Qaīyūm Nazar feels being imprisoned by the present moment in his poem entitled Akelā (Alone). The last stanza is quoted below:

The feelings of Munir Niyazi about his loneliness have found their best expression in his short poem entitled "Main aur Mera Khuda" (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 خصمان کے سبیل میں نہیں رہا ہے ہمارا کاام
بعسین بل کر دیکھیں زیادہ سرہا ہوا ہو اکرام
ایف فیروز کا سواری، ایف فرتن آک آنگیا
ایک وین سجھول کی نوشہروں، ایک فرتن اس کا نام
بن گی کہ غیر میرے لئے ہو بہت پانے کا دام
سپ سے بہت نام فرذا کا اس کے لئے پرنا کا

See also his two more couplets:

کیا اچھی بھی نوگ ہیں
ان رنگ پر کے سبھ و سن


Dushmanon Ke Daraiyan Sham (Evening Among the Enemies) is, perhaps, one of Munir Niyazi'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:

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 WazIr *Aghā*’s poems such as Ujartā Shahr
(The Decaying City), Sar Phirā (The Lunatic or the Eccentric),

1. MunIr Niyāzī. Ibid., p.20.
3. Ibid., pp. 22-23.
Tilism (Sorcery), Ajnabī (The Stranger) reflect more or less similar frustrated and fearful feelings. See four concluding hemistichs of his Ajnabī (The Stranger):

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-Pakistanī 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 WazIr ʿĀghā.

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Chāp (Noise of the Footsteps) by WazIr ʿĀghā.
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

See also his Tīlīm, p.77.
by Zafar Iqbal.

 Sometimes we all feel as if we have been walled up within ourselves and the moment in which we live.

 Zindagi (Life) by Yusuf Zafar, Chamaktā Lamha (The Burning Moment) by Wazir Jigha, Zindagi ai Zindagi (Life O! Life) by Majid Amjad, Dīwāreñ (The Walls) by Mubarak 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.


 See also Wirān Dargah men Jwāz (The Voice in a Ruined Shrine) and Jangal men Zindagi (Life in Jungle) by Munir Niyāzi. Jangal men 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.

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!

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.

A fettered devotee, I am
Standing at your door, O! life

   See also his 'Afrît (The Demon) pp.30-31.

   See also his Imroz (Today) pp. 70-71.
A suppliant and an infirm,
 fettered devotee.
O! light of this world,
Life O! life.

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?

I die countless times in a moment  
And I wish for that which is nowhere.

   See also the following poems by other poets.
   (i) Munīb-ur-Rahmān. Samundar Bihtarīn Nazmeā, 1947,  
   1st. Ed., (ed.) Ḥalqa-e-ARBāb-e-Zauq, Nayā Adāra,  
   (ii) Ashk. Ahsan Ahmad, Drama, Jāgte Jazīre,  
   Guild Publishing House, Karāchī, July, 1962,  
   pp. 11 - 13.
   The book carries the same title as that of this long poem.
   (iv) Balrāj Komal. Kutub Khāne meī, Rishta-e-Dil,  
(g) Now we may very well come to the aspect of escape that in itself is manifold in present Urdu 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 Naya Janam (The New Birth) composed by E'jāz Fārūqī. A tree is a symbol used for the man himself in this poem:

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 Kahin le Chal\(^1\) (O! Love Take Me Somewhere) by Akhtar Shīrānī, a rather traditional poem to the more sophisticated and complex Raqs (A Ball) by N.M. Rāshid. See the opening stanza of the latter:

\[
	ext{O! my co-dancer, hold me}
\]
\[
\text{I have run away from life}
\]
\[
\text{I am trembling for I fear.}
\]

The life, through the back-door of the ball-room,

May not catch me red handed,
While I am enjoying myself.

In addition Yusuf Zafar's Bāżgasht¹ (The Reverberation), Wazīr Ĥāgh's Nirwān² (The Emancipation), Salīm-ur-Rahmān's Daryā³ (The River), Munīr Niyāzī's Sādā ba Sahrā⁴ (Lit. Voice in the Wilderness), Shahzād Ahmad's Kīmiyā⁵ (Panacea) Ahmad Hamesh's Be Zamīn Nazmen⁶ (Lit. The Poems Without Land), Muhammad 'Ulwi's Murājā'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

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.

Let us go to the jungles
There, our companions,
Sitting on the trees,
Are waiting for us.
The tree-leaves,

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 رہے ، مرے دن رہے کہ صدوق پر
پھر بھی ممکن سے پھر بھی پر
پھر بھی ممکن سے پھر بھی پر
پھر بھی ممکن سے پھر بھی
اور کوئی سب سے پھر بھی
کوئی سب سے پھر بھی
کوئی سب سے پھر بھی
کوئی سب سے پھر بھی
Iftikhar Jalib (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 "Nafis la Markaziyat Izhār (Qādīm Banjar).

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. Although it is rather premature to say, it seems, however, that he has gone too far


See also his Qādīm Banjar, Sawerā, No.34, Lāhore, 1964, pp.81-82.

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 Urdu 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 Iqbal who has done some experiments in the use of language in his second book of ghazals entitled Gulaftab.  

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 Urdu poetry.

We have already discussed at various places that since 1947, Urdu 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). Isrāfīl 1 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.
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,

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 Israfil, 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 Nadim Qasmi's Funun-e-Latif 1 (Fine Arts), Wazir Jahas Bat 2

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.

نیاز پر مہرگالی پہہ کس سے بات کرنا
حوری کاسکس بہ ساری بہی غلام جنت مگر ل
کبہ دو، کہ کپڑا گلدگیت ودام نزد شوہ
کبہ پر وقت کس سے سنبھل کے پتا ظهی ہے
گیہ کس سے تو تمین پہ اخشار ہے
جسے کوئی اور وہ دیکھے دیکھتے سیہ
جن میں سے کسی زرفنون تو نہیں گئیں سیہ
غلب کا تو ضر آتا رو رو ضیبہ بنا سیہ

CHAPTER SEVEN

CONCLUSION

The question where the developments in Urdu 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 Urdu 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 Urdu journals. It will be relevant to note that Urdu 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 Urdu poetry in its historical perspective to go through the files of these periodicals.

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Aurāq, Lāhore.
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Fārān, Islamia College, Lahore.
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Funūn Lahore.
Ham Qalam, Karachi.
Ham Rang, Mhow (Indore).
Humayūn, Lahore.
Jā'za, Karachi.
Jām-e-Nau, Karachi.
Khayāl, Nagpur.
Kitāb Lucknow.
Lail-o-Nihār, Lahore.
Māh-e-Nau, Karachi.
Mahwar, Delhi.
Ma'yār, Meerut.
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Sha'ir, Bombay.
Shufūr, Karachi.
Sīp, Karachi.
Takhlīq, New Delhi.
Urdu, Karachi.
Urdu Adab, 'Alīgarh.
Urdu Nāma, Karachi.
Urdu Zabān, Sargodha.