

## Experiments in form of Modern Urdu Poetry

Here are many unresolved problems in Urdu literature and Nazm is one such genre. It is difficult for us, students of literature, to apprehend the constraints of literary luminaries that made them call a prominent and well known genre as Nazm., while the whole poetic tradition that stands apart from the prose could also be called Nazm.

Nevertheless my present article is a synthesis of the two different subjects Modern poetry and Experiments in form. There is room enough for writing two different elaborate articles on both the subjects separately. And there is a need for writing on these subjects since they are still bone of contention. First and foremost Prof. Kalimuddin Ahmad wrote a number of articles on Nazm and tried to elaborate its distinctive qualities. While elaborating Nazm, he emphasized distinctive elements, which are incidentally essential for the popular genres of prose such as novel, drama and short story. Hence no ground was gained. Several critics after Kalimuddin wrote on the subject but a comprehensive definition of Nazm could not be ascertained. Thus a discussion on Nazm as a genre has always proved as allusive as finding a black cat in a dark room.

Dr. Wazir Agha has written books and several articles on the subject of Nazm in which he has discussed on various aspects of Nazm very convincingly. Nevertheless he also touched the sensitive issue of the difference between Ghazals and Nazm very superficially saying that Ghazal is the product of the east while Nazm is the product of the west. The statement is partially correct. Though it is true that Ghazal is the product of east but to say that Nazm is a smuggled or contraband good of the west makes us pause and think. In the light of available definitions and descriptions of Nazm we find that it covers within its bounds the quartets, Masnavis, Elegies, Eulogies, Musadass and Masmmans etc. Or going a step further we can safely conclude that the whole poetic asset of Urdu which is not Ghazal could be termed as Nazm. Hence we can safely conclude that Nazm is not a product of the west and it has its roots deeply embedded in the east.

Nevertheless, the Urdu poetry written under the influence of English literature after 1857 and the one which was introduced through the conferences of Anjuman-e-Himaet-e-Islam, Lahore, had its roots in the west and is known as modern poetry.

While agreeing with Wazir Aghas descriptions of cultural and economical factors in the growth and development of Ghazal in the east and Nazm in the west, I also believe that the popular eastern traditions of Mushairas and poetic sessions are rarely found in the west. Hence the western poetry is inclined towards individualism whereas a collective cumulative social consciousness has always been predominantly present in the poetry of the east.

Drawing this line of demarcation between the east and the west I only intend to bring out the milieu of the poetry under present discourse which is very close to individualism. The modern poetry has played an important role in propagating the individual thought. This distinction of the modern poetry makes it conspicuously different from the classical poetry. That is why Nazm is defined as flowing stream of personal expression that present before us an spectacle which is drawn from individual experience.

The modern Urdu poetry began in Urdu literature with the impact of new circumstances, new social milieu and western influences on nations collective conscience. And with the advent of modern poetry began the era of experiments in technique and form.

Form is a multidimensional word. Right from Plato to the modern times several philosophers and thinkers have expressed their views and opinions on the multi dimensionality but yet the subject has not been fully explored. The reason is perhaps that there are thousands of physical and metaphysical things in the universe which are still unexplored. The human mind strives to unravel the truth of these numerous things. Unless the truth of these innumerable things are ascertained, no definition of form could be conclusive. And juxtaposed views about form would continue to pour in. In order to understand the form of a particular thing one has to determine both its external and internal factors. It is always easy to determine the external factors but it is difficult to explore the internal aspects since it is related with its spiritual elements. For instance the real essence of Ghazal is its Taghazul which is a definite feeling which can only be felt and can not be described in words. Similarly in Nazm apart from its external form there is an internal feeling which is an important constituent and cannot be anatomized.

Taking in to consideration all the elements, external as well as internal, that contribute in the artistic formation of a Nazm for instance the matter, the words, the rhythm, the rhyme, the cultural milieu, the sentiments, the delicate expressions etc which fully harmonize themselves into one unit to become a form for a Nazm. Some critics like Dr.Shaukat Sabzawari consider thought to be different from form. He says: The thought or the content is antithetical to form. Thus after

removing thought mentally whatever we get is form. The content is not included in the form. (The new and old traditions, P-24)

I don't agree with Shaukat Sabzwari and believe that thought and form are two sides of the same coin and thus cannot be distinguished. Innumerable critics have written on this subject of form but they have not been able to add anything to it.

When we talk about change in form then it is taken in a limited sense that any experiment and change in meter and stanza formation is done at the level of language and its principles but it is a very difficult task to analyze it since the language and its principles vary from work to work.

When a poet expresses his sentiments and thoughts in poetry then he needs a form which is usually associated with rhymes and rhythm. These accepted and prevalent rhymes and rhythm are predominantly present in the mind of the poet in which he frames his poetry. Some poets often invent new moulds and frames when they find the old forms inadequate and out of date for expressing their modern sensibility. In order to invent new forms in poetry one has to sometimes partially modify or fully deviate from the older forms. The act of this deviation in the older forms is known as experimental in form.

Due to the social upheavals the forms come and go but certain forms do not lose their identity for instance the form of Ghazal, despite being very old, has not given up its place and it is very much alive even today. The experiment of form is not completely new but they exhibit some elements of older forms. This is the reason why a new form appears known and familiar and thus becomes popular and then eventually it becomes a tradition which is a proof of a successful experiment.

The tradition of experiment in form is not new. Rather we find it in every phase of Urdu Literature. Even in the classical poetry written prior to 1857 we find some examples of experiments in forms. For instance we get Quartets, Elegies, Musadas etc. Besides in the times of Quli Qutub Shah a number of poems, which are only an early versions of Nazir Akbarabadi's poems, are the best examples of experiments. But they are limited of course some of these forms were already found in Persian poetry. Hence these experiments had no literary value.

The real beginning of experiment in Urdu literature is seen after 1857 in the poetry which came into existence because of the sociopolitical cultural revolutions brought out by the reformist movement of Sir Syed, Azad and Hali under the influence of English literature and this was named modern poetry. The first experiment of this kind was carried out by a disciple of Hali named, Brij Mohan Duttatarya Kaifi. In 1887 he wrote two poems using the a b a b form of the stanza of English poetry on the subject of Golden Jubilee of Queen Victoria and

Congratulations on the Success. This stanza form already existed in Urdu poetry in the form of Quartets thus it would be far from the truth for the critics to conclude that this was a new form in poetry invented by Brij Mohan Duttatarya Kaifi. Nevertheless by writing long poems in the stanza form Kaifi motivated the poets to indulge into the experiment in forms. But he did not succeed since these two poems did not carry any weight in literature. Moreover writers and poets were not mentally prepared for any experiments. And no other poem was written and published in this form for next ten years. Therefore critics like Abdul Haleem Sharar, Prof. Abdul Qadir Sarwari, Khalilur Rahman Azmi, Dr. Saiyada Jafar and Dr. Unwan Chishti and several other critics consider Tabatabai and not Kaifi as the pioneer poet of experiments in form which is historically not correct.

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

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

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

A formal beginning of blank verse could be traced in the early 20<sup>th</sup> century in the efforts of Abdul Haleem Sharar. He started a movement to promote it and to transform it into an important tradition. Not only that he wrote articles elucidating the nuances of blank verse but also wrote lyrical plays in this form and motivated

others to do so. And this is also true that several other poets followed the suit. These poems may not have any literary value, however, he played an important role in promoting and propagating blank verse.

Abdul Haleem Sharar had named his lyrical play in blank verse as Nazm Ki Ek Nai Qisam (A new form of poetry). The first scene of this play along with his introductory note was published in June 1900 in Dilgudaz. The second and third scenes were published in September and December the same year. While fourth, fifth and the sixth scenes were published respectively in January, February and May 1901. Sharar introduced his first scene as follows:

*Hence we direct our attention and write a proper play with the same English sublimity. If appreciated by the nation and the literary people, I will compose the rest of the scenes else discontinue the effort after two or three scenes. Presently my endeavor is to present the blank verse in its full glory so that writers appreciating it are motivated into writing poems in the same vein and in a much better way.*  
(Dilgudaz-June 1900, Pg.1)

The movement started by Sharar to implant the blank verse in Urdu poetry gave rise to a controversy. One group of poets and writers were for the movement started by Sharar and supported him whereas another group opposed it and wrote articles against the use of blank verse form. They had refused to accept blank verse as poetry at all since in their opinion it was closer to prose writing. Prominent names in this group were Nazm Tabatabai, Ahsan Marehravi and Najmul Ghani etc. Prominent names from the group of poets and writers who supported blank verse are Makhdoom Alam Asar Marehravi Syed Aulad Husain Shadan Balgerami and Dilgeer Akbarabadi etc. Despite the best efforts put up by Sharar blank verse could not attain the desired popularity and gradually the movement cooled down. After a gap of ten to twelve years Allah Bus Baqi Hawas, a Nazm by Mehmood Azam Fehmi Tarmazi and Sham-e-Chaman (The evening of garden) by Makhmoor Akbar Abadi were published in Zamana and Nigar in the year 1922. After Abdul Haleem Sharar, Maulana Tajwar Najibabadi took up the challenge of propagating blank verse. As a matter of fact when Maulana was the editor of Makhzan magazine then he had proposed some reformatory measures regarding Urdu poetry and prose out of which two were directly related to the extension of poetic form. The first was to promote blank verse in Urdu poetry and the second was to adopt Hindi meters in Urdu poetry. In order to make his measures popular, he not only wrote articles but also a few poems in blank verse and motivated a few others to write such poems but he did not get much of a success. The poetry of this kind was written from January 1923 to January 1924 and after that no poem was written in this form for two and a half years. Mashriq Ka Pyam-e-Akhwat Maghrib Ke Nam (The message of brotherhood, from east to the west), a poem by Maulana, was published in the magazine Humayun in 1923.

Beside this Pyam-e- Subh,(The message of morning)by Nazir Ludhyanavi, Koh-e- Everest Se Khitab(Addressing the Mount Everest) by Vasta Prasad Fida , Sarnath by Syed Hasan, Aabshar(Water fall) by Syed Mohammad Saqib Kanpuri and Waqt Ki Dibya(The lamp of time) by Hamidullah Afsar were published in Humayun from January 1923 to January 1924. Then again in June 1927 a poem by Ishtiyag Husain Quraishi, Dars-e-Fitrat(The lessons from nature) was published which could really be called an experiment in blank verse. Though the number of syllables are not same in each line, yet the music and the flow is not wanting. One stanza of the poem is as follows:

*Darya Kinarey Sham Ko Ek Din Guzar Mera Hua*

*Dekha Wahan Aab-e-Rawan Aur Sabza-e-Ghaltida joo*

*Phaila Hua Tha Har Taraf*

*Khwahish Hui Dil Mein Ke Bas Thehro Yahin*

*Karta Rahun Nazara-e-Sehra-e-Rashk-e-Bostan*

Dr. Khaleelur Rehman Azmi has called this poem a free verse but this is not correct because the distinctive property of the harmony of a free verse is that the variation in the meters in the lines are not done under any proper scheme.

At the same time Abdul Rehman Bijnauri translated certain portions of Taigores Geetanjali in blank verse which was published in April 1925 in Urdu a magazine. Later on the same was published in Nairang-e-Kheyal in 1928 with the title Dai-e-Ajal(The call of death). Azmatullah Khan also experimented in the form of blank verse. He had translated a song which is included in the magazine Sureley Bol titled as Be Radeef-O-Qafia(Without rhyme and meter). This poem has got no literary value but because of experiment it has got a historical importance. M. Husain Latifi also composed two poems in blank verse. Of which the first one Lane wood Mein Khizan(Autumn in lane wood) was published in Mutala in Aug.1932. and the second poem Mehtab-e-Zamistan( The moon of winter) was publish in April,1933 in the magazine Qalamkar.

This second innings of blank verse ended in 1935 without any addition to this genre since it could not be elevated. Nevertheless the poetry of this phase was more mature, more fluent and more cheerful than the earlier one. Technically also we notice a difference between the poetry of the two phases. The lines in the poems of this phase are mostly arranged in the form of Masnavi. Resonance of artistic formulations are felt in the poems written after 1935. Since then the poets

had not cultivated this artistic consciousness. Fluency and a kind of musical effect are present in these poems.

The next phase after the second phase is significant in the respect that along with blank verse, verse libre was also introduced in Urdu poetry and it progressed in leaps and bounds. Blank verse began in this phase with Yusuf Zafar ,Mahkmoor Jalandhri , Vishwa Mitr Adil and other young poets. Besides these poets the poets writing verse libre also wrote blank verse. Prominent among them are Tasadduq Husain Khalid and Miraji. Rashid did not compose any poem in blank verse but we do find glimpses of blank verse in some of his poems. The poems in blank verse written after 1935 were continuously progressing in leaps and bounds. In this phase some poems of semi blank verse along with blank verse were written in which resonance of the regular poem is felt. We find an amalgamation of blank verse and verse libre in Rah Dekhi Nahi(Un known direction) by Tasadduq Husain and Clerk Ka Naghma-e-Mohabbat(Love song of a clerck) by Miraji while in Apni Kahani(My story) by Qayum Nazar we find the trend of verse libre in blank verse. Subhea-e-Azal(the morning of the dooms day) by tasadduq Husain Khalid exhibits the trend of Mustazad in blank verse. Faiz Ahmad Faiz some times does not follow the restrictions of regular poems and makes certain deviations, for instance he introduces one or two lines in blank verse which creates a semblance of blank verse; though his poems are mostly regular poems.

Many changes were effected in classical elements of poetry at different levels under the influence of new socio-cultural - political and western principles. That is why Mohammad Husain Aazad, favored not only an extension of the subject matter in poetry but also experimentation, addition and alteration of form .He took a step forward in this direction and divided his Masnavis in stanzas which did not have the same number of lines. For instance his well known Masnavi Shab-e-Qadar(The sacred night) has at least four lines in one stanza and at the most sixteen. Not only that he divides the stanzas on the basis of thought pattern. There is one more significant point that he begins every poem with some couplets of prelude then only he comes to the main theme which gives his poem a shade of eulogy. Similarly Maulana Hali composed his poem Monajat-e-Bewa(The wailing of a widow) on the meter used in Hindi. Akbar Alahabadi was a fundamentalist but we find a consciousness of extension of tradition in his poetry. Do Titliyan(Two butter flies) is composed in the form of Masnavi and Quartets. This is a unique experiment. Shauq Qidwais poem Aalam-e-Kheyal(The world of imagination) is an example of distinguished experiment in Masnavi. This was divided in four parts and each part is composed with different meters. Just like Aazad, Iqbal too divided his Saqi Nama into seven parts and these seven parts constitute seven thoughts. This too is a kind of experiment.

Many an experiment has been done in the form of Elegy for instance Hali wrote a poem called Marsia-e-Ghalib (An Elegy on Ghalib) dividing it into stanzas. First line of every stanza begins like a Matla ( the first couplet of a ghazal) and the other couplets are in the form of a Ghazal and the last and concluding couplet of every stanza is different from other couplets. The initial stanza is in the likeness of prologue of an eulogy. Iqbal too wrote Marsia-e-Dagh (An Elegy of Dagh) in the meter of a Masnavi. This elegy is also divided into several stanzas .The number of couplets differ in every stanza and the thought pattern too changes. Hafiz Julandheri too composed an elegy titled Shawsawar-e-Karbala (The warrior of Karbala) whose form is entirely new. This is divided into stanzas and every stanza is conspicuous for its meter and rhyme.

Nazm Tabatabai made a tremendous alteration in the form of eulogy. He wrote several poems which are written on the lines of eulogy and belong to the same genre but these eulogies are not written in the conventional form of eulogy. The rhyme scheme of the first stanza of the poems on birthdays and coronation is a a a a and the second stanza is b b b a and the third stanza is c c c a. Apart from the first stanza three lines of all other stanzas have a common rhyme and the fourth line rhymes with the first stanza.

Azmatullah Khan introduced the form of Hindi into Urdu poetry and advocated for its acceptance. He propagated the Matra Chhand of Hindi in place of meters of Quartets. Apart from this he wanted to transform the Quartet into a continuous chain of a unitary article. According to him after adopting Matra Chhand the horizon of rhyme of a Quartet could be widened from twenty four to ten thousand nine hundred forty six.. Azmatullah Khan profusely made use of Hindi rhyme scheme in his poems and some times used the amalgamation of the two.

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

*Ek To Shabab Aur Phir Us Ka Nashha Naya Naya.*

*Husn Prast Ankh Thi Man Mera Pak Saf Tha .*



*Daam Mein Yan Na Aaiye Dil Na Yahaan Lagaiye*

*Here is a Geet- like Nazam by Hafeez Jalundhari,*

*Mere Dil Ka Dagh*

*Pyari Mere Dil Ka Dagh*

*Main Hoon Dil Ke Bagh Ka Mali*

*Laya Hoon Phoolon Ki Dali*

*Nazuk Nazuk Phool Hain Jaise Ujle Ujle Dagh*

*Aisa Hi Be Dagh Hai Pyari Mere Dil Ka Dagh*

*Pyari Mere Dil Ka Dagh*

The refrain is not there in these Geet- like Nazam but all other traits of Geet are present in them.

The writers and poets of Urdu, under the influence of western literary movements and thoughts, adopted the new forms of western languages but with certain modifications. For example we find Urdu poetry experimenting with the forms like sonnet, verse libre, short lyric and Troile etc.

Sonnet is a form of lyrical poetry where there are only fourteen lines and which follows a fixed rhyme scheme. The number of stanzas are different in sonnets. There is no fixed meter for sonnet in Urdu like English sonnets. The poets in Urdu language used different meters for sonnets.

Aziz Tamannai, has composed maximum number of sonnets and he does not concede to the principle of one meter. In Barg- e-Naukhez(The young buds) he uses a number of meters for sonnets. We get a few examples of successful experiments in the sonnets of Akhtar Sherani, N. M. Rashid, Salam Machli Shehri, Ahmad Nadeem Qasmi and Aziz Tamannai. But most of the sonnets are not successful. For example Hasrat Mohani published a poem Barbat-e-Salma in May 1910 where we find the influence of sonnet and stanza form. This could very well be called a sonnet like Nazm. As per the recent research by Dr.Md.Mahfuzul Hasan the first sonnet in Urdu was written by Dr. Azimuddin Ahmad Azim Azimabadi.. However it is said that the first sonnet in Urdu was written by Akhtar Juna Garhi which was titled Shehr-e-Khamoshan(The city silence) which was published in 1914. Here is one stanza from that sonnet:

*Kya Hi Ye ShehreKhamoshan Dil Shikan Nazara Hai.*

*Kitni Ibratkhez Hai Iski Ye Purgham Khamoshi*

*Ek Hasrat si Barasti Hai Dam-e-Nazaragi*

*Dekh Ker Jisko Dil-e-Muztar Bhi Para Para Hai*

The rhyme scheme of this sonnet is a b b a. After Akhter Juna Garh, the prominent poets who experimented in sonnet form, are N. M. Rashid, Akhtar Shirani, Shaiq Warsi Barailavi etc. Some of them published their collected works in sonnets. Besides these poets, Ahmad Nadeem Qasmi , Akhtar Hoshyarpuri , Tufail Hoshyarpuri, Tabish Siddiqui , Manohar Lal Hadi and Salam Machhli Shehri etc experimented in this form.

After Sonnet, the form which being is popularly used for experiments is verse libre or free verse which comes from English. There is no standard form of free verse. It is mostly guided and formulated by the thoughts and the feelings. The unit in a free verse is not a line or a syllable but an atrophy which is the confluence of all the lines. Since the rhythm in free verse depends on the dialectical stresses therefore lines are of variable sizes and are composed of different meters. And sometimes it is altogether a prosaic formation. Thus free verse is mid way between prose and poetry where the stress is on the freedom from meter and rhyme scheme though the rhyme scheme is not prohibited. Because of the poetic sensibility and phonetic restraints of the language, the Urdu poets do not enjoy unlimited freedom. Though the lines in Urdu free verse follow the ups and down of thoughts and feelings yet they are obliged to follow a particular meter. The lines are not constituted of a fixed number of syllables. They are rather constrained by the completion of one constituent of a thought or emotion. The number of syllables in a line are determined by the flow of thought and feeling.

Free verse in Urdu formally began after the First World War. The unanimous opinion is that Tasadduq Husain Khalid wrote the first free verse in Urdu. Though the lyrical play of Abdul Haleem Sharar exhibit some early traits of free verse but these plays are covered under the category of blank verse. Sharar himself called them blank verse. But in pieces the traits of free verse is predominantly present. We often find some extracts which after being formulated would give rise to free verse.

Azmatullah Khan translated Shellys Cloud which is closer to the form of free verse in technique and form. Under the influence of the flow thought and feeling the lines are of varied size. Let us look at the lines:

*Han Han Main Hoon Ladla Beta Sunder Pirthi Aur Pani Ka*

*Amber Ne Hai God Mein Pala*

*Main Guzra Hoon Masamon Mein Se, Sahil Ke Aur Samander Ke*

*Roop Badalta par Nahi Marta*

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

*Aaj Is Saet-e-Dazdeeda-o-Nayab Mein Bhi*

*Jism Hai Khab Se Lazzatkash-e-Khamyaza Tera*

*Tere Mizghan Ke Tale Nind Ki Shabnam Ka Nazool*

*Jis Se Dhal Jane Ko Hai Ghaza Tera*

*Zindagi Tere Liye Ras Bhare Khabon Ka Hajoom*

*Zindagi Mere Liye Kawish-e-Bedari Hai*

*Ittafaaqat Ko Dekh*

*Is Zamistan Ki Haseen Raat Ko Dekh*

The art and beauty of the form of free verse is predominantly present in this poem.

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

*Shikasta Dil*

*Khaamosh Aankhon Mein Aansun*

*Huwe Is Tarah Barson Ke Liye Hum*

*Juda*

*Kumla Gaye They*

*Fart-e-Gham Se*

*Tere Gul Ha-e-Aariz*

*Lams Jinka*

*Rawan Karta Tha Her Afsurdagi*

*Rag-o-Pai Mein*

*Khuli Ab Ye Haqeeqat*

*Gham-e-Anjam Ke Ek Aina Tha*

*Judai Ka Woh Lamha*

After the transformation of free verse in Urdu, Troile was introduced. Troile is a distinguished form in French poetry which have eight lines. There are only two rhymes. The first line is used as refrain in the fourth and seventh place and second line is repeated in the end as eighth line. The rhyme scheme is a b a a a b a b. A special care is taken about the refrain that they should appear meaningful in the context and should not appear insignificant. The success of the art of troile depends on the unity of thought and the relevance and harmony in its lines.

Aata Mohammad Khan Shola is considered to be the pionee of Troile in Urdu poetry. He wrote his poem Zindagi(The life) in this form, which was published in the magazine Shair in November 1966.This poem was published along with an introductory note in which he declared himself to be the first poet of Troile in Urdu . Here is the poem:

*Aage Sochen to Mah- o-Meher Ki Umron Se Taweel*

*Pichhen Dekhen To Ho Ek Pal Ka Tamasha Jaise*

*Hai Khadi Beech Mein Ek Umre Gurezan Ki Faseel*

*Aage Sochen to Mah- o-Meher Ki Umron Se Taweel*

*Pyar Karne Ko Tadap Uthen Kabhi Itni Jameel*

*Mahir-e-Fan Ne Koi But Ho Trasha Jaisey*

*Aage Sochen to Mah- o-Meher Ki Umron Se Taweel*

*Pichhen Dekhen To Ho Ek Pal Ka Tamasha Jaise*

After Ata Mohammad Shola, the poet who directed his attention to the form of Troile was Naresh Kumar Shaad . This poem in this form is as follows:

*Mayassar To Nahin Hai Shadmani*

*Magar Dil Intaqaman shadman Hai*

*Bahut Purdard Hai Meri Kahani*

*Mayassar To Nahin Hai Shadmani*

*Nahin Mujh Per Kisi Ki Meharbani*

*Khudai Keya Khuda Meharban Hai*

*Mayassar To Nahin Hai Shadmani*

*Magar Dil Intaqaman shadman Hai*

Besides them Farhat Kaifi also composed poems in this form. His collected works Patta Patta Boota Boota was also published. Several other poets also wrote Troile but this art did not enjoy universal acceptability because of its strict formulative principles.

Under the influence of English poetry, the concept of modernism in poetry entered into Urdu and writing short pomes came into vogue. These short poems are different from a quartet. Between 1922 and 1947, a short poem was called short because of their shortness. But after 1947 it was acknowledged as a form in Urdu poetry. The concentration of emotion and condensation of narrative were made essential ingredients of a short poem.

Earliest example of a short poem is exemplified in Sajjad Haider Yaldarems poem Shimla Kalka Railway Station Ka Ek Nazara(A scene at the Shimla-Kalka Railway Station) which was published in 1926.The poem is as follow:

*Mathe Pe Bindi*

*Aank Mein Jadu*

*Honton Ki Bijli*

*Girti Thi Her Su*

*Chaal Lachakti*

*Baat Behakti*

*Jaise Kisi Ne*

*Pi Ho Daru Ankhadiyan Aisi*

*Jin Mein They Rakhsan*

*Lamhen Mein Radha*

*Lamhen Mein Rahu*

*Aisi Bhadak Thi*

*Khalq thi Hairan*

*Rail Peh Aaya*

*Kahan Se Aahu*

Abdur-Rehman Bijnauri also wrote a short poem which was published in 1927. It is as follows:

*Jamun Ka Saye Tale*

*Juye Ranwan Aur Neemjan*

*Shamil Hon Jis Mein Sab Mere*

*Bachche Aur Unki Nek Maan Paighamber Ho Ya Shahi*

*Ya Ho Hayat-e-Jawedan*

*Mujhko To Bas Dijiyo Yahi*

*Aab-e-Zalal Aur Neemjan*

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

A form from Japanese poetry also got a place in Urdu poetry though it is entirely different from Urdu poetry. The rhyme and meter are not found in Japanese poetry though harmony is very much present which is very intricate and different from Urdu. The form adopted from Japanese poetry into Urdu is known as Hyco, a poem of only three lines. The first line consists of five syllables, second line of seven syllables and the third is again five. The total number of syllables in three lines is seventeen.

In Japanese poetry, hyco is a long poem as well as a short poem and it is free as well. The meaningfulness is vastly present in these poems. An example of Hyco is as follows:

*Nanhi Chidya*

*Raste Se Mere Hut Jao*

*Ek Ghoda Aa Raha Hai*

All the forms that came from other languages into Urdu were not accepted as they were in the original but with certain modifications. Prose poem is also one such form which after much deliberations and discussions was adopted in Urdu with certain modification and was called Nasri Nazm which is a literal translation of prose poem of English. Some critics consider it a different genre. However if a poetic experience is powerful and moving then it could be expressed in any form. The element of a prose is its powerful ability to feel. It has the concentration and condensation of thought and feelings like that of a Ghazal. The prose poem presents a complete milieu for its readers. The flow of the writers of prose poem are never restrained by the form.

Those who propagated this genre are Sajjad Zaheer, Meeraji, Balraj Komal, Mohammad Hasan, Khursheed-ul-Islam, Nida Fazli, Qazi Salim, Zubair Rizwi, Adil Mansoori, Baqar Mehdi, Khaleelul Rehman Azmi, Ahmad Nadeem Qasmi, Sheher Yar, Makhmoor Saidi, Kishwer Naheed, and Mohammed Salahuddin Perwez .

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

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

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

*(Isteara , 25<sup>th</sup> July 2000. , N delhi, Page-267.)*

The objections leveled against prose poetry are mainly related to poetics. The principles of poetics found in the prose poetry of the contemporary poets deviate from the classic concept of poetics. For instance when we read Akhtar-ul-Islam we find a strong deviation in the diction of poetry. He is able to reproduce that diction of Ghazal which is predominant in the works of modern poets through a rough prose and exhibited the need for a realm of a new diction for the Nazm. Akhtar has exhibited an example of an experiment not only in form but also in diction. Ek Ladka(A lad) in the opinion of Prof. Mohammad Hasan is an example of prose poem. At the same time Akhtars poem Karam Kitabi presents the manifestations of poetics and thought and philosophy of the form. Look at the poem:

*Kitab Rahnuma Hai Na Manzil-e-Maqsood*

*Yeh Sirf Naqsh-e-Qadam Hai Guzarni walon Ka*

*Naye Nuqoosh Jise Mahwe Karte Rehte Hain*

*Hamare Zehnon Se Her Roz Ek Shagufa Naya*

*Yahan Peh Khulta Hai Yeh Rasm Hai Yun Hi Taza*

*Aur Sairas , Na Zeest , Aaj Koi Zinda Nahin*

*Woh Roznamcha Mardon Ka Woh Amalnama*

*Jise Khudaon Ne Likha tha Kho Gaya Hai Kahin*

*Manusmriti Na Toret Sab Woh Hangama*

*Bagula Ban Ke Utha tha Jo So Gya Hai Kahin*



In the present age, after Akhtar-ul-Iman Mohammad Salahuddin Perwez is a distinguished name among the poets who are experimenting in the poetry. Some other poets are Satya Pal Anand, Kumar Pashi , Ameerq Hanfi and Amber Behraichi, Salahuddin Perwez is in fact a post modern poet. The elements of post modernism are predominantly present in his poetry. Here we find a profound vision of culture besides inter- textuality and the emphasis is on going back to ones roots. Salahuddin Perwez indulges into many experiments in one poem because of his closeness to the values of inter-textuality. Some times he posits a regular, metered and rhymed couplet in the prose poem to make the poem vocal. On top of that his diction is formed from the colloquial dialects which are taken directly from their very roots. The eastern dialect(Purabia), Bhojpuri , Punjabi and pure Urdu diction makes his poetry outstandingly distinguished from the whole Urdu poetry. He has really transformed prose poetry into a poetry which could actually be called the rationalization of prose poetry.

There are innumerable examples but here I would like to direct your attention to the feelings created by the presence of different climates in his poetry. Here is an excerpt from his well known collected works called Aatma Ke Patra Permatma Ke Nam.

*Jaise Sawan Ke Rimjhim Ke Peeche*

*Bhadon Ke Sanpon Ka Dera Hota Hai*

*Jaise Kavar Ke Sannate Ke Peeche*

*Kartik Ke Chanda Ka Lehra Hota Hai*

*Jaise Aghan Sardi Ke Peeche*

*Pus Ka Dasne Wala Kohra Hota Hai*

*Jaise Magh Ki Madmahat Ke Peeche*

*Phagun Ki Holi Ka Phera Hota Hai*

*Jaise Her Do Ankhon Ke Peeche*

*Ek Sapna Hota Hai*

*Waise Hi Har Mousam Mein*

*Woh Tere Mausam Hon Ya Mere Mausam*

*Aai Nazm Aai Meri*

*Azli Mehbooba Main Hota Hoon*

This is not surprising that the poet has come closer to prose because the effects of prose on poetry had become obvious just after Sir Syed. In fact the kinds of prose have become prose poem for example the free flowing prose ,the prose with rhyming words and other forms of prose including the colourfull prose. The media has brought the world closer and thus the reader is closely related to culture. Thus the visionary feelings have become a predominant element in todays poetry which could very much be felt in the work of several contemporary poets. For example we can trace the technique of Montage painting and several techniques of cinema in the works of several poets. Thus we can conclusively say that today poetry is passing through new phase of experiments at the level of form which certainly requires another full fledged conducive article to examine and analyze these experiments.

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