



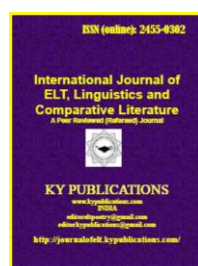
## LEXICAL DEVIATION IN THE POETRY OF IBN-E-INSHA

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### ABSTRACT

The present study attempts to analyze lexical deviation in the Poetry of Ibn-e-Insha. This study provides a general description about the lexical deviation exclusively deals with lexical choices at various linguistic levels such as phonological, morphological, and syntactic levels. Here our focus is on finding out the literary languages that bestow idiosyncrasy on the writing of the concerned poet. His manipulation and careful choice of words particularly Indic elements (/naina/ 'eyes', /bls/ 'poison' etc.) make his language rich and his penchant for innovative expression and structure of sentence in his verse makes his style unique.

**Keywords:** stylistics, lexical deviation, lexical choices, Indic elements, Insha's poetry

### INTRODUCTION

This study provides a general description about the investigation of Lexical deviation exclusively deals with lexical choices at various linguistic levels such as phonological, morphological, and syntactic. The main objective of the present study is to analyze the poetry of Ibn-e-Insha, with a view to describe the massive use of Indic elements in his poetry. Ibn-e-Insha (ابن انشاء), is a super famous Pakistani Urdu poet in performing his ideas through his poem in the Urdu literature, Insha was not just an Urdu poet however he also known for his humorist, travelogue writer and columnist aptitudes. His Urdu-Hindi complex poetic style of language was acclaimed in young generation most. Here our focus is on finding out the literary language that bestow idiosyncrasy on the writing of the concerned poet. His manipulation and careful choice of words make his language rich and his penchant for innovative expression and sentence structure makes his style unique. Hornby states that, „style as the manner of doing, performing, or presenting something. It includes word choices, sentence structure, rhetorical devices, and expressions which are employed by every writer” (1995) Stylistics is one of the areas of applied linguistics and it is the study of language in literature. In stylistics, we studies literature with the linguistic point of view. Language performs various functions, linguistic as well as literary. Stylistics is „scientific in nature”, because of its objectivity, precision and explicitness. It is also an empirical, systematic and analytical study of language in literature. Stylistics analyzes the language at various levels such as:

1. Phonological– that focuses on sound symbolism, alliteration, consonance, assonance etc.
2. Morphological– that deals with affixation, reduplication, and compound words.
3. Grammatical– that deals with the nominal style and the verbal style.
4. Semantic– concerns the problems of meaning, and meaning relations including synonyms and antonyms, and parallelism
5. Lexical– focuses on lexical choice and lexical devices; it concerns the typology of words .and style– features of lexical items.



Stylistics is a study of the peculiar style in a work of art. It is, therefore, an attempt at revealing the unique nature of language. In this way, the linguistic style of an author may consequently be unveiled. Beg, M.K.A. is of the opinion that, 'stylistics is exclusively concerned with the investigation and description of the medium of literature, i.e., language'. (2003.11) „The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features...those features which are restricted to certain kinds of social context, to explain where possible why such features have been used as opposed to other alternatives, and to classify those features into categories based upon a view of their function in the social context." (Crystal, et al, 1969.10)

### Lexical deviation

Lexical deviation is that when the writers/poets do not follow the standard language or set pattern and violate the norms. S. R. Levin points out, „most, if not indeed all, of poetry's characteristics devices exemplify deviation in one way or another" (1965:225). This work involves an exploration of the language of Insha's verse. The language of his poetry is characterized by exquisite arrangement of lexical items, elegance in the use of expressions and images, as well as metaphoric utilization of words from diverse disciplines. This study tries to reveal the word choices of the writer from linguistic point of view, particularly on the lexical deviation. When we use language, we follow its norms which mean that language has a standard. Whereas when poet and writer use the same language, they deviate from the norms. If a language is used as a standard language system, it will not be possible for poets to create new styles and expressions. Deviation takes place when a poet strikes to certain traditions or drops certain norms from his writing for example, Mir Amman uses the simplest form of language in „*Bagh-o-Bahar*' while Mirza Rajab Ali Beg wrote *Fasana-e-Ajaib* use in a very difficult and pure form of language to create style. Similarly, many contemporary poets of the pleasant era have broken the tradition of rhyme and rhythm and they have started writing poetry in a more prosaic form which can be also called "deviation from norms to create new style". According to Short, deviation is a linguistic phenomenon used in poetry quite often and it is considered to be "a key for understanding a poem" (Short, 1996: 10).

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

#### 1. Lexical Deviation at Phonological level:

At the phonological level, we can analyze poetry in terms of arrangements and combinations of sounds as poetry shows greater unity of sound-meaning structure. According to Short, phonological deviation is based on repetition or parallelism, i.e. assonance, alliteration and rhyme. Assonance is a term used for "patterns of repetition between vowel sounds" (Short, 1996:111). Alliteration is based on "the repetition of same or similar consonants" (ibid:107). Likewise, when we try to determine the alliteration in a poem, we have to focus on the sounds. Rhyme has also something in common with similarity and identity of sounds but in this case it is the final syllable that is identical (ibid: 113). All these stylistic devices poet used in his specific style in the following verse:

*jab ambar par tare chamke jab jangal me jugnu damke*

When the stars glittered in the sky

When the firefly shine in the forest

(IBIK, C.8, I.2, p. 64)

Here Insha give beautiful alliteration in his verse with stunning style */jab jangal me jugnu/*. We can also notice assonance and rhyme in the above verse, such as */chamke/* and */damke/* indicate assonance, as well as, in the same words */chamke/* and */damke/* indicate rhyme in the above verse.

#### 2. Lexical Deviation at Morphological Level



At this level, the author concerned with the structure of words. We have noticed that the poets use deviant form of words and they have created new lexemes and expressions. Leech uses a term "affixation" where an affix is added to some other word already existing in language (1969: 43). We can also notice this type of lexical deviation in Insha's verse on the following examples of words: */rənjor/* and */rənjori/* means 'disappointment'.

*vonar ye keh kər dur hui məjburi sajan məjburi*

*Ye vehshət se rənjor hui or rənjori si rənjori*

That lady stayed away from me by saying, restraints beloved restraints She **disappointed** with alienation, **disappointment** only **disappointment**

(IBIK, S.4, L.2, L.2. P. 50) Here Insha use the word */rənjor/* instead of the Urdu word */rənj/* „sorrow/ disappoint" and he used */rənjori/* „disappointment" in the above couplet by using prefix */-or/* and */-ori/*. Usually we do not use this deviant form in Urdu language. Another case of breaking morphological rules is to invent a completely new word as Insha did in his verse where he used the word */piliklrcē/* means 'yellow sunrays'. As there is not such a word as */klrcē/* in the Urdu language, this word is considered to be deviant.

*roshnlyon ki pili klrcē, purāb pəcchlīm phail gāī*

*tune klīs shai ke dhoke mē pəttħər pər de pəṭka cand*

"lights of golden rays (**Yellow sunrays**) have spread in the east & west

In whose trust did you betray the moon by smashing it to the stone?"

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

Finally, another possibility of morphological deviation is to write several words together, i.e. as a one word, without gaps between words. In this case, the purpose of the deviation is to "enact what they mean" (Short, 1996: 53).

### 3. Lexical Deviation at Syntactic level

At this level the writer, analyzes the structure of sentences, and pays more attention to the creativity of language by using the existing resources. The poets and writers also deviate from the norms while using phrases and sentences or its constituents. Sometimes, they are not following the rules of the grammar in order to deviate from the norms. According to Leech, "The most distinctive Lexical deviation is syntactic rearrangements called hyperbatons." An example of hyperbaton is the sentence „He me saw" (1969: 45). In this construction of sentence there is an uncommon the word order as compared to norm in the English language. Similarly, this type of trend we can see in Urdu, Insha expresses a largely idiosyncratic language, consisting of a mixture of Hindi elements and neologistic multilingual lexical choices and portmanteau words in his poetry. There are sufficient examples of syntax deviation in Insha's couplets, such as:

*Jab sawan badal chaay hon*

*Jab phagan phool khilaay hon*

*Jab chanda roop lutata ho*

*Jab suraj dhoop nahata ho*

When the spring (sawan/monsoon) clouds are floating **in** the sky

When the flower blossoming **in** the spring (phagan)

When the moon squander **its** beauty



When the sun is shining

In this stanza Insha did not use the prepositions, e. g. *jab sawan [me „in“] badal chaay hon*. Sometimes, poets use transitive verbs as intransitive ones and they do not use any article or subject, etc. Whereas Insha is different from other poets, he do not use prepositions in the above verse such as: *jab sawan [me „in“] badal chaay hon... jab phagan [me „in“] phool khilaay hon... jab suraj dhoo [se „from“] nahata ho*. Another example of syntactic deviation we can see in Insha's beautiful and stunning rhyme such as:

*jhāt pāṭa vāqt he behta hua dārīya ṭhehra*

*subāh se sham hui dīl nā hāmara ṭhehra*

Even the river comes to a still at **the time of sunset**

Dawn turned to dusk but my heart could not stand still

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

Similarly, Insha did not use the preposition / *ka* / „of“ in the above couplet such as, */jhāt pāṭa vāqt he/* usually we use prepositions in Urdu sentence like */jhāt pāṭe ka vāqt he/* means 'the time **of** sunset or twilight time', but sometimes Insha deviate the norm and make his style unique and he did not follow the grammatical rules in his verse. Based on the above discussion, lexical deviation is often occurred in the couplets. It happened since a poet has the poetic style to create the beautiful verse which may be ignore the ordinary rule in making a word, phrase, or even sentence. Insha is an eminent Urdu poet in performing his ideas through his poetry. He intended to make his poetry, become unique and eye-catching verse to weem and read.

It can be said undoubtedly and un-mistakably that Ibn-e-Insha has given enormous contribution in lexical deviation. This has helped not only in the enhancement of language but has also produced varied ways of expression. This inevitable and unique collection of lexical items has also helped in understanding the cultural and contemporary problems. But more notably, he deviated from the prevalent norms and produced an entirely new style in writing.

After analyzing and observing the great poetry of Ibn-e-Insha. We can say that Insha's lexical choices and lexical deviation are more expressive and his manipulation and careful choice of words particularly Indic elements make his language rich and his penchant for innovative expression and structure of sentence in his verse makes his style marvelous.

#### Abbreviations used:

CN – stands for Chand Nagar

IBIK – stands for Is Basti ke Ik Kuche mein

DV – Dil-e-Vehshi

(Poetry collections of Ibn-e-Insha)

S – stanza

L – line

P – page

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