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## Sea of Agony, Modern Human and Poetry of Khalil ur Rahman Azmi

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Among the galaxy of Urdu writers who have made their contribution in different genres of literature at the same time the name of Khalil ur Rahman Azmi is also of great appellation. Apart from critical books, three poetry collections of Khalil- ur-Rehman Azmi namely Kagazi Pirhan, Naya Ehad Nama and Zindagi O Zindagi have been published. The Naya Ehad Nama is his best anthology of scriptures. This is the poetry of the era when he felt his emotional transformation while going through the chaotic conditions of external nature. Azmi is among the poets, who felt the call of changing times. He felt the crisis of life, society and politics on a personal level and innovated his style of expression for it. Azmi also dived deep in the field of ghazals and poems. As far as his poems are concerned, the poet adopted various thematic tones and experiences that led to show his matchless nature. He gave this oratorical tone to his poems Instead of doing an internal and emphatic familiarization, he garlands his poems with oratorical accent. Initially the subject matter of his poems revolves around love. Notable among them are; Zulekha ki Ankhain, Khayaam kay Naam, Takhayyul ka Daiwata, and Ajnabi Saaye. The poems of this era were full of soulfulness and sea of feelings as they have presented a beautiful marriage of externality and internality. What is more important is that he gives his poems a creative luster that creates a cosmetic inner ambience and unearths the voices of several characters. His early poems are included in Kagazi Pirhan. According to Asloob Ahmad Ansari, despite the maturity of emotions and feelings, there is a sense of a slight rustle. Most of the poems in this compilation revolve around individual feelings of joy and sorrow, and even in these the feelings of melancholy are more dominant in terms of their quality and quantity. Adopting a self- talk style opens up new levels of meaning. By doing this, the poet is able to see his own soul.(1)

The second collection of poetry Naya Ehad Nama; includes 37 ghazals, 23 poems and one; shahr-e- aashob; ( a poem describing a ruined city). The poems included in the second collection are full of lullabic emotions and nuanced insights. According to Ale Ahmad Suroor, Naya Ehad Nama is the reincarnation of life and a deep devotion for beauty.

The main feature of these poems is that they create a milieu of duality with the help of metaphors, images and symbols. Tanhai kay Agay, Qaid and Mein aur Mein, are admirable poems in this regard. In these poems, an endeavour has been made to raise awareness of peripheral realities through symbols. In the poem Qaidi, the prisoner reflects the shadow of

today's man. Just as a prisoner lives a life of inauthenticity in prison and endures all kinds of tortures, in the same way, a person of present age breathes in context of suffocation, angst and agony. For example:

bhuuk kī aag jo bujhtī hai to niind aatī hai  
 niind aatī hai to kuchh k̄hvāb dikhātī hai mujhe  
 k̄hvāb meñ milte haiñ kuchh log bichhaḌ jaate haiñ  
 un kī yaad aur bhī rah rah ke satātī hai mujhe

In many of his poems, the moods, impressions and feelings that arise from the discrepancies and cleavages of human life in today's chaotic era are depicted. Holistically, the human being who emerges in his poems is seen to be suffering from defeat, despair and anguish devoid of spiritual support. Ban Baas, Saya, Deewar, and Doosri Mulaqaat are such poems. However, the atmosphere of his poems is not dark. They glow like the Sun.

aañkh meñ halkā tabassum, dil meñ koī Tiis sī  
 paañv se lipTī huī biite hue lamhoñ kī gard  
 pairahan ke chaak meñ gahre ḡhamoñ kī tāzgī  
 pursish-e-ḡham par bhī kah saknā na apne jī kā haal  
 kuchh kahā to bas yahī ki tum pe kuchh biitī nahīñ  
 raah meñ chalte hue Thokar lagī aur gir paḌe  
 yūñhī kāñTe chubh ga.e haiñ, phaT ga.ī hai āstīñ

Similarly in the poem Sodagar the poet depicts the modern individual's anomy because of detachment from social interaction. How industrialization has made a person isolated from other people and drags him/her towards abyss. This compulsion of modern epoch also raises the issue of identity loss.

lo gajar baj gayā  
 sub.h hone ko hai  
 din nikalte hī ab maiñ chalā jā.ūñgā  
 ajnabī shāh-rāhoñ pe phir  
 kāsa-e-chashm le le ke ek ek chehra takūñgā  
 daftarōñ kār-k̄hānoñ meñ tālīm-gāhoñ meñ jā kar  
 apnī qīmat lagāne kī koshish karūñgā

Khalil -ur- Rehman Azmi has full control over language and expression, there is simplicity and spontaneity in his poems that moves the reader towards him. Let's see a stanza of poem Nae aadmi ki talash mein:

ham ne bikhre hue k̄hvāb, TuuTe hue ā.īne

phir se joḌe

bujhe jism kī raakh se

sar uThāte hue ek nanhe se sho.ale ko

aur apne chehre meñ

ik aur chehre ko dekhā

phir apne lahū kī sadā.eñ sunīñ

aur apne liye aap apnī kitābeñ likhīñ

A characteristic feature of the stanza is that it uses the singular past auxiliary verb e.g. was, were, which indicates Nostalgic taste in which memories of the past are pealed. The influence of Mir Taqi Mir's poetry is visible in both domains of poem and ghazals of Khalil-ur-Rehman Azmi. He has contributed in reviving the Mir like Nasir Kazmi and Ibn Ansha. However, he has imprinted his individual color and harmony on the style of expression of the poems. He tried that the language of the poem and its vocabulary should be adapted to the subject and phrase style should be created according to the subject. A vivid example of this is provided by his famous poem "Mein Gautama Hoon". This poem is a reflection of his modern sensibility. In his era, after 1960s, as a result of the reaction of progressivism, the trend of modernization was promoted. He had seen the rise of progressivism. But he soon realized that in the present turbulent times the individual has become a victim of isolation, alienation and despondency. He has expressed this experience by saying I am not Gautama. The author of the poem refutes Gautama Buddha's belief that a man can find salvation by taking refuge in the forest. He faces the hostile forces of nature in the forest and his life becomes meaningless and inauthentic.

magar jism kī aag

jo ghar se le kar chalā thā

sulagṭī rahī

Amjad Ali Shakir writes about this poem: The theme of the poet in the poem is the inadequacy of the modern man who has been made more prominent by bringing it in parallel of Gautama. Modern man has many similarities to Gautama. Both are convinced of the inadequacy of any traditional religion and belief. Both have numerous problems. Both are in search of Samuel Becket's Godot. Both have left their home. Both are lonely, but Nirvana was the destination at the end of Gautama's journey, while modern man along with the discovery of space that is spaceless where there is no shadow of faith. In one of his articles, Khalil has called it a lack of mental support, while Shamsur Rahman Farooqi has described this situation as the withering of FATHER IMAGE. The sole narrator of this poem cannot find such a tree after a long

cumbersome voyage under which he can attain nirvana. On the contrary every belly was burnt down to ashes.(2) In the above mentioned poem, the terrible awareness of modern man has been painted in such a way that deprives man of his individuality.

## References:

- 1.Asloob Ahmad Ansari, Ikhtetamiya(kaaGazii-pairahan) p.1972
- 2.Amjad Ali Shakir ,Khalil ur Rahman Azmi (Ahwaal O Aasar), Lahore, 2017, p. 220

