THE ROLE OF TATSAMA AND TADBHAVA WORDS IN MODERN URDU POETRY

Iram Sabir
dr.iramameen@gmail.com
Assistant Professor, Dept. of English
College of Administrative sciences and Humanities, Al-Jouf University, KSA

Abstract

The aim of this study is to explore the extent of the use of Tatsama and Tadbhava words in the poetry of Ibn-e-Insha. This study provides a general description of the investigation of lexical variation. It is observed that the Urdu poet Ibn-e-Insha applied a lot of Tatsama and Tadbhava words in his verse also. We have tried to analyze these words linguistically and exclusively deal with lexical choices in Insha’s poetry. Tatsama (Sanskritised) words were used freely from the early beginning; these words came to be used in Urdu. In the later period, the use of such Tatsama words was minimized and pure Sanskrit words were replaced gradually with the words of Perso-Arabic origin and of course with Tadbhava words.

Keywords: Tatsama, Tadbhava, lexical variation, Urdu poetry.

Introduction

As we know Urdu poetry is an affluent tradition of poetry and has various different forms. At present, it is an important part of the cultures of South Asia as well as Urdu is one of the major languages in South Asian. It is widely spoken in India and Pakistan which may be described as the native soil of this language. It is a mixed language as it borrowed words from Persian, Arabic, Turkish, Portuguese, and Sanskrit etc. Essentially, Urdu is an Indo-Aryan language; its basic vocabulary is of Indic origin. According to Gyan Chand Jain (1973:182), in Urdu, there are 73.5% words of Indic origin and only 25.5% Urdu words come from Persian and Arabic (and Turkish). Turkish words in Urdu are only a few in numbers. The bulk of the Urdu vocabulary is Tadbhav, i.e., words coming from the Prakrit sources.

Modern Urdu poetry is rendered into English and transliterated in the Roman script for the benefit of non-Urdu readers in the collection of "Masterpieces of Modern Urdu Poetry" by K. C. Kanda (1998). Lots of verse representative by Indian and Pakistani poets reflect the social,
political, and poetical trends that conquered in the latter half of the 20th century. Meer, Dard, Ghalib, Anees, Daag Dehlvi, Dabeer, Iqbal, Zauq, Josh, Akbar, Jigar, Faiz, Firaq, Shakeb Jalali, Ahmad Nadeem Qasmi, Shair, Mohsin, Faraz and Faizi are among the greatest poets of Urdu. Following the Partition of India in 1947, it found major poets and scholars were divided along the nationalistic lines. However, Urdu poetry is cherished in both the nations; both the Muslims and Hindus from across the border continue the tradition (https://en.wikipedia.org/wiki/Urdu_poetry).

In the present research, we have focused on Tatsama and Tadbhava words in the Modern Urdu Poetry. Ibn-e-Insha is one of the famous Modern Urdu poets, who used frequently Indic elements in his poetry and expressed lexical variation, which creates a beautiful style of writing in Modern Urdu Poetry. Meeraji also experimented with the diction of Urdu Poetry and tried to bring it nearer to the native soil by a judicious mixture of Urdu and Hindi words, and by using in his poetry pure Hindi imagery drawn from Hindu scriptures and mythology (K. C. Kanda, 1998:9).

**Meaning of Tatsama Words**

The term Tatsama means “the same as that” i.e., borrowed from Sanskrit. Tatsama words are these words in their original Sanskrit form, for instance, ōndhkar ‘Darkness’, tryag ‘sacrifice’, sundr ‘Beautiful’, gopyā ‘group of girls’ etc. it consists of pure Sanskrit words and they were originally inherited from old Indo-Aryan.

The early Urdu texts abound in Tatsama words; during the early Urdu period, the Tatsama words were used freely. From the early beginning, these words came to be used in Urdu and the later period, use of such Tatsama words was minimized and pure Sanskrit words were replaced gradually with the words of Perso-Arabic origin and of course with Tadbhava words. Almost the same view has been expressed by Mirza Khalil A. Beg, in his exemplary article, "The Origin and Development of the Urdu Language", points out:

"The Indo-Aryan or Indic words in Urdu are overwhelmingly tadbhava. Old Urdu was extremely rich in tatsama words, but as the language developed and came to be standardized in course of time, the number of such words was reduced to a minimum."
A few examples of Tatsama words in Urdu verse by Insha are as follows:

**nəgər** - 'City'

\[\text{ye nəgər kabhi pehle} \]
\[\text{Is qədər nə vərə tha} \]

“Ever before, this city
It wasn’t so solitude and lonely.”

**rut** - ‘season’

\[\text{gərməyə to jati hē} \]
\[\text{vo rutē bhi ati hē} \]

“Summer has gone
Those seasons also come.”

**shital** - ‘cold’
**shant** - ‘quiet’
**səmye** - ‘time’

\[\text{Is sundər shital shant səmye} \]
\[\text{hā bolo bolo phIr kya ho?} \]

“This beautiful, **cold**, and **quiet time**
Yes, tell me that what comes.”

Insha’s verse has a unique diction laced with language reminiscent of the use of words and style of writing that is frequently heard in the more earthy dialect of the Hindi-Urdu complex of lexical choices, and his forms and poetic style are an influence on young readers and writers.

**List of Tatsama Words**

A list of Tatsama words may be seen in the above stanza of poetry which Insha has used frequently:

<table>
<thead>
<tr>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>nəgər</td>
<td>‘city’</td>
</tr>
<tr>
<td>rut</td>
<td>‘season’</td>
</tr>
<tr>
<td>pit</td>
<td>‘love’</td>
</tr>
<tr>
<td>rup</td>
<td>‘beauty’</td>
</tr>
<tr>
<td>git</td>
<td>‘song’</td>
</tr>
<tr>
<td>shitol</td>
<td>‘cold’</td>
</tr>
</tbody>
</table>
These words are subtle, polish Tatsama words are used for higher forms of thought, and more generalized conceptual expression.

Tadbhava words in the poetry of Ibn-e- Insha

The term Tadbhava means simplified Sanskrit lexicon’. In other words, we can say that the Sanskrit words when they are used in a modified form, they are called Tadbhava words. Tadbhava words though markedly derived from Sanskrit language, have been significantly changed in the process, however not so much so as for obscure their origin. The poetry of Ibn-e-Insha cultivates Tadbhava words to express more specific and intimate meaning. They are adapted by Insha in his verse in the following way:

<table>
<thead>
<tr>
<th>Tadbhava words</th>
<th>Tatsama words</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>əmavəs</td>
<td>əmavəssstya</td>
<td>'the last day of the dark fort night’</td>
</tr>
</tbody>
</table>

aj  ki  rat  əmavəs  he, aj  gəgən  pər  cânəd  nəhĩ
təbhi  to  saye  ghəne  ghəne  hə, təbhi  stare  mand  nəhĩ

“Today is the dark night; today there is no moon in the sky
Eventually shadows are extremely dense, and so stars are not dim.”

<table>
<thead>
<tr>
<th>nirasa</th>
<th>nirasha</th>
<th>'sadness, hopeless’</th>
</tr>
</thead>
</table>

as  mili  akho  mə  nirasa
ghūm  rəha  he  pit  ka  pyasa

"Got hope but hopeless eyes
roaming thisirty in your love."
‘bipta’  

\[ \textit{vipātti} \]

‘hardship, distress’

\[ \text{Kis se kāhē āb ruh ki \textit{bipta} kisko sunaye mān ki bat} \]

\[ \text{Dur ki rah bhātākta rahi, jivon rat ghōneri rat} \]

“Now, whom to tell hardship of soul and who to listen to matter of mind

Far away wander traveler, life of night like a dense night.”

\[ \textit{jogi} \]

\[ \textit{yogi} \]

‘devotee, hermit’

\[ \textit{pordes} \]

\[ \textit{pradesha} \]

‘towards another’

\[ \textit{bhes} \]

\[ \textit{vesha} \]

‘get-up, appearance’

\[ \textit{he jis ke liye \textit{pordes} phure} \]

\[ \textit{jogi ka bōna kōr \textit{bhes} phure} \]

“A person for whom, astray to the another place

Wandering in the appearance of devotee.”

\[ \textit{punəm} \]

\[ \textit{purnma} \]

‘full moon’

\[ \textit{uijyara} \]

\[ \textit{udhot} \]

‘day light’

\[ \textit{rain} \]

\[ \textit{rajni} \]

‘night’

\[ \text{tum kis \textit{punəm} ka \textit{uijyara}} \]

\[ \text{kis ēndhi \textit{rain} ki usha ho} \]

“ You are the light of which full moon

You are the day light of which dark night.”

List of Tadbhava Words

A list of Tadbhava words in the above couplets of Insha’s poetry which are used aesthetic purposes. Consider a list of Tadbhava words:

<table>
<thead>
<tr>
<th>Tadbhava word</th>
<th>Tatsama words</th>
<th>gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>कोमवस</td>
<td>कोमवस्य्या</td>
<td>‘the last day fort night’</td>
</tr>
<tr>
<td>निरसा</td>
<td>निरशा</td>
<td>‘hopeless’</td>
</tr>
<tr>
<td>बियोपार</td>
<td>वियोपार</td>
<td>‘business’</td>
</tr>
<tr>
<td>बिता</td>
<td>वित्ति</td>
<td>‘hardship’</td>
</tr>
</tbody>
</table>
After analyzing and observing the great poetry of Ibn-e-Insha, we can discuss that its lexical variation is enormous in Insha. It comprises Insha’s lexical choices and Tatsama and Tadbhava words are more expressive and in a unique style.

**Conclusion**
In the present work, we have made an attempt to investigate the important role of Tatsama and Tadbhava words in modern Urdu poetry with especial reference to Insha’s poetry, we find that his style is linguistically unique; the most striking feature is the use of Tatsama and Tadbhava words freely and frequently. Insha’s verse has an exclusive diction laced with language reminiscent of the use of words and style of writing that is frequently heard in the more earthy dialect of the Hindi-Urdu complex of lexical choices.
References


