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7

VOH YAAR HAI JO KHUSHBOO KI TARAAH, JIS KI ZUBAAN URDU KI TARAAH

*Dil na-umeed to nahiñ, naakaam hi to hai
Lambi hai gham ki shaam, magar shaam hi to hai*

Defeated it may be, but the heart does not despair
Sorrow's evening is long, but it too will pass

Thus begins a song from the 1994 Hindi movie *1942 - A Love Story*. The lyrics of the song are credited to Javed Akhtar, but the verse above comes from a poem by Faiz Ahmad Faiz. The contribution of Faiz to this song is unstated, unobtrusive, seamless, and is emblematic of the symbiotic relationship between Urdu poetry and Hindi film songs. This chapter contends that Hindi film music not only offered a new space to Urdu poetry, ensured its performative presence in the cultural landscape and nurtured its heritage but also transformed it in the process, keeping it in tune with the cultural milieu in India.

In order to appreciate the association between Urdu

poetry and Hindi film songs, one must place the relationship in the context of the diminishing institutional patronage of Urdu by the post-independence Indian state as a result of the identification of Urdu as the language of Muslims and therefore the language of outsiders. The attempts to conflate language, script and religion, especially with respect to the Hindi-Urdu divide, have a long history dating back to at least the 1860s⁵⁵. Various colonial decrees, including Anthony MacDonnell's '1900 resolution' only added fuel to the fire⁵⁶. The bitter disputes over the language policy of the colonialist administration, the antagonisms between the proponents of a 'pure' Sanskritized Hindi and a 'pure' Persianized Urdu, the espousal of a common language (Hindustani) by a number of people including Mahatma Gandhi and the political fallouts of these debates are well detailed in a number of books⁵⁷ and the interested reader can find a wealth of information in them. Despite the attempts to compartmentalize the spoken tongue into two different languages, it was obvious that the lingua franca of what is now called the 'Hindi-speaking' population of the country was Hindustani, the linguistic heir of Khari Boli and the fount of both Hindi and Urdu. As a matter of fact, even the 1931 census of the subcontinent did not list Hindi and Urdu as separate languages; the divide between the two *zabaans/bhashas* emerged only in subsequent census tabulations. By 1961, Hindustani had been eliminated from the census as a language⁵⁸, forcing respondents to choose between Hindi and Urdu and thereby burning a significant bridge that linked Urdu to the spoken traditions in the subcontinent. The fallout of the Partition and the decision by the Pakistani elite to adopt Urdu as the national language had a significant impact on the language in India. Now identified as the tongue of the

enemy, Urdu came to be seen as a 'foreign' language and began to be viewed with suspicion by the state and certain proponents of religious nationalism. State patronage, particularly in Uttar Pradesh and Bihar, dwindled considerably resulting in the erosion of the formal, institutional spaces in which the language thrived, pushing it into the penumbra of national relevance. Phrases like 'dying language' are often used to describe the condition of Urdu in India and indicators like 'the number of Urdu-medium schools' present a litany of bad news with respect to the present conditions and future of the language.

While the impact of the poor treatment meted out to Urdu has been substantial, one cannot merely use inert and sterile touchstones to gauge the viability of a language. A casual glance around the Indian cultural landscape reveals that Urdu is still very much alive in the performed linguistic traditions of India. Further, it is a language that is often accorded a mystifyingly high status and viewed as a sign of refinement in middle-class and upper-crust Indian society and Urdu ghazals are frequently quoted by Hindi speakers to punctuate mellow moments. Most ironically, the deep-rooted presence of Urdu in India can be gauged from the fact that the speeches of even the most rabid of anti-Muslim religious nationalists are replete with Urdu phrases, metaphors and poetry⁵⁹.

What social avenues then allowed Urdu's performance and enactment in India to survive in an atmosphere where the traditional institutions were under retreat? Our simple thesis here is that the medium of Hindi film songs has proven to be one of the most valuable repositories for the safe-keeping and nurturing of Urdu poetry and idiom. It is obvious that cinema

plays a dominant role in Indian cultural life and that songs form a cornerstone of this art form. What is less apparent is the preponderance of Urdu⁶⁰ words, phrases and metaphors in Hindi film songs. A random perusal of four songs, for instance, turns up words like *ilteja* (request, in the song *O mere Sona* from the film *Teesri Manzil*, 1966), *jaaneman* (my life, in *Jaaneman jaaneman* from *Chhoti Si Baat*, 1975), *mahsoos* (aware, in *Tu hi tu* from *Dil Se*, 1998), and *saqi* (wine-bearer, in *Kaise rahoon chup* from *Inteqam*, 1969). Those who are familiar with Hindi film music will agree that far from being isolated examples, these are fairly common words found extensively in Hindi film lyrics. These words that have Persian (Farsi) roots, along with many others, routinely find a place in the Hindustani vocabulary spoken in India, simply because of their repeated usage in the Hindi film songs.⁶¹

Hindi film music provides refuge to Urdu poetry in many different ways. Here, we look at some of these: the utilization of Urdu poems, both classical and contemporary, in Hindi cinema; the incorporation of Urdu poetic idiom in songs; the influence of Urdu poetry on songs and the reciprocal impact of films on Urdu poetics; and the deployment of famous Urdu poetical phrases and couplets in lyrics.

Classical and Contemporary Urdu Poems as Film Songs

Urdu poetry written by classical poets has frequently been used as lyrics in Hindi films, a sample of which is shown in Table 1 below⁶². From the fifteenth century Deccani intonations of Quli Qutub Shah to Ghalib's metaphysical imagery to the tortured alienation of Bahadur Shah Zafar, classical Urdu

poems have found their way through these songs into the lexicon of the Indian public.

Table 1

Examples of Works of Classical Poets Used as Hindi Film Songs		
Poet	Song	Film
Amir Khusrau	<i>Kaaheko biyahe bides</i>	Umrao Jaan (1981)
Bahadur Shah Zafar	<i>Lagta nahin hai jee mera</i>	Laal Qila (1957)
Mir Taqi Mir	<i>Dikhaayi diye yoon, ke bekhud kiya</i>	Bazaar (1982)
Mirza Ghalib	<i>Dil-e naadaan, tujhe hua kya hai</i>	Mirza Ghalib
Mohammad Iqbal	<i>Kabhi ai haqeeqat-e muntazar</i>	Dulhan Ek Raat Ki (1967)
Quli Qutub Shah	<i>Piya baj pyaala piya jaaye na</i>	Nishant (1975)
Wajid Ali Shah	<i>Baabul mora, naihar chhooto hi jaaye</i>	Street Singer (1938)

Apart from the works of poets from the distant past, Hindi films have also used contemporary Urdu poems as lyrics for songs. Since an inventory of such works would be a bit too large to deal with in any detail⁶³, we focus our attention on the PWA song-writers in Hindi cinema⁶⁴ whose impact on the lyrics of Hindi films was formidable. Consider the 1982 film *Bazaar*, where Farooq Sheikh serenades Supriya Pathak with the song *Phir chhidi raat, baat phoolon ki* (The tale of flowers was retold tonight). The 1993 film *Muhafiz* (Protector), where Deven, the Hindi teacher played by Om Puri, rushes to the house of the old poet Noor (Shashi Kapoor) to meet him, only to find he is too late; Noor's funeral procession is passing by to the tune of *Aaj baazaar mein paa-bajaulaan chalo* (Today, come in fetters to the marketplace). Or take a walk down memory lane to the 1965 film *Haqeeqat* (Reality), when the forlorn soldier played by Sanjay Khan remembers the parting with his lover thus: *Maiñ ye soch kar us ke dar se utha tha* (I left her door

hoping...). All these wondrous moments appear so seamlessly integrated in the narratives of the movies that one would think that the words had been written specifically for the scene, while, in fact, these songs were earlier poetical compositions by Makhdoom, Faiz and Kaifi, respectively. Film-makers had access to this reserve of poetry that they could draw upon depending on their needs. The poems also benefitted enormously from this; rather than remaining confined to a select audience, they suddenly became available to the masses and were brought to the attention of a wide public.

Progressive Urdu poets took advantage of this exposure to introduce a new brand of poetry to their audience, pioneering a new aesthetic of realism and thereby producing a corpus of profound yet accessible verse. Hindi films also served to provide a source of income to these poets; apart from the highly successful lyricists like Sahir Ludhianvi and Majrooh Sultanpuri, other PWA poets like Faiz Ahmad Faiz, Firaq Gorakhpuri, Israr-ul-Haq Majaz, Kaifi Azmi, Jan Nisar Akhtar, Makhdoom Mohiuddin and Hasrat Mohani had their published work occasionally deployed in Hindi film songs (see Table 2 for a partial list).

Table 2

Examples of Works of Progressive Poets Used as Hindi Film songs		
Poet	Song	Film
Faiz Ahmad Faiz	<i>Mujh se pahli si mohabbat</i>	Qaidi (1957)
Ishar-ul-Haq	<i>Ai gham-e dil kya karoon</i>	Thokar (1939)
Majaz Kaifi Azmi	<i>Ho ke majboor mujhe us ne bhulaaya</i> ⁶⁵	Haqeeqat (1964)
Majrooh Sultanpuri	<i>Hum the, mataa-e koocha-o bazaar</i>	Dastak (1970)
Makhdoom Mohiuddin	<i>Ek chameli ke mandve tale</i>	Cha Cha Cha (1953)
Sahir Ludhianvi	<i>Chalo ek baar phir se ajnabi</i>	Gumraah (1963)

Such songs not only infused an Urdu sensibility into the Hindi film song but also contributed to the development of a distinct lyrical style. Be it Faiz's anguished entreaty to a beloved to forego love for a commitment to social change, Majaz's paean to the wandering urban 'outsider', Kaifi's wistful recount of a breaking relationship, Majrooh's description of the commodification of love in the marketplace of desire, Makhdoom's fiery invocation of the emergence of love in the hearts of the passionate, or Sahir's resigned acceptance of lost love, progressive poets used their existing body of work to enrich Hindi film songs immeasurably.

These poems, classical and contemporary, found their way into movies in a variety of ways. Historical films, of course, had a ready reason for using the poems from the period that the movie was set in. The 1954 film *Mirza Ghalib* could not but use Ghalib's ghazals (choosing to focus on his simpler ones such as *Dil-e-naadaan tujhe hua kya hai*; What has become of you, my innocent heart?). The 1957 release *Lal Qila* (Red Fort) on the life of Bahadur Shah Zafar incorporated Zafar's poetry like *Na kisi ke aankh ka noor hoon* (Nor am I the light of any eye).⁶⁶ Sometimes the character in the story was a singer giving a public performance; Supriya Pathak, for instance, in *Bazaar* (1982) is shown singing Mir's ghazal *Dikhaayi diye yoon ke behud kiya* (You made me lose myself).

In the case of contemporary poems, film-makers either selected a poem from the repertoire of the lyricist or asked the poets to 'tweak' a particular poem to make it more amenable to the situation or to make some of the words more accessible to the public at large. Writing for a broad audience meant that poets had to impose certain restrictions on themselves, particularly in the choice of the song's vocabulary. For instance, when Guru Dutt chose to adopt Sahir's despairing commentary

on Bombay's brothels *Sanakhaan-e taqdees-e mashriq kahaan haiñ* (Where are they who sing praises of Eastern culture?) for his 1957 movie *Pyasa* (The Thirsty One), he asked Sahir to alter the opening stanza to make it simpler. Sahir's new *mukhda*, *Jinheñ naaz hai Hind par, voh kahaan haiñ* (Where are they who are so proud of India?) integrates seamlessly with the rest of the poem and adds new value to the song. Likewise, Kaifi Azmi simplified the lyrics of one of his best-known poems *Aurat* (*Uth meri jaan, mere saath hi chalna hai tujhe*, Arise, my darling, we must walk together) for use in the 1997 movie *Tamanna* (Desire). Sometimes poets would rework their poems in some fashion to convert them into songs, as Javed Akhtar did by expanding his already published *qata* (quatrain) *Kathhai aankhoñ vaali ek ladki* (A girl with brown eyes) for use in *Duplicate* (1998), or as Sahir did by writing a different version of his poem *Maiñ pal do pal ka shaayar hooñ* (I am a poet but for a moment or two) for a song in the film *Kabhi Kabhie* (1976) which went *Maiñ har ek pal ka shaayar hooñ* (I am an eternal poet).

Film Lyrics Written by PWA Poets

Having established themselves as successful lyricists in Hindi cinema, the progressive poets transformed the genre of lyric-writing substantially by introducing a variety of new themes, injecting a modern, urban and realistic sensibility and bringing in a variety of new metaphors into songs which through generations of humming have now become an integral part of Hindustani usage. Thus their own brand of word and word-play was unobtrusively incorporated into the linguistic mosaic of the subcontinent. At the same time, the act of song-writing had a reciprocal impact on their own poetry too, enriching their idiom, expanding their vocabulary and extending their styles.

Lyricists worked under a variety of constraints. They had to write songs that were relevant to the situation, produce words that worked with the tune and write songs that were relatively short. The cinematic situations that were presented to them were rather limited. For reasons that can be partly attributed to accepted social conventions and partly to the prudishness of the censors, Hindi films chose the medium of song to express romantic emotions and sexual desire. Consequently, film songs were predominantly written for situations related to love and erotic passion. The collaborative nature of song-writing meant that songs had to be the result of a joint effort between the director, script-writer, music composer and lyricist. Increasingly, as the tunes assumed greater importance, the lyricist was asked to write words to an already composed piece of music⁶⁷. Finally, the lyricists operated under the demands of brevity; till the advent of the 33-rpm LPs, songs could only be about three minutes long, and even now, rarely go on for more than five minutes.

These constraints, one can argue, produced very distinct changes in the Urdu poem. Demands to write love song after love song must have weighed heavily on the creativity of the poets, especially the Progressives who hankered for the opportunity to write about 'real life' and push a certain social agenda through the powerful medium of song. Possibly in response, the Progressives managed to introduce a variety of other themes into their songs while keeping them within the cinematic and situational requirements. Often, this was accomplished by producing a set of binaries between the purity of love (*ishq, pyaar*) and the corruption of the world, represented by tyranny, wealth, the throne or even God (*zulm, zar/daulat, takht, khudaai*). The struggle between the subaltern lovers and the dominant social order was invoked by the poet as

a symbol of other battles between those who were driven by passion and those who valued money and power. Sahir's defiant words resound in a song from the 1963 film *Taj Mahal*:

*Takht kya cheez hai, aur laal-o-jawaahar hai kya?
Pyaar vaale to khudaai bhi luta dete haiñ*

What price this throne, what value these jewels?
True lovers will even spurn God's kingdom

One could also claim that the collaborative nature of the song-writing had a positive impact of sorts on the works of many Urdu poets. The constraints imposed by this setup allowed them to engage with innovative rhythms, rhyming structures and tonal restrictions. It would not be unfair to say that one detects the influence of film lyrics in some of Javed Akhtar's non-film poetry and one can only speculate about the impact of the 'lyric habit' on Sahir's multiple rhyme structures. But writing for cinema did allow poets to freely experiment with structures and forms of poetry that were considered 'inferior' in the canon. Classical Urdu poetry, nurtured as it was by the courtly patronage of kings, had developed an aesthetic and cultural sensitivity that catered primarily to emotions that were far removed from the material realities of people's lives⁶⁸. Under this patronage, the ghazal became the dominant form of poetry⁶⁹. The Progressives frequently chafed against the constrictions imposed on their subject matter by the ghazal⁷⁰ and attempted to push different poetic forms or to use the ghazal subversively to depict non-traditional ideas. Their desire to experiment with form found a space in their lyrical production while their yearning for mass-outlets was partly fulfilled when their songs began to be hummed on streets all over the country. The *nazm*, traditionally considered a lower form of poetic expression found popularity in the cultural

space, partly because of its use in songs (for example, Sahir's *Chalo ek baar phir se ajnabi ban jaayeñ hum dono*/Come that we may start afresh as strangers; in *Gumraah*/Astray, 1963).

The need for brevity in the song-situation imposed another framework on the creativity of the poets, compelling them to use words with care and economy, which suited them just fine, since this was already a part of the grammar of Urdu poets schooled in the austere ghazal tradition. The training of these poets in this tradition is apparent, especially in the way their words come across as multilayered, and on their ability to make the same lines communicate multiple emotional states. For instance, Sahir's song in *Hum Dono* (We Two, 1960) can be read either as an act of ideological compromise or of defiant optimism:

*Maiñ zindagi ka saath nibhaata chala gaya
Har fikr ko dhueñ meiñ udaata chala gaya*

I learnt to walk apace with life
Blowing all my worries into smoke

One wonderful example of pithy expression is the song from *Boot Polish* (1954), in which Sahir brings an exquisite sense of irony to bear while highlighting the plight of the poor and the homeless. All those who have ever sung Iqbal's *Saare jahañ se achcha Hindostaan hamaara* (Our India is Better Than Any Land in the World) with pride are forced to come to terms with a different sentiment when listening to the song which goes:

*Jebeñ haiñ apni khaali, kyoñ deta varna gaali
Voh santari hamaara, voh paasbaañ hamaara*

Our pockets are empty, why else would he abuse us?
Our glorious sentry, our protector

The sentry in the song is not the lofty Himalayan range of Iqbal that protects India from invasion (*Parbat voh sab se ooncha, humsaaya aasmaan ka, voh santari hamaara, voh paasbaan hamaara*; That highest among mountains, that equal of the sky, that is our sentry, our protector). Instead the *santari* here is the beat constable, who drives away the homeless from park benches and railway stations at night. In a few lines, the song not only paints a picture of the life of the poor, but offers a stark critique of the nation-state as well.

The PWA's Shadow on Current Hindi Film Lyrics

Even casual followers of Hindi film music could not have but noted the alarming dip in the standards of film lyrics in the 1980s. Most aficionados think of this period as the nadir of popular music, characterized as it was by waning originality and a growing tendency to borrow tunes from Western hits and populate them with inane lyrics⁷¹. It is not coincidental that the deterioration of film music followed the death of some of its best lyricists such as Shailendra, Hasrat Jaipuri, Raja Mehdi Ali Khan and Shakeel Badayuni. However, Sahir's untimely death in 1980 not only robbed Hindi cinema of its premier song-writer, but also dealt a major blow of a certain style of progressive lyrical expression. Majrooh, who seemed to have established a watertight separation between his lyrics and his literary work, continued to innovate and kept up with the changing times remarkably; but his songs, while remaining a marvel of inventive vocabulary, rarely spoke of the material conditions of the times. However, other poets such as Nida Fazli, Hasan Kamal and Shahryar used the aesthetic popularized by the PWA when the occasion presented itself and when film-makers offered them that luxury. Shahryar's ghazal in *Gaman* (Disappearance; 1978) gave voice to the sense of

urban anomie experienced by the Bombay taxi-driver who wonders:

*Seene mein jalan, aankhon mein toofaan sa kyoon hai
Is shahr mein har shaqs pareshaan sa kyoon hai*

*Kya koi nayi baat nazar aati hai hum mein
Aa'ina hamein dekh ke hairaan sa kyoon hai*

Why does the heart burn, why is there a storm in the eyes?
Why is everyone in this city so unsettled?

Is there something new about me?
Why is the mirror so surprised at my sight?

Likewise, Hasan Kamal's song in *Mazdoor* (1983) harks back to an older sensibility by deploying imagery made popular by the PWA and expresses a call by workers for their rightful share of the wealth they help create:

*Hum mehnat-kash is duniya se jab apna hissa maangenge
Ek baagh nahiin, ek khet nahiin, hum saari duniya maangenge⁷²*

When we labourers demand our share of this world
Not just an orchard, not merely a field, we will demand the
entire world

With Majrooh's death in 2000 and the subsequent demise of Kaifi Azmi in 2002, progressive Urdu poetry lost most of its film lyricists. However, the expression of the progressive aesthetic is a responsibility that has been shouldered admirably (if often solitarily) by Javed Akhtar, who acknowledges his debt to the PWA in various places⁷³. While Javed Akhtar's lyrics come closest to the traditions established by his PWA predecessors, he manages to infuse them with contemporaneity and his own original sensibility. But one cannot help but notice the shades of Sahir in some of his work such as his song written for *Mashaal* (Torch, 1983):

*Ka'ee yaadoñ ke chehre haiñ, ka'ee qisse puraane haiñ
Teri sau daastaaneñ haiñ, tere kitne fasaane haiñ
Magar ek voh kahaani hai, jo ab mujh ko sunaani hai
Zindagi, aa raha hooñ maiñ*

*Mere haathoñ ki garmi se, pighal jaayegi zanjeereñ
Mere qadmoñ ki aahañ se, badal jaayegi taqdeereñ
Umeedoñ ke diye le kar, ye sab tere liye le kar
Zindagi, aa raha hooñ maiñ*

Memories have several faces; there are several tales from the past
You have a hundred stories, and as many parables
But there is one little story, which is now mine to tell
Life, I am on my way

The warmth of my hands will melt chains
The sound of my footsteps will change fortunes
Carrying these lamps of hope for you
Life, I am on my way

Akhtar's film songs are at times inflected with a delectable Persian (not many current lyricists would use *posheeda*/hidden and *khwaabeeda*/dreamy in a movie song, as he does in *Wajood*, 1998). But he can just as easily deploy an Awadhi flavour (in the songs of *Lagaan*/Tax, 2001, for instance: *Bijuri ki talvaar nahiñ, boondoñ ke baan chalaao*/Don't wield merely the sword of lightning, shower us with the arrows of raindrops) or invoke the Ramlila tradition (*Swades* /My Country, 2005) and has shown his comfort with traditional genres such as the ghazal (*Saath Saath*/Together, 1982). While these examples are a testimony to Javed Akhtar's versatility, the fact that they are all the product of one poet is also indicative of the common heritage of Hindi, Urdu and Hindustani.

Sampling as Homage

Urdu poetry and film songs from Hindi films are intertwined in other ways as well. There is another fashion in which Urdu

poetry and film songs from Hindi films are intertwined. Snippets and phrases from famous Urdu poems find their way into the lexicon of Hindi film songs. For instance, while writing the title song of the 1981 film *Ek Duuje Ke Liye* (For Each Other), Anand Bakshi, a career lyricist, inserts a Ghalib phrase in the line *Ishq par zor nahiñ, Ghalib ne kaha hai isi liye* (As Ghalib says: Love is not bound by compulsion). Momin's couplet *Tum mere paas hoti ho goya, jab koi doosra nahiñ hota* (It is as if you are with me, when there is no one else around) is used inventively by lyricist Rajinder Kishan for the song *Ai meri shah-e khoobaañ* in *Love in Simla* (1960). Ghalib's line *Jee dhoondta hai phir vahi fursat ke raat din* (The heart searches for those days and nights of leisure) forms the *mukhda* (chorus) of a song by Gulzar in *Mausam* (Season, 1975). These seamless incorporations, while clearly a form of homage, are also reflections of the understanding by these lyricists that the film audience will know the source of these phrases, recognize the sampling and appreciate the tribute.

Urdu lives and breathes in the medium of the Hindi film song, while enriching it with its vocabulary and its poetic tradition, negating the efforts of linguistic fundamentalists to wipe it out of India's national consciousness. Fittingly, it is Gulzar, the Ghalib aficionado, who provides us with lines that symbolize the love of Urdu so caringly fostered by Hindi film songs. In *Chhaiyyaañ Chhaiyyaañ*, the super-hit song from *Dil Se* (From the Heart, 1998), Gulzar offers a referential (reverential?) ode to the language itself:

*Voh yaar hai jo khushboo ki taraah
Jis ki zubaan Urdu ki taraah*

A friend is like a fragrance
Whose language is (sweet) like Urdu

Indeed.

گزشتہ جنگ میں گھر ہی چلے مگر اس بار
عجب نہیں کہ یہ تنہائیاں بھی جسل جائیں
گزشتہ جنگ میں پیکر چلے مگر اس بار
عجب نہیں کہ یہ پرچھائیاں بھی جسل جائیں

برتری کے ثبوت کی خاطر
خون بہانا ہی کیا ضروری ہے
گھر کی تاریکیاں مٹانے کو
گھر جلانا ہی کیا ضروری ہے

بیمزار ہے کشت و کلیہ سے یہ جہاں
سوداگرانِ دین کی سوداگری کی خیر
الحساد کر رہا ہے مرتب جہان تو
دیر و حسم کی ہیولہ غارت گری کی خیر
انساں اُلٹ رہا ہے رُخِ زلیت سے نقاب
مذہب کے اہتمام فسون پروری کی خیر

وجہ بے رنگی گلزار کہوں تو کیا ہو
کون ہے کتنا گنہگار کہوں تو کیا ہو
تم نے جو بات سیریزم نہ سننا چاہی
میں وہی بات سردار کہوں تو کیا ہو

اور آج جب ان پیڑوں کے تلے
پھر دو سائے لہرائے ہیں
پھر دو دل ملنے آئے ہیں
پھر موت کی آندھی اٹھتی ہے
پھر جنگ کے بادل چھاتے ہیں
میں سوچ رہا ہوں اُن کا بھی
اپنی ہی طرح انجسام نہ ہو
اُن کا بھی جنوں ناکام نہ ہو
اُن کے بھی مُقَدَّر میں لکھی
اک خون میں لیتھی شام نہ ہو

قفس ہے بس میں تمہارے تمہارے بس میں نہیں
چمن میں آتشِ گل کے نکھار کا موسم
بلا سے وہم نہ دیکھا تو اور دیکھیں گے
فروغِ گلشن و صورتِ ہزار کا موسم

دیکھ رفتارِ انقلابِ سراق
کتنی آہستہ اور کتنی تیز