

## The concept of time in Nasir Kazmi's poetry

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### **Abstract**

Syed Nasir Raza Kazmi was born on 8 December 1925 at Ambala, Punjab, British India. Kazmi used simple words in his poetry, including "Barg-e-Nay", "Pehli Baarish", "Dewan", "Nishat-e-Khwab", "Sur ki Chaya" gave him life by his style of poetry. Nasir Kazmi enlightened the modern Urdu ghazal in a new style. He moved away from the prevailing subjects and ideas of ghazal and adopted modernity, political criticism, illustration, solitude and philosophical style. There is a specific style of describing memory and loneliness. He introduced personal experience and observation into modern colour and melody and increase are unique style in modern Urdu Ghazal. He did not follow meher but set his own path. Nasir was not exactly a poet but he seems to light the lights of hope. With him, the metaphors of helplessness, despair and night etc, are actually his life based on personal experience.

### **Key Words**

Syed Nasir Raza Kazmi, 8 December 1925, "Barg-e-Nay", "Pehli Baarish", "Dewan", "Nishat-e-Khwab", "Sur ki Saya", Ghazal, modern, memory. Poet, metaphors, night, uniqueness

### **Literature Review**



Nasir Kazmi's real name is Nasir Raza. He was born on December 8, 1925, in the house of his maternal grandfather in Qazi Wada, Ambala. His ancestors are known as Kazmi Sadat because they are from the lineage of Imam Musa Kazmi. His father's name was Muhammad Sultan Kazmi. He studied at Muslim High School Ambala, National High School Peshawar, DB Middle School, Islamia College Lahore and Government College Lahore. His first collection of poems "Barg-e-Nay" was published in 1952.

Nasir Kazmi was the editor of "Awraq-e-No" and "Humayun" and was associated with Radio Pakistan until his death. He was diagnosed with stomach cancer and passed away on March 2, 1972. Poetry is the essence of his life. It has freshness and rarity, transparency and musicality, which are possible with the philosophy of life. Urdu poetry, thanks to its era-by-era evolution, meets the standards of subject and expression. In it, basic human philosophies have been made the subject of poetry with the angles of consciousness and understanding. Time and space are the basic philosophy that religion and logic have adopted as a subject for understanding and interpretation in every era and every era. The concept of time and space is of fundamental importance in Urdu poetry as a subject and concept. Time is a topic that Urdu poetry has discussed in every era and every era from its beginning to its evolution and the present moment. The principles, understanding and explanations of time have been presented and efforts have been made to clarify its limits and limitations. The formation and creation of the universe are the creator of space and space. The attribute of is the greatest achievement of creation. In relation to this universe, Adam was given precedence over all the planets and stars. The status and characteristics of this universe, its beginning, development and what it will be like in the future, are the basic questions that forced man to think about the past, present and future. As a result of this intellectual and conscious effort, the debates about time and space arose. Man was forced to think about what is time, space and hour.

Literature expresses all the themes of the universe creatively and symbolically. In the present era, knowledge of modern social sciences is extremely important for understanding literature. Along with literary training and critical issues, familiarity with other sciences broadens our critical consciousness. In the modern era, science is also becoming one of the sciences, the awareness of which is necessary for understanding literature. There is no doubt that from the early period of Urdu literature to the present era, many scientific issues have been discussed in literature. This scientific awareness is first found in Ghalib, then

### *The concept of time in Nasir Kazmi's poetry*

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Iqbal and then Nasir Kazmi. The concept of time in Nasir Kazmi's poetry is based on scientific foundations. While studying his poetry, it is strongly felt that he constantly pondered over the mysteries and symbols of the universe and the universe is one of the most important themes of his poetry.

Many of the objects we use in our daily lives are related to physics in some way or the other. Therefore, physics plays a huge role in our lives, whether we realize it or not. The subject of time is the most important issue in physics. It includes both time and space. A separate branch of astronomy works for them. The problem of time was Nasir Kazmi's special topic and he constantly tried to solve this problem and to an astonishing extent, he made it possible to understand the subject of time by establishing it on scientific grounds. There are numerous ghazals and poems in Nasir Kazmi's poetry whose subject is "the concept of time"

کبھی وہ وقت بھی آئے کہ کوئی لمحہ عیش  
مرے بغیر گوارا نہ کر سکے تو بھی

He has not only expressed the concept of time in his poetry in the form of concrete facts, but has melted it in the crucible of poetic experience and described the concept of time under a special logic. Nasir Kazmi does not consider time to be like a straight line where events pass in the opposite direction and sink into the abyss of the past, but the circle of time is also conceptual. For Nasir Kazmi, time shows the rotation of celestial bodies. For Nasir Kazmi, different symbols have been used everywhere for time. In this regard, it can be said that all the celestial bodies, galaxies, stars, moon and sun that are rotating in this universe are creating the rotation of time for Nasir Kazmi. Therefore, time is a productive element.

Nasir Kazmi's first collection of poems, "Berg-e-Nay", was published in 1955. This collection of poems is of unique importance due to its uniqueness and uniqueness. Regarding the concept of time, it has a variety, freshness and frankness. Despite being connected to tradition, it seems to be connected to innovation. Nasir Kazmi is a poet who truly identifies and represents the representative ghazal singer of the new generation. He molded the template of his ghazal according to the temperament of the new generation. The issues, problems and situations of the new generation, the causes of the unjustified causes and what happened to them, seem to be represented in the true sense of Nasir Kazmi's ghazal. In him, one finds a sense of new life, awareness of situations, statement of new facts, perception of the concept of time, he familiarized his ghazal with contemporary requirements. The ghazals of "Berg-e-Nay" are truly representative of the new generation. "Taswor Zaman Wa Makan" is found in this collection. The city, the alley, the bazaar, friends and acquaintances, morning, evening,

memories prove to be helpful and supportive in the description of "the concept of time".

Nasir Kazmi introduced the ghazal to a new poetic experience, whereas before the ghazal did not seem to represent the contemporary demands and situation in the true sense. Therefore, it would be right to say that Nasir played an important role in restoring the lost structure of the ghazal and in the present era this is an achievement of his, the replacement of which has not yet been revealed.

Thanks to the effects of "the concept of time", Nasir's ghazal got a new atmosphere, this atmosphere was in a completely new and unique style, originality and high harmony and clear form of style of expression. Thanks to the influence of Mir, a consciousness of clear experiences is visible in his ghazals, and thanks to Mir, a great unity of feeling and thought is seen in Nasir's ghazals.

The ghazals in this collection include the concept of time, the story of the past, the social turmoil, and the elegy. These are memories of the events of migration and the country before the partition after migration. Nasir Kazmi gave these memories a specific cultural color. These ghazals do not have an imaginative atmosphere, but rather an expression of facts, and Nasir definitely keeps the facts in mind while describing the contemporary situation and circumstances in his ghazal. The separation of loved ones, the pile of corpses, and the sea of memories, all of these are described by Nasir very well in the description of the concept of time.

In "Berg-e-Nay", Nasir Kazmi adopted the untouched concept of time and the method of description. He makes his observation a sense of experiences, despite being lost in the valley of imagination, he comes out of it and brings the facts to the world, and this is his distinguishing feature.

Nasir Kazmi has lamented a declining civilization in the concept of time in his ghazal. Where values were dying, humanity was disappearing, the rapid pace of industrial and mechanical life and various other things were taking over the cities. There was no meaning to life. Peace, comfort and happiness had become a dream that had no meaning. They certainly dream of a happy life, but when they look at the realities, they see nothing but disappointment. With regard to "the concept of time" he has described the way of life and the decaying life.

Nasir Kazmi's second collection of ghazals, Diwan, was published in 1972, a few months after his death. In "Dewan" with regard to "the concept of time" his individual tone and style come to the fore. In this collection, his creative essence comes out in a stronger and more attractive way. In "Dewan", the memory of the past and the sorrow of the past are signs of the ending value. In it, the figure of emotions and feelings comes out in a more clear way. In this collection of Nasir,

his ghazal has passed different stages of evolution. His ghazals are found in both small and large oceans, while he has also sung ghazals continuously. In these ghazals, one can see the full expression of creative abilities, while the uniqueness of language and expression and the uniqueness of the tone and tone are seen. In this collection with regard to "Tafsir Waqt", Nasir's experience, thought, passion and style are prominent. Which is different from his early ghazals. Although Nasir was a student of Hafiz Hoshidar, but in ghazals, Fame and regular public came to Nasir, which Hafiz could not get.

If we look at it, the ghazals of "Dewan" have a unique style and a clear style of language and expression in the expression of "the concept of time". Secondly, the same resistance of progressives can also be seen here. However, there is also a softness in his tone, Lahore, where he lived even before migration, brought his migratory sorrow to a civilized and acceptable level. In the ghazals of "Dewan", Nasir's inner emotions and feelings are truly revealed in the form of ghazals. In the true sense, ghazal is that poetry, which makes us hear a voice full of pain and immersed in tears. Ghazal is actually considered a reflection and interpreter of the entire situation

In Nasir Kazmi's ghazals, in addition to his environment, circumstances, political and social life, the lament of civilized life also comes before us. And due to all its characteristics, his ghazals seem to highlight the "concept of time" in front of us in a prominent way.

Nasir Kazmi's third poetic work, "Pahli Barash", is written in the form of a long poem consisting of twenty-four ghazals. This ghazal is a poetic work consisting of a collection of ghazals. It uses the same kafiya, easy gratitude and small bah. In "Pehli Baarish", Nasir Kazmi made a new experiment. All the ghazals are written in small bah, the language and expression are very simple, the similes are easy and the metaphors are very good and the best allusions are used.

Ghazals do not tell stories; they are the interpretations of those who, like stories themselves, are searching for their beginning and end, wandering in a constant struggle. In "Pehli Baarish", Nasir Kazmi has changed the perspective of ghazals in such a way that after a long stormy sea voyage, the green shore of a new continent is reflected from afar.

Thematically, the ghazals of "Pehli Baarish" are firmly rooted in the soil of tradition. In this collection, the "concept of time" has been described very well, in the context of which the imaginary and the reality have embraced each other in such a way that it is not clear where one ends and where one begins. The time of meeting and the sorrow of separation, the same scenes and seasons, despite being

familiar, there is such a growth of enthusiasm in these ghazals, whose strangeness has spread outwards, breaking the rigid molds of tradition branch by branch. It is as if these ghazals are a charming description of the concept of time.

Regarding "The Concept of Time", the ghazals of "Pehli Baarish", while being individually complete ghazals, appear to form a unity together. This unity seems to be something close to a long poem. "Pehli Baarish" is not just a story of the meeting and separation of two people. "I" and "you" are symbols that give the description of "The Concept of Time". Man needs both society and solitude, so nature has made arrangements to put man in moments of solitude and silence to nurture his thoughts and emotions. Accidents, illnesses, separation of loved ones and migration, etc. are such events that make him feel pain. Nasir Kazmi has described the time when he feels different and cut off from others with great charm in this collection.

Imagination of Time and Place has been the central theme of poetry in this collection of Nasir Kazmi. The tragedy of migration and memories of the past are prominent in his poetry. The social changes caused by the partition of India and the sorrow of millions of people leaving their homes and migrating, the worst riots in history also took place on this occasion of migration. This was a great accident. Nasir has shown a clear glimpse of all this sorrow in his poetry. Nasir migrated to Pakistan and came to Pakistan to see the silence, deserted streets and uninhabited alleys of the cities, and the poet becomes sad, because he was a man of delicate nature. He describes this situation and this time in very sad poems. Without a doubt, Nasir, while supporting Urdu ghazal, enlightened it with a beautiful blend of classicism and modernity and incorporated all the requirements of the present era well in his ghazal.

For Nasir Kazmi, time is like an ocean, which has engulfed the entire universe like a water creature. Just as all life in the ocean depends on the presence of water, similarly, everything in the universe depends on the presence of time. According to Nasir Kazmi, time is the most important element of this universe, without which the existence of life is impossible. Just as air, water, light and food are needed to survive, in the same way, they also spend time. Time is molded within us. Time is both being spent and being created. It is both ancient and fresh like the ocean. Waves also rise in it, which continue to build or destroy the universe.

Sometimes big storms rise in it and much is destroyed.

Regarding "time", Nasir Kazmi's theory is that it had a beginning and will have an end. When the universe was created, time was also created and when the universe ends, it will end due to the non-existence of time. And then after that, there will

### *The concept of time in Nasir Kazmi's poetry*

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come a time when time will also cease to exist. Nasir Kazmi's perceptual system explains the concept of time very seriously and meticulously.

In addition, Nasir Kazmi has distinguished between terrestrial and cosmic time, and this is the theory that Einstein presented. According to Nasir Kazmi, the difference between terrestrial and cosmic or cosmic time is that time is the same everywhere. It has different spheres or waves.

The concept of time in Nasir Kazmi's poetry is very clear and free from philosophical distortions. There is no operational concept of time in his poetry. Ignoring the foundation of understanding time that had been established for centuries, Nasir Kazmi has tried to unravel the knot of time through his theories. Nasir Kazmi has not only described time as a philosophical and purely scientific subject, but he has also kept its aesthetic aspects in mind, the best example of which is seen in his collection, "Pehli Baarish" and "Dewan", in which the coercion and power of time as well as its aesthetic aspects have been brought to the level of expression with great beauty and style. Nasir Kazmi connects the concept of time with the small phenomena of life.

Nasir was very fond of the past. Not only because his own personal past was very glorious, but also because he knew and had the feeling and awareness that the era that came before him had centuries of experience. This civilization, its values, all this was being molded in the molds made of centuries of experience. Thus, perhaps in normal circumstances, their importance would not have been realized, but when the fear of losing everything arose and it seemed that everything was being torn apart, then he realized that,, Pakistan has indeed made great progress, it has passed the stage of poverty and created this equipment. Flowers bloomed in barren lands. Factories were established. Trade flourished, in short, a new map of life was established.

"Nishat-e-Khwab" is a collection of poems by Nasir Kazmi. Nasir Kazmi's temperament was most suitable for ghazal poetry. Of course, the poetic expression of imagination, thought, emotion and feeling cannot be confined to ghazal, poem or prose, but man, being a universe, is also the point of contact of another, wider universe. Thus, he can encompass a lot in the vastness of his arms, but it is not possible for everyone to give due protection to each of this much. It is possible that if Nasir had paid more attention to poetry, he would have created a new, completely different poem in this genre as well, but when ghazal was completely satisfying his creative spirit, he would have adopted another genre only to change the taste of his mouth. Nasir Kazmi has also written poems. Initially, he wrote "Shahr-e-Aashob" and in the style of Mir Taqi Mir in the

magazine "Alamgir" special issue in January-February 1949. Then he experimented with modern Urdu poetry as well, but the truth is that his ghazals are not far ahead of the poem of, rather, there is so much power in his ghazal that it does not allow his poems to come to the fore. However, Nasir Kazmi has written poems in other places and "Nishat-e-Khwab", Naya Safar, Shehr Gharib and Ek Mezom Drama, Sar Ki Chaya. In all these poems, Nasir Kazmi has used the concept of time somewhere or other. In the description of "the concept of time", he not only uses words beautifully but also keeps refreshing them by giving newness to many words. Then there are also beautiful similes and here and there beautiful and delicate thoughts.

While describing the "the concept of time", Nasir Kazmi becomes his own example. It would be an understatement to say that Nasir's poetry contains all the qualities that a great poet should have. In fact, a great poet is called one who causes further growth in poetry. It can be said with full confidence that Nasir Kazmi enriched the field of Urdu poetry with the "the concept of time" in his statement with new tones, new thoughts, new styles and a new approach and temperament.

In Nasir Kazmi's ghazal, we find poems on the concept of time. In which he has captured different moments. More important in Nasir Kazmi's ghazal are those earthly relationships that we see in the form of nature and the universe and inhabit in our eyes. And through the earth, we find a statement of closeness to its birds, trees, mountains, rivers, rivers, gardens, and then to that thing, whose body smells of its own soil. All of Nasir Kazmi's poetry is the recovery of this fragrance. Due to this recovery, Nasir Kazmi's life attitudes became familiar with the seasons of separation and separation. Among them, Nasir Kazmi has incorporated the concept of time in his poetry using the elements of sadness, memories, blood spots, mustard flowers, stars, settlements, moon, rain, leaf fall, birds and trees.

The ghazals of "Berg-e-Nay" can be said to be representative of the new generation. Before Nasser, there was a desolateness and desolation in the ghazals, but Nasser Kazmi has inhabited this desolate land. Nasser Kazmi has captured the moments flowing in the stream of time in his ghazals, for example:

سرخ	ملک	کیا	آباد	نے	ہم
پہلے	تھا	سماں	سنسان	نے	کیسا
زباں	خوشی	بے	بخشی	نے	ہم
درد مجبور فغاں تھا پہلے					
(1)					



## *The concept of time in Nasir Kazmi's poetry*

*Nasir Kazmi has molded Urdu ghazal into a new poetic mold. Whereas before him, ghazal did not seem to truly represent contemporary demands and situations. Therefore, it would not be out of place to say that Nasir Kazmi has played an important role in restoring the lost structure of ghazal and in the present era, this is an achievement of his, the replacement of which has not yet come to light.*

*Hamid Kashmiri writes regarding this connection.*

"Mujhe yeh kehna mein tamiz nahi ke mojud  
sadi mein hasrat, faani, Yagana aur Faragh ke  
muqablay mein unhon ne ghazal ko aik naya  
takhleeqi mojud dainay mein numaya hissa ada kya  
hai aur sahih maino mein ghazal ki haya ki hai aur  
claim Aldeen Ahmed ke is aitraaz ko ke ghazal  
name wehshi sanaf hai, khokhala saabit kya"(2)

In Nasir Kazmi's ghazals, the concept of time is expressed in the form of a story of grief, social unrest, and an elegy. These are memories of the events of the migration and the partition of the country after the migration. Nasir Kazmi has given this process of time division a specific cultural color. These ghazals are not an imaginative atmosphere but an expression of facts, and Nasir Kazmi definitely takes facts into account while describing the contemporary situation and circumstances in his ghazals. Time has expanded from different angles in Nasir Kazmi's ghazals, including moments of separation from loved ones, piles of corpses, and a sea of memories that do not allow the sensitive poet to rest. And he expresses them in his poetry as follows.

جنہیں ہم دیکھ کر جیتے تھے ناصر  
وہ لوگ آنکھوں سے اوجھل ہو گئے ہیں  
کہیں آگ اور کہیں لاشوں کے انبار  
بس اے دور زماں دیکھا نہ جائے  
آنکھوں میں چھپائے پھر رہا ہوں  
یادوں کے بجھے ہوئے سویرے (3)

In "Berg-e-Nay" Nasir Kazmi has given the division of time an untouchability and a unique style of expression. He brings the world of facts before us by testing his observations against the criteria of experiences and this is his basic characteristic. In relation to the concept of time, people lost and settlements being destroyed are seen telling their sad stories. See the poems in this regard.

اب وہ دریا نہ وہ بستی نہ وہ لوگ  
کیا خبر کون کہاں تھا پہلے  
اڑ گئے شاخ سے یہ کہہ کر طیور  
سرو ایک شوخ جواں تھا پہلے (4)

The concept of time is found in this ghazal by Nasir Kazmi. Nasir Kazmi loved night time and its sadness. In the poetry of post-1947, the echo of the past becomes prominent and the roses of Nasir Kazmi's memories bloom in full bloom. He remembers those splendors, those people with whom he used to touch the strings of his heart. After migration, the scene of that spring opens in his eyes, when the color of Gulistan was different. The destruction he saw during migration, the way he saw human values being trampled on, and seeing his own people in aliens, he composed laments in the ghazal. Regarding the concept of time, grief and social sorrow can be seen in Nasir Kazmi's ghazal, for example.

سارا سارا دن گلیوں میں پھرتے ہیں بیکار  
راتوں اٹھ اٹھ کر روتے ہیں اس نگری کے لوگ  
(5)

The experience of partition and migration of the Indian subcontinent deeply affected Nasir Kazmi's mind. He could never forget his love for every single thing of the country and land he had left behind. The partition of the Indian subcontinent was such a tragic accident that the name and mark of an entire society were erased. A sensitive poet like Nasir Kazmi could never forget it. Obviously, the poet saw his society being destroyed before his eyes, saw the historical traditions of many years being broken, and lived in difficulties day and night. Nasir Kazmi expresses this in his ghazal.

خاک اڑاتے ہیں دن رات  
میلوں پھیل گئے صحرا (6)

In this poem, the concept of time is taken in terms of day and night. Nasir Kazmi expresses the closeness and sorrow of migration in his poetry because the sorrow of migration, the caravans moving towards an unknown destination, being away from the companionship of their loved ones and the special love of their loved ones, not allowing them to live peacefully in an unfamiliar society, seems to reflect the difficulties and unknown paths of migration and travel.

دن بھر تو چلے اب ذرا دم لے کے چلیں گے  
ہم سفر و! آج یہیں رات گزارو (7)

In Nasir Kazmi's ghazals, the concept of time works its magic from different angles, sometimes in the form of memories, sometimes moments of migration, sometimes the pain of separation from loved ones, and sometimes talking to the moon. These are the moments that become Nasir Kazmi's weakness. For example, the time of the previous night and then the blood of winter and the short days and long nights can be seen in terms of the division of time, for example.

بستی والوں سے چھپ کر  
 رہ لیتے ہیں پچھلی رات  
 پھر جاڑے کی رت آئی  
 چھوٹے دن اور لمبی رات  
 آنکھوں میں کئی پہاڑ سی رات  
 سو جا دل بے قرار کچھ دیر (8)

If we examine Nasir Kazmi's ghazals, it can be said that he expresses nostalgia with great skill. Moments of beautiful memories in the imagination of time, pearls scattered on the bridges of the past, are scattered in Nasir Kazmi's ghazals.

دن بھی اداس اور مری رات بھی اداس  
 ایسا تو وقت اے غم دوراں نہ تھا کبھی (9)

Interpreting and reflecting the conditions of the times, the events surrounding them, and contemporary trends is an aspect of his ghazal. Apart from this, he has also included other significant aspects of life in his ghazals. He has also presented details of the conditions that life faces in an unfavorable social environment and a wrong system of power in his ghazals. How life is ruined in this system. Regarding the concept of time, Nasir Kazmi shows loneliness, anxiety, the emptiness of the city, the scene of leaves crying in autumn, and the scene of sleeping with one's hair open in sadness, showing a deep embodiment of time. In this regard, see this ghazal.

مسلسل بے کلی دل کو رہی ہے،  
 مگر جینے کی صورت تو رہی ہے،  
 میں کیوں پھرتا ہوں تنہا مارا مارا  
 یوں بستی چین سے کیوں سو رہی ہے،  
 چلے دل سے امیدوں کے مسافر  
 یہ نگری آج خالی ہو رہی ہے،  
 نہ سمجھو تم اسے شور بہاراں  
 خزاں پتوں میں چھپ کر رو رہی ہے،  
 ہمارے گھر کی دیواروں پہ ناصر  
 اداسی بال کھولے سو رہی ہے (10)

*Regarding the concept of time, the shadows of memories in the poems of the Dewan seem to grow and fade, and after reading this poem, one realizes that Nasir's familiarity with dreams is traveling towards familiarity with reality. The poems of the Dewan describe the oppression and injustice that occurred during the migration. They also include the sadness of burning cities and burning settlements. There is also the courage to find a trace of the new crop of flowers on the branches today. In this sense, the comparison of the past and the new life is found in his poems. When someone is remembered, a wave rises in the heart, which represents that time. When you are lost in someone's memory and that memory becomes a gust of fresh air and touches your heart, see the description of that time in this poem by Nasir Kazmi.*

دل میں ایک لہر سی اٹھی ہے، ابھی  
کوئی تازہ ہوا چلی ہے، ابھی  
شور برپا ہے، خانہ دل میں  
کوئی دیوار سی گری ہے، ابھی  
بھری دنیا میں جی نہیں لگتا  
جانے کس چیز کی کمی ہے، ابھی  
تو شریک سخن نہیں ہے تو کیا  
ہم سخن تیری خامشی ہے، ابھی  
یاد کے بے نشان جزیروں سے  
تیری آواز آرہی ہے، ابھی (11)

In the ghazals of the Dewan, the concepts of night, moon, meditation, street, and city are highlighted with new meanings in relation to time. In the ghazals of the Dewan, life here in Nasir is colored with new meaning. Ambition, hope, desire and quest are prominent in the poetry of this period, but even in this period, the voice of Nasir's beloved is heard from the unmarked islands of memory. This ghazal is also considered one of the best ghazals of Nasir's life and singers have sung it from the heart. Time is such a thing, which is like a bird, which once flies away, it cannot be caught again. Nasir Kazmi also remembers those moments in this race of time in which he used to sit under the trees with thick shadows, which have now fallen. See the memories of this beautiful time in the poetry of Nasir Kazmi.

ہم جس پیڑ کی چھاؤں میں بیٹھا کرتے تھے  
اب اس پیڑ کے پتے اجڑتے جاتے ہیں  
ایک انوکھی بستی دھیان میں بستی ہے،  
اس بستی کے باسی مجھے بلاتے ہیں (12)

Nasir Kazmi made the riots that occurred as a result of partition the subject of his ghazals. The ghazals of the Diwan make it clear that his poetry is

### *The concept of time in Nasir Kazmi's poetry*

like the passing season. Here, he finds more sorrow for the past than for the present. In reference to the wounds and sorrow of the past, he remembers a fading civilization and the elders who are rising from our midst. We get to see the beauty of the contemporary situation of his ghazals, expressing old love and happy desires, for example.

ناصر بہت سی خواہشیں دل میں ہیں بے قرار  
لیکن کہاں سے لاؤں وہ بے فکر زندگی (13)

Time is a flying bird. Once it gets out of hand, it cannot be caught again. Nasir Kazmi is also mentioning in this poem the moments that have passed and life is now caught up in various problems. The concept of time and space is a hallmark of Nasir Kazmi's poetry. He uses time as a very strong metaphor, for example

یہ کہہ کر چھیڑتی ہے، ہمیں دل گرفتگی  
گھبرا گئے ہیں آپ تو باہر بی لے کے چلیں  
اس شہر بے چراغ میں جائے گی تو کہاں  
اے شب فراق تجھے گھر ہی لے چلیں۔  
(14)

Time is a symbol that carries the imprints of different civilizations with it. And sensitive poets like Nasir Kazmi do the work of applying ointment to the wounds inflicted by time. See another poem regarding the concept of time and space

ایک نیا دور جنم لیتا ہے  
ایک تہذیب فنا ہوتی ہے (15)

Nasir Kazmi's ghazal vocabulary is filled with contemporary sensibility, just as blood circulates in his veins. Each word seems to be a lament for civilized life and an elegy for migration. Muzaffar Ali Syed writes.

"Nasir ka sab se bara kamaal is baat mein Muzmer  
hai ke is ke kalaam mein hamari tareekh ki sadiyan  
bolti hain aur hamari tehzibi eqdaar is ke ashaar  
mein mujassam ban kar samnay aati hain jabkay  
Maroof tar shayron ke yahan is tareekh aur tahazeeb  
se koi sarokaar nahi paaya jata." (16)

The ghazals of "Pehli Baarash" are firmly rooted in the soil of tradition. The metaphor and reality are so intertwined that it is not clear where one ends and where the other begins. The joy of meeting and the sorrow of separation, the same enchantment of scenes and seasons, despite being familiar, have such a vigor in their ghazals. The strangeness of which has broken through the rigid molds of tradition and spread outwards. It is as if these ghazals are a mixture of tradition and non-tradition

Regarding the concept of time, see this poem by Nasir Kazmi.

وقت کا ٹھٹھیں مارتا ساگر  
ایک ہی پل میں سمٹ گیا تھا  
جنگل، دریا، کھیت کے ٹکڑے  
یاد نہیں اب آگے کیا تھا  
نیل گگن سے ایک پرندہ  
پیلی دھرتی پر اترا تھا (17)

The depiction of the bloody conditions during the partition in Nasir's poems is clear evidence of how great and important this tragedy was for him. See the poems.

وقت کے ساتھ ہم بھی اے ناصر  
خار و خس کی طرح بہائے گئے  
زمین لوگوں سے خالی ہو رہی ہے،  
یہ رنگ آسمان دکھا نہ جائے  
کہیں آگ اور کہیں لاشوں کے انبار  
بس اے دور زماں دیکھا نہ جائے (18)

In these poems, Nasir Kazmi has made beautiful use of time and space. And then the same memories will come back, the memories of the past that always make Nasir bitter. The cry of destruction over the remains of burnt and destroyed houses, the lamentation of the destruction of populations, the grief of those who were separated, and the silence and loneliness echo far and wide in the atmosphere. Check out these charming poems about the concept of time.

یہاں ایک شہر تھا شہر نگاراں  
نہ چھوڑی وقت نے اس کی نشانی (19)

Despite this sadness and disappointment, there was hope in Nasir's heart, a desire to build a new home. He was confident that from this darkness of despair, a ray of hope would emerge that would brighten the future. The truth is that Nasir Kazmi had accepted the decision of nature and was patient, content with what he had. He made his society strong and shook them that this was not a time for regret and blame, but for doing something. While waiting for a good time, Nasir Kazmi wrote a beautiful poem, for example

وقت اچھا بھی آنے گا ناصر  
غم نہ کر زندگی پڑی ہے، ابھی (20)

Finally It can be said with full confidence that Nasir Kazmi enriched the field of Urdu poetry with the "the concept of time" in his poetry.

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