

**A Dreamy Long Poem by Arif Abdul Mateen “Shahr-e- Bey Sma’at”****Dr. Abid Khurshid<sup>1</sup>, Dr. Muhammad Said Ali<sup>2</sup>, Shazma Zahra<sup>3</sup>****Abstract**

Arif Abdul Mateen is a prominent figure of “Jadeed Urdu Nazm”. He is also an influential and expressive poet of “Traqi Pasand Tehrik”. He has worked as Joint Editor with Adabi Mojalla “Auraq” Lahore. His poem “Shahr-e- Bey Sma’at” is very impressive. The main thought of this poem is discovery of Cosmos, he can be seen at war with himself. This poem also reflects the imperial powers as deteriorating the haves not both socio-economically and ideologically. The subject matter of this poem touches artistic excellence and the idea very visibly runs through every line of the poem. Important historical events are artistically used as references to show strong resistance against the on-going corrupt activities of the system. Use of simple diction, well-knit stanzas of the poem and the use of imagery make this poem one the best pieces of literary works. This poem maintains the best kind of aesthetic values whereby it represents the inner psyche of individuals. The poem in hand, keeping in view the traditional literary canon, also shows individual uniqueness by dint of which it creates a visible space in the world of such kind of resistance-oriented writings.

**Keywords:** Progressives. Resistance elements. Contemporary, Epic

The resistance mystery of the poem is not only related to its external atmosphere, but many forces are driven by the inside of the stanzas. Apparently, there is no mutual connection. This place can be just 'silence' and the echoing or ripping screams in the closed dom. To understand the mood of the poem “Shahr-e- Bey Sma’at”, firstly, see this opinion of Dr. Waheed Qureshi so that Avoidance of common reading behaviors can lead to:

“In a sense, Arif Abdul Matin has shown us a mirror that just as we are residents of a city where no man listens to anyone and even if a poor city speaks, his voice does not reach the ears of the people and the hearts of the people arrived.” (1)

Arif Abdul Matin's (1923-2001) long poem “Shahr-e- Bey Sma’at” consists of fifty parts and each part has seven rhyming verses. In this poem with about four hundred verses, the reference of each poem shifts to the poet's own self and that is because the structure of the rhymed line is such that the subject turns back to the poet. Retention inwardly is a creative experience in itself. Bahr-e-Hazajj Musadus Mahzooof "Mufa'alain Mufa'alain Fa'ulin" is in harmony with the natural flow of this poem. The good thing is that in the coming poems, there is no echo of the past poems, but the flow of emotion in this long poem is felt to be moving forward. This poem, except for its initial part (which should be called the preface of this poem), is in the same Behr and Qafia line. In this long poem, the semi-created and alien environment in the internal event is manifested by witnessing, consciousness and intuition. Sometimes the poet's moments of discovery disappear from the eyes while floating in the mysterious sea, this recognition of consciousness creates lines and starts erasing them again:

میں اپنی زندگی کا مدعا ہوں
کہاں مرنے سے اب تک میں ڈرا ہوں
رفاقت کی مجھے حاجت نہیں ہے
میں اپنے سائے سے لپٹا ہوا ہوں
سمندر نیری چاہت کا رواں ہے
مگر میں پیاس میں ڈوبا ہوا ہوں
سراغ اپنا نہ پایا میں نے، یوں تو
حد امکان سے بھی باہر گیا ہوں
مجھے مرنے کی حسرت بھی رہی ہے
میں جینے کی علامت بھی بنا ہوں!
~2

The above mentioned poem is connected with different ends of internal incident. It is the state of unfolding like the pictures of an idea. This continuity creates new angles. If they use the metaphor of "Samandar" along with 'Mauj', 'kashti', 'Na-Khuda', 'Sahil', 'Bhanwar', 'Gohar', the reader is creatively inspired by such gestures. They miss deeply. Similarly, with the symbol of 'Musafir (passenger)', 'sand' is associated with 'distance'. In addition, there are some more examples:

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Martyrdom (shahadat): Karbala, Sahra, Ibn-e-Ali  
 Air (hawa): Parbat, Sarsar, Bad-e-saba  
 Universe (kainat): Space, stars, moon, sun  
 Annihilation (fana): Inconstancy, wavering, flower, unfaithfulness  
 Ajnabiat (strangeness): Diar-e-ghair, Koh-i-Nida  
 Fear (darr): fear, clinging to shadows etc

There is also a general complaint that for a long poem it is necessary to choose a "great" topic, although long poems can be written on ordinary topics and this trend can be easily found, where a personal experience, it appears to be changing in the cosmic experience. The intellectual journey of the long poem of Majeed Ajmad in Urdu poems 'Haali' and 'Lahore' are surrounded by countless artifacts. ' and 'Lahore' have broad and deep implications despite the monotony of the subject. The Shades of the poems are spread around them. In both poems there is a deep consciousness and a deep sense of greatness, dedication is such an impression. The basis of which is built on the aesthetic margins. If we connect the era of long poem with the modern one, then the galaxy of themes is visible. The long poems of N, M, Rashid, "Hum Keh Ushaaq Nahi" and "Shehr-e-wajood and Mazar" are of two different moods. Poems. "Hum Keh Ushaaq Nahi" covers different levels of real love and romantic love, while "Shehr-e-wajood and Mazar" describes a cultural symbol, which is feared to be lost somewhere in social attitudes. Rashid's these poems introduce new trends.

The difference between a poem and a verse of a ghazal is one of mood, not merely of form. Meera ji occupies an important place in the tradition of the long poem. His long poems correspond to a dense imagination within themselves. '*Aik Shaam Ki Kahani*' depicts the beautiful scenes of nature that give an imaginative reference to that moment of "Shaam". Let's look at the combination with specialization. '*Ajanta K Ghaar*' artistically, many experiments have been done in this poem and at the same time the stages of human civilization evolution have also been described, where man has also seen this facet of the life of the caves. Another poem is '*Ek Kli Aur Uske Mali*'. The influence of song on this long poem of Miraji is significant, it is a unique experience in the long poem in terms of its mood, the resonance of which is brought from one stanza to another stanza. Although the fame of Ehsan Danish is related to the short tradition of ghazal, he also left a deep impression on the poem. His long poem 'Nakhdao' is memorable in social and social terms. The subject has been made. The flow of human emotions and feelings becomes spectacular by being adapted to the poetic form.

The justification for senility and destruction can be seen in Faiz Ahmed Faiz's long poem "*Sheeshon Ka Masiya Koi Nahi*". Rather than a temporary and urgent subject, this poem of is a picture of vastness and universality. Ahmad Nadeem Qasmi's poems '*Naya Asia*' and '*Mashriq aur Maghrib*' show the popular themes of his time but the structure of the poems has a sensory aspect instead of traditional possibilities. The term Asia has come from the multiplicity of progressive poets.

The broad perspective of poetic civilization and the influence of aesthetic sense is a feature of Wazir Agha's poem, and this particularity is also a part of his long poem '*Andar K Ronay Ki Aawaz*', this poem has the imaginative qualities of collage in its style. It has captured the appeal of the taste very well. This poem with internal elements has a cohesive aspect. Akhtarul Iman's long poem '*Yadain*' can be recited while remaining in its domain. The atmosphere of reminiscence in the poem is created by itself, in this background it does not appear under the influence of any coherent plan of action or ideology. Yusuf Zafar's long poem '*Haft Khawan*' explores the various dimensions of human emotions and creative possibilities. It is also called the first attribute of long poem.

The creative presence of emotional harmony depends on the distinctiveness of Sahir Ludhianvi's poetry. The resonance of song and repetition of passion in his poetry has influenced an era. There is a long poem 'Parchayan' has the same dramatic qualities, connecting the scenes and moving them on the big screen with a lacrosse, which is the perfection of the film director, the same is the perfection in the above poem by Sahir Ludhianvi. Many critics of Urdu have also called the colonial reading of this poem, which has also made possible the creation of a new scenario. The thunder of words and the dynamism of verses makes Josh Malih Abadi a barbarian, the mere vibration of recitation gives his poetry a unique status. However, his long poem 'Deen-e-Adami' is a poem with a philosophical similarity which describes man's relationship with man, man's relationship with the universe. It involves man's relationship with God. These three topics require a lot of detail in their own place and undoubtedly have the status of theory.

The wave of cultural and cultural disaffection played an important role in changing the prevailing norms of Urdu poetry. Ali Sardar Jafari's name is very important as a progressive poet, his long poems '*Asia Jag Utha*' and '*Nai Dunia Ko Salam*' and '*Roman say Inqilab Tak*' are rich expressions of his progressive ideas as well as this region. also reflect an overall thought, especially in the background of resistance against the forces of colonialism and imperialism, the meaning of these poems becomes prominent. The long poem of Qatil Shafai '*Aurat*' a lover of romantic poetry. The effects of 'Geet' can be clearly felt. Various aspects of the theme are presented in a subtle and lyrical guise, which enhances the understanding of the poem.

Dependence of mass communication without cultural studies not only has incomplete understanding but the effects that produces can also conflict with positive attitude somewhere. has long poems that separate him from the imposed interpretations of his era. 'Adami Nama' is the individuality of the individual, which seems to prompt him to inner dynamism while Zaheer Kashmiri's long poems 'Asia' and 'Admi Nama' is a class-divided society. has the understanding of where the perception of the opposing force is aggressive. The main poet of the poem, Akhtar Hussain Jafari's long poem 'Aina khana' has this pure mood in which the traditional behavior of the word has been deviated from and the rare symbol have been used in his long poems.

The way of presenting the land and land movements in the context of constant destruction has been having a specific point of view. The adventure changed that impression. Mustafa Zaidi's long poems 'Ba Naam-e-Watan' and 'Nau Roz' are full of patriotic sentiments and this wave of passion is not only emotional but can be felt at the intellectual level as well, moreover at the lower level in both poems. The sense that is there is of the same nature, that of an image that is protected by four walls, the second poem presents a wider view beyond that scene.

Nurture's function 'encourages order and organization, the ends of the forces of construction and destruction can be conflicting and even mutual. Mukhtar Siddiqui's long poem 'Thatta' reaches out to the same strong tradition of our cultural and civilizational base which is now facing away from us, while another long poem of his 'Ab Dil-e-Darida Bayaban Mein' is the story of the cultural rise and fall of Muslims, which is presented in an unconventional way. The long poems of Ibn Ansha's creative personality are also unique. 'Jb Umr ki Naqdi Khatm Hui', 'Baghdad Ki Aik Raat', 'Amn Ka Akhri Din' and 'Uftad' are poems with unique themes, including 'tourism', 'movement', 'romanticism' and 'aesthetic dimension'. ' is found. Overall, the mood of these poems consists of feeling, desire and quest.

The pace of Urdu poetry, the rhythms of the poem, the style of feeling and the expressive poetry of the communication canvas are envisioning the new aesthetics of poetry. Thanks to its unique mood, the poem has captured most of the genres of Urdu in its grip, most of the current trends have taken refuge in this genre, the inclination of most sciences also shows towards the poem itself. It is required to go beyond the traditional, trends and restrictions and adopt a combination point of view. Among the changes that have affected the poetry genres in the above-mentioned century at the social level, speed has a special importance, which has encouraged the process of disintegration of the society and the embedding of this process in cultural, political, religious and social attitudes. The boundary between action and action is also disappearing. In such a case, it is necessary to find the subject from its origin so that the state of semabait does not arise. The first and then deviation from the ghazal is certainly the choice of the subject, which is the first identification of the separate status of this genre.

In the long poems of Zia Jalandhri, the important poet of creative sadness and aesthetic sadness, the symbols of the situation are very deep. Therefore, he did not resort to any mechanical process, but he grasps the deep connection and inertia in these poems by himself. While the long poem 'Harf Harf Roshni' by the poet of Jamal-e-Asr has a political and social background. , this is not a contradiction but a trend, covering the problems of the nascent kingdom.

Aziz Hamid Madani's long poems 'Salibun ki Oat Se' and 'Mir Baqir Ali Dastan Go Ki Majlis Mein' evoke a sense of transcendence. 'Salibun Ki Oat Se' describes the human tragedies born after the devastation of the Second World War and 'Mir Baqir Ali Dastan Go Ki Majlis Mein' has a narrative style, in this long poem there is a story of the clash of two different characters. .

Among the long poems with romantic style, Jan Nisar Akhtar's long poem 'Nazr-e-butan' is unique, which expresses various human emotions. Qayyum Nazar's long poems 'Saqi Nama' and 'Chham' are glimpses of modern style while dealing with traditional themes. Also adopted, is the behavior of words. Shaz Tamkant's long poem 'Dard-e-Pazirai' is an excellent attempt at a classical theme. 'Jagnu' is a long poem by Faraq Gorakhpuri which tells the story of a young man whose mother gave birth to him and left the mortal world. Feels by integrating into matters. 'Chand Ka Tabsra' is a long poem by Sagar Nizami, in which Chand is a rich commentary on the old world. Jameel Mazhari's long poem 'Frayad' describes the inseparable relationship between God and man. This narrative poem is an expression of the bond between the creation and the creator that he has recalled years later.

The concept of death with its innumerable qualities is seen in Arif Abdul Mateen's long poem 'The Poet on his deathbed'. This poem belongs to the strong and long tradition of Urdu poetry where the poet finds himself helpless and helpless in front of his beloved. And indifference becomes painful for him. Salam Fish Shahri's long poems 'Main Lal Qila Mein Phir Ghazal Khawan Hoon' and 'Ek Nagar-e-Bizm-e-Hadar Ka Kheal' are two different versions of the same theme. prominent, which can be seen by relating it to the state elites of any era. Shorosh Kashmiri has an important place in expressionism, his long poem 'Gummarkhana Mein' depicts the political conditions of a society in which oppression and The atmosphere of hubris reflects the imprisonment of minds by the imprisonment of bodies.

The problem of the long poem is related to taste. The short poem is like a candlestick, while the long poem is a lighted chandelier in the room, which lights up the room. Stayed at a distance for a long time. The thematic explanation of a long poem can also be presented in such a way that it is not necessary to choose a profound topic for it, but long poems can be written on small topics as well.

Makhmour Jalandhri's long poem 'Ishta'al' is a unique creation on this subject, describing the fragmentation, chaotic environment, the downsides of the life of prostitutes, jealousy and rivalry. "Jahan-e-Maghrib K Rehnay Walo" are long poems by Khaliq Ibrahim Khaliq. 'Ujaloona K Khawab' contains hopeful conditions and wishes, the journey from outside to inside is well defined in the poem. "Jahan-e-Maghrib K Rehnay Walo" is a dialogue between the people of the East and the people of the West.

By developing the relationship between human thought and the imagination of the universe, Zulfikar Ahmad Tabish opens new doors of space and space in his long poem 'Ab Yeh Kis Se Kahun. Safdar Mir's long poem 'Sialkot Ki Faseel' is a martial poem is an epic, in which the courage and bravery of the people of this region during the war has been composed. In 'Koh-e Sabz Par' there is a test on the scale of feeling. In this poem written in the background of Kashmir Valley, hints are made towards the beautiful aspects of nature due to which this region is called 'Jannat Nazir (Beautiful Paradise'.

The continent of Africa is among the regions that global Georgianism has set a precedent for Africa. Long poem of Dr. Tabassum Kaashmiri (Africa, Africa) is the theme of the long-standing lust and usurpation of the region and 'Aik Gidh K Muhasray Mein' is a long poem written in a symbolic style, in which the invasion of the individual by society is described in an untouchable way. Yamin's long poem 'Jhelum K Kinaray' describes the resistance that started in the background of Kashmir's independence and the human misery that arose as a result. It tells the story of universal passions rising from the ordinary level to vast familiarity while describing the evolutionary journey of our national and political life in the poem ' Aadhi Saddi'.

Geographical division not only divides a geography but also forces two civilizations away from each other. Shaukat Siddiqui's long poem 'Taqseem-e-Hind' seems to do justice to its subject, the conditions that arose at the time of partition of India are presented in detail. And tries to answer many questions of reality. Ahmad Zafar's long poem 'Teen Darwazay' awakens from the mystery of creation and its innermost, awareness of the moment, which has possibilities.

In harmonizing the objectivity of the long poem with the new composition, Aftab Iqbal Shamim has given the possibilities, he is the most important poet of the long poem. "Setember Ka Shehr" is a mysterious poem. The organ of the poem is taken out of the narrow literary gradients and introduced to a wider atmosphere, in which the gradients of interest are not based on assumptions. The second long poem 'Shajarestan-e-Hijr Ka Masafar' is a lamentation for the death of the famous poet Ahmed Shamim. The grip of death is felt in the verses.

The long poem 'Sindbad' by Amaim Hanafi is an attempt to see human understanding as an intellectual movement beyond religions. 'Raat Ke Ansu' brings out such a subtle feeling, where the harmony and combination of desire and passion is well described. " Zayd Say Guftgu" is a long poem by Ahmed Shamim which has a characteristic whisper of self-talk. This is not a commentary on the current situation, nor can it be called a biographical poem.

Although the echoes of global humanism started to be heard even before the seventies, its motivations were seen in Dr. Waheed Akhtar's long poem 'Dasht Gardaan', 'Rat Chehra Dar Chehra' and 'Aik aur Aalam-e Ashoob'. His precedent may be included in the exceptions. There are some passions whose status cannot be limited in any way, these poems reflect the various entanglements of emotions. Writer Sohail's long poem 'Shairo, Husnkaro, Adeebo, Suno!' It can also be called an epic. In the poem, the georgia happening in the world in different periods has been made the subject. 'Gardab-e-Gohar' is a long poem by Naeem Siddiqui, which has a moral and religious color.

'Masnavi Heer Ranjha' by Fazl Hussain Tabasim has successfully carried out the great romantic story. 'Hakayat-e-Hasti' is a long poem by Iqbal Sohail, which is an interpretation of its subject. Rashk Turabi's long poem 'Dua-e-Neem Shabi' is the words from the heart of a man who expresses his longing for his God. Abdul Karim Samar's long poem 'Ay Khuda' revolves around the hidden demands of human understanding and perception. In the poem, various imaginary experiences have been brought to the fore. Arsh Malisani's long poem 'Fasadat' is written in the background of Hindu-Muslim riots. This atmosphere of disparity was at its height during the time of India. The poet sees this disgusting and intolerable situation, then he shakes the conscience of the people for the sake of humanity. Laith Qureshi's long poem 'Rifiqa-e-Hayat Say' is a sympathetic portrayal of marital relations. Dr. Javed Manzar's long poem 'Jahan-e-Latif' is a long poem written with skill in its style and subject matter. Popular acceptance through music in Shah Abdul Latif Bhittai's poetry argues that music has a direct effect on people's hearts.

Literature and especially poetry have played an important role in freeing human thought from the domination of history. In Ishrat Romani's long poem 'Roshni Ka Qatl', an attempt has been made to break this freeze. Light is a symbol of prosperity, consciousness. , is taken for awareness and hope. The killing of light is actually the killing of prosperity, the killing of the hope of the coming morning and this killing is due to collective negligence, that is why the poet tries to shake the society. Rahman Kayani's long poem 'Tareekh Saz Fazai Ma'arka' is the story of the air battle between India and Pakistan. It is not without reason that he should protect him. Professor Manzoor Hussain Shore's long poems 'Tazad-e-Adam', 'Irfan-e-Zat' and 'Inqalab' are actually different angles of the same subject. If the Irfan of the caste is achieved, the revolution will arise by itself and the contradiction of the human race will be

blurred. Zahida Khatun Sharvaniya's long poem 'Masdus Aina-e-Haram' is a feminist movement emerging from the West, feminism, which a section of us has understood that whatever is written about women is feminism, although from what point of view women should look at society. Wants, it is important and this poem is a good example of it. 'Susan' Zameer Azhar has covered the flower of life by symbolizing this imaginary flower.

'Zameen Ki Sargoshi' is a long poem by Manzar Salim, in which the earth is whispering to man what is going on with him. In this long poem, Shahidmansoor has turned the historical character into a character of today. Dr. Tahir Ali Khan Muslim's long poem 'Jawab Nama' is an excellent poem written in response to a letter from a long-time friend. It has been questioned whether he has the leisure to think about himself. 'Soz-o-Fun' is an expressive long poem by Siddique Kaleem. "Shah Nama-e-Watan" is a long poem by Professor Maqbool Nisar Malik. Before this, the echoes of "Shah Nama-e-Ferdowsi" and "Shah Nama-e-Islam" are heard.

'Yeh Aankhain Sochti Rehti Hain Aksar' and 'Kis ki Tafseel Hay Yeh' have a unique feeling in their lyrical images. Just writing long is the justification for a long Urdu poem or there are some other criteria. How much can an impression be spread? Or its length can be made into a long Urdu poem by connecting it with binding material. By studying the long Urdu poem from era to era, it is possible to examine its journey from the background to the foreground. There are many questions that come from the poetic to the prose poem, which describe the artistic journey of the long poem. . Discussions of 'one-book' long poems require further points, which require elaboration.

The long poem is an important reference to avoid building on contradictions by disconnecting from the collective consciousness, which technically keeps the subject in a genre, but it is also associated with the meaningful transmission of communication, the background of the words. Activism can be a form of maintaining connection. Dr. Rukhsana Saba explains it in these words in her paper:

"The visualization of experience and feeling in the form of a poem actually depends on the artistic skill of the poet and if this experience has existed in the form of a long poem, then its importance increases because the subject is captured in the long poem. Maintaining harmony in style and meaning, encompassing the totality of life and at the same time maintaining the reader's interest is a particularly difficult task." (3)

The human society, which is confined in the patterns of exploitative, colonial thinking and the general attitude of accepting terrorism, has been buried under the screams of pain and gunpowder, and further, which has been trapped in a painful trap by insecurity, where every soul is at the mercy of circumstances. It is enough, the poems of Arif Abdul Mateen's poem 'Shahr-e-Bey Sama'at' have also contained such horrors, the scene of which is connected with the contemporary, nerve-wracking cold indifference. 'Kattay Sur', 'Lahoo Mein Lat Pat', 'Sanp Ka Dasna', 'A'aza ka Nochna' etc. are such expressions, the meaning of which is more detailed than before:

کٹے سر سے میں جنگل میں پڑا ہوں
میں اپنے قتل کا اک سانحہ ہوں
نہ جانے کس نے شب خوں مجھ پہ مارا
لہو میں دیر سے لت پٹ پڑا ہوں
مرا سایہ جھپٹتا ہے مجھی پر
میں اپنے آپ سے ڈر سا گیا ہوں
ڈسا ہے سانپ نے میرے بدن کو
میں سر سے پاؤں تک نیلا ہوا ہوں
لہو بانٹو مرا لب تشنگان میں
کہ میں ان کے لیے آبِ بقا ہوں
مرے اعضائے مجھ کو نوچ ڈالا
میں لاوارث ہوں ، مفلس کی قبا ہوں
لہو کے کتے فوارے رواں ہیں
ہزاروں خنجروں سے کٹ گیا ہوں
4

In this long poem by Arif Abdul Matin, the allusive color is also prominent, most of which have historical and religious allusions, however, the overall impression of the poem is full of freshness and the behavior of the words makes it self-justifying. Chirag Karbala', 'Ek Ati Mool', such signs definitely connect the poem with the historical scenario, so it shows the gap between the meanings. He writes:

"This poem by Arif Abdul Mateen shows an acceptable view of thought and style and also forces us to think a lot about the poet. After a long journey of life, Arif Abdul Mateen has come to know what destinations in the way of anthropology. , this poem mentions these destinations." 5

To what extent the familiarity of anthropology has been useful in its positive attitude, its requirement is possible from history, but its other glimpse can be seen in these poems:

حواری منہ چھپائے پھر رہے ہیں
صلیبِ غم پہ میں لٹکا ہوا ہوں
چراغِ کربلا خاموش کردو
کہ بزدل کو بچانا چاہتا ہوں
مرا مول ایک آئی بھی نہ ٹھہرا
میں کیوں بازار میں لایا گیا ہوں
لہو میرا بھی چھڑکو دشتِ غم پر
کہ شیدائے شہیدِ کربلا ہوں
ۛ 6

Even if there is a lack of thinking in the passion, literature is not the way to escape, but somewhere, if the material ideas of life become a form of poetry, then the ways of expression are blocked. Finds itself outside of logic and keeps the desire forever restless, from which springs springs of semantic expansion, the disintegration and re-formation of the frozen concept of the word, revealing new meanings as well as new mysteries:

فلک کی سیر ہے مقصد نہیں ہے
زمین تیرا ممانٹل ڈھونڈتا ہوں
قاتل ہی سمجھو زمانے کو مرا
میں اپنی سوچ کی سولی چڑھا ہوں
مرے اندر طلب کے دانے ہیں
میں ان سب دائروں کا مرکزہ ہوں
عجب کھرام سا دل میں مچا ہے
میں اپنی آرزو کا مرثیہ ہوں
حسابِ خیر و شر مشکل نہیں ہے
دل و جاں کی خراشیں گن رہا ہوں
ۛ 7

Creation has its own discipline, through which it enters the process of discovery through various stages, it is not subject to ideas and as Arif Abdulmatin has a gradient of progressive approach at the lower level and its requirement is this. That the proletariat was a direct participant in the revolutionary uprising and the spirit of great admiration passed through the fire and the harmony of the republic emerged from the revolution. , Such a complex social background comes to us from tradition and mobility, which has lit the torch by arguing with oppression. When the society becomes rich in cultural values, bourgeois idealism, existentialism, Dadaism, Surrealism, which is the opposite of subjectivity. There are attitudes, a middle way to combat the warring and conflicting forces that create ideologies. If there is still a justification for sarmasti, then this long poem by Arif Abdul Mateen has eloquent metaphors of contemporary truths. The expressiveness of his tone highlights the technical care. Although the wording is not at the level of avarad, nevertheless, the creative restraint and the martial style of desire can be felt significantly.

Dr. Qamar Raees' opinion guides us to evaluate the poem from an artistic point of view:

"Somewhere in the poem, the feeling of repetition undermines its artistic evolution and its thought-provoking atmosphere. Despite this, this masterpiece will be considered not only by Arif Abdul Mateen, but also among the high-level works of Urdu language." 8

ابد میرے لہو کی اک جھلک ہے
ازل سے اپنی سولی پر گڑا ہوں
فصلیل شہر پر تم مجھ کو گاڑو
کہ میں پرچم قبیلے کا رہا ہوں
رفاقت کی مجھے حاجت نہیں ہے
میں اپنے سائے سے لپٹا ہوا ہوں
میں بادل ہوں، اجازت ہو تو برسوں
سرِ آفاق جاں ٹھہرا ہوا ہوں
ۛ 9

The poems given in 'Shehr-e-Be Sama'at' are excellent examples of assertive expression, poetic beauty has emerged from the creative content, the deep impression of openness around the possibilities deepens its image, and at the same time, they also show the expressions of abstractionism. Encapsulating this impression, Lubna Nisar describes it as an emotional argument in poetry, her words are:

"Despite man's defeats, indolences and deprivation of high values, the poet realizes that the search for human existence is his independent thought, with the support of which he made this desolation his own, even though he was repeatedly condemned for this thought. Fascinated by the abundant beauty of nature and the circulation of blood, he sometimes becomes a sarsar sometimes a moj saba, he believes that he has always been a god for this earth." (10)

Dr. Ayub Nadeem, who carefully studies the connection of consciousness and perception in the long poem, it draws attention to many dimensions of the poem. The arrangement is never fixed, each time its effect appears in a different mood. Dr. Ayub Nadeem writes:

"Arif Abdul Mateen's perception and consciousness are also suffering from the same situation. On the one hand, he has his own ideal, that is, the ideal of human love, which has grown in his mental and emotional atmosphere, and on the other hand, the mental and moral chaos that results. The moral standards of today's man have changed, he criticizes the plight of man but does not despair, he does not despair of light even in the deepest darkness, he knows that if man knows himself, he can conquer the universe." (11)

The rhyme of 'Shehr-e-Be Sama'at' can be 'inaudible' but not doorless. Somewhere, the intensity of the expression knocks the 'feeling of inadequacy' as a metaphor for its own existence and casts a mesmerizing spell on the listeners. This long poem by Arif Abdul Mateen, by adapting to its internal structure and lyrical twists, gives a new angle and a new form to the spread of creative feeling. The medium of this poem is a document related to the given long poem.

#### References:

1. According to Dr. Waheed Qureshi:

Arif Abdul Mateen has tried to grasp the tragedy of the present day. The contradictory attitudes of life that have emerged in front of us today, which have plunged man into a maze of doubt. It does not show anything except irrigation. The links between the individual and the society have started to break and if he even utters a voice by combining his power of speech, there is no one to listen to him. For his detailed comments and the full text of the poem, see:

[www.arifabdulmatain.com](http://www.arifabdulmatain.com)

2. Arif Abdul Matin: 'Shehr-e-Be Sama'at', Lahore: Al-Qamar Enterprises, 1996, pp. 23-36-39.

3. Dr. Rukhsana Saba: Long Poems and Jameeluddin Ali's Poem Insan, An Analytical Study, Karachi: Anjuman Taraqee Urdu, 2018, p. 439.

4. Arif Abdul Mateen: 'Shehr-e-Be Sama'at' Lahore: Al-Qamar Enterprises, 1996, pp. 15-41.

5. In the words of Jilani Kamran:

It is not possible to separate the poem from the event that prompts the poet to write a long poem. The length of the poem cannot be attributed to the pages. He further writes that "City of Hearing" is an account of the existence of the other', as the body experiences its recognition, experience of identity, and perception in an extended landscape after the separation. For his detailed opinion, see:

[www.arifabdulmatain.com](http://www.arifabdulmatain.com)

6. Arif Abdul Mateen: 'Shehr-e-Be Sama'at', Lahore: Al-Qamar Enterprises, 1996, pp. 24-26-28

7. Ibid, pp. 43-54-63

8. Professor Qamar Rais writes that this poem is a tragedy of human turmoil and personal downfall in the present era.

The journey of the self through the poem is actually the journey of existence, so the depth of the evolutionary journey of man can be estimated in the depth of the self. In internal and external battles, there are also blurs, but indecency does not arise. For the detailed opinion of Professor Qamar Raees, see:

[www.arifabdulmatain.com](http://www.arifabdulmatain.com)

9. Arif Abdul Mateen: 'Shehr-e-Be Sama'at', Lahore: Al-Qamar Enterprises, 1996, pp. 18-21-24

10. Literary Services of Arif Abdul Matin, (M Phil) Thesis, Islamabad: Scholar: Lubna Nisar, Supervisor: Dr. Muhammad Alam Khan, Allama Iqbal Open University, 2000, p. 49

11. Dr. Ayub Nadeem: "Intellectual and technical study of 'Shehr-e-Be Sama'at", Islamabad: published: Takhliqi Adab (10), National University of Modern Languages , p. 151