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UNRAVELING THE PSYCHE OF MODERNITY: AN INQUIRY OF EXISTENTIAL ANGST AND POETIC DISSONANCE IN JAUN ELIA'S POETRY

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Abstract:
The present research aims to trace the elements of the modernist era in the poetry of the famous Pakistani Urdu poet, Jaun Elia. Elia is renowned for his absurdity, individualism, experimentation, and symbolism in his poetry (Shams, 2021). Jaun Elia was a rebellious, revolutionary, modernist, and traditional poet. It was an exceptionally challenging task for a writer to convey the lively form of elaborate and aesthetic excellence in poetry during the modern period. However, a poet and a writer make something of an additional standard, which makes art completely incomprehensible and conceivable by bringing a laurel of pearls from the profundity of the sea to grant an unused and imaginative mode of expression (Elia, 2023). As modernist philosophy focused on 'I think before I am,' the research has been conducted using Charles Mauron's psychoanalytic framework to interpret literary works and examine the relationship between the text and the author. The paper focuses on the concept of individual aloofness, anguish, isolation, modernism, revolution, and the elements of ambiguity in Jaun Elia's poetry that made him not only a notable modern poet of Pakistan, but also a widely read poet of Urdu in South Asia. Through a close analysis of linguistic features, the paper establishes how the use of lexical elements, syntactic fragmentation, and ironic registers used by Jaun Elia creates a discourse of existential angst and poetic dissonance. Using the psychoanalytic model of Charles Mauron (Mauron, 1962), the study reveals certain common motifs of loss, negation, and irony that connect the poetic voice of Elia with his personal psyche and with the general fears of modernity. The results indicate that Elia not only incorporates the lack of clarity and distress of the modernist state but also reinvents the forms of revolutionary modernism in Urdu literature.

Keywords: *Jaun Elia, modernism, poetry, isolation, ambiguity, revolution, anguish, linguistics, lexical choices, metaphors, syntactic fragmentation, irony, negation, psyche.*

1. Introduction:

A notable and well-known Pakistani Urdu poet, Jaun Elia, has been widely praised for his unique style of writing in both poetry and prose (Pathak, 2024). He was a collection of passionate contradictions that can only be expressed in poetry. He had selectively collected in himself all that the lion could lift, but life could not lift. It would not be wrong to say that John bought poetry by bargaining for his life (Rizvi, 2019). He himself was aware of this tragedy, so he breathed a sigh of relief. He knew that it was not his job to escape from the shackles of poetry and face life. As a poet, his words contain innumerable conditions of life in their full intensity, but as an individual,

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there was no harmony in his life. He belonged to a Shia family by religion but studied in a madrassa affiliated with Deoband, and throughout his life, he sang the praises of Deoband's patriotic politics. Till death do us part, he was looking for a girlfriend who would commit suicide in his love.

John was a sick man by his standards, so to speak; he presented the disease as a standard (Farooqi, 2008). He had learned the art of expressing this quality with full intensity in poetry from Khudai Sokhan Mir Taqi Mir, who is the most remarkable example of this self-centeredness in Urdu literature. Contrary to the general trend of progressives of his time, Elia adopted traditionalism in literature and rediscovered the ghazal based on his personal sense of quality. He re-established the tradition, which had been left unfulfilled after Mir and Momin. He again made topics like love and affection an integral part of his poetry, writing poems, lyrics, and passages on the pages of the paper that were full of sorrow, death, and pain. He wrote in free verse, and his poems are considered quite complex, describing the trivialities of human miseries in the modern era. Elia re-enacted this somewhat neglected romance theme in his ghazal, but he did not paint it in the colors of tradition; instead, he filled this ancient theme in such a unique way that his voice became both old and new at the same time. Transformed old themes and paved the way for new ones. However, even here, their negativity prevailed. He admitted in his poetry that he could not grow up and passed away in vain (Ahmad, et.al., 2021). He was a child who was frozen in his tradition. His failure was also a personal manifestation of the defeat of this tradition. He was the child who kept filling the foundations of his shattered house with explosives. He wanted the house to look strong, even if it meant losing everything.

Despite being a declared atheist and nihilist, he had a cultural connection with religion. His atheism was not just atheism but John Elia's atheism. Naturally, they wanted to fight, so they tried to live within a particular cosmic scene so that they would have to fight with someone at every moment (Ahmed, 2015). They did not believe in God, but they could not leave him. He was afraid of harboring hatred, resentment, and complaining. They did not want to subdue God so easily. If that happened, then only human beings would be left to curse them (Ali, 2012). Elijah was not a humanist either. He was as hostile to man as Nietzsche was. Maybe that's why they weren't even convinced of civilization. Breathing in the Lucknow atmosphere, John Elia hated civilization and history (Habib, 2005). He considered it a useless game, but also wanted a unique position as a player in this game. They were all contradictory, but in that sense, they were expressions of the natural inclination of man to be aware of the rawness of his reality. He did not invent the religion, culture, spirituality, and ambition based on this natural defect, but presented it as 'as is where is' (Zaidi, 2013). He was a fan of standards, but he knew that standards do not exist in reality. He considered the concept useless and the reality helpless. In this personal context of poetry, he worked with sensory experience and presented the deep conditions of the human soul in a conflicting situation.

'That's all there is to it, know what a pleasure to meet you
What is said is that love is eternal
What is the last time you met?'
'Friendship is fine,
But I think so, you will be with me,
I will be left alone
How charming you are, how charming I am
What a pity that we will die (Elia, 2019).

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2. Rationale of the Study:

One of the most powerful and at the same time contradictory authors of modern Urdu poetry is Jaun Elia (1931-2002). His poems represent the peculiar combination of cynicism, existentialism, and social irony, which makes him a part of the greater conversation of global modernism, but also a writer with strong adherence to South Asian literary traditions. Regardless of his cultural eminence, a large part of the academic literature focuses on Elia as a cultural phenomenon or even as a philosophical pessimist, but has not attempted to subject his poetry to a strict linguistic and psychoanalytic analysis. This is the reason why this study was conducted. Using a Modernist theoretical framework and Charles Mauron's psychoanalytic approach, the study shows that Elia creates his modernist identity through his linguistic strategies, lexical choice, syntax, prosody, and pragmatic irony (Mauron, 1962). This methodology no longer resides in impressionistic commenting, but presents methodical understanding of how the language of Elia ciphers isolation, ambiguity, and pain, putting him in perspective not only of Urdu modernism, but of the rest of the world, regarding the crisis of subjectivity in the twentieth century.

1. **Objectives of the Study:**

The objectives of the study are the following:

1. To examine the ways the poetry of Jaun Elia explores the modernist themes of isolation, ambiguity, and anguish, and how these themes mirror the specific ideology of the modern era.
2. To determine whether Jaun Elia can be regarded as a revolutionary modernist poet in terms of the investigation of his thematic issues and stylistic innovations in the context of Urdu modernism.
3. To examine the linguistic devices in the poems of Elia, such as the use of lexical choice, syntactic fragmentation, metaphor, and irony that form the existential angst and poetic dissonance.
4. To implement the psychoanalytic model of Charles Mauron with a view to following the repetitive themes of loss, negation, and irony in Elia and to analyze how they are expressions of not only his life psyche but also of universal cultural fears of modernity.

4. Research Questions:

The research aims to answer the following questions:

1. How did Elia's poetry present the peculiar ideology of isolation, ambiguity, and anguish of the modernistic era?
2. Is Jaun Elia a revolutionary poet of Modernism or not?
3. What are the linguistic strategies that Jaun Elia uses to produce an existential angst and poetic dissonance (lexical choice, syntactic fragmentation, and metaphor)?
4. What does the psychoanalytic interpretation of the common repetitions in Elia (loss, negation, irony) reveal about the concerns of his inner psyche and the cultural modernist state?

5. Significance of the Study:

The study is significant because it re-historicizes the important perception of Jaun Elia by placing his work firmly within the context of modernist poetics. The paper envisions the linguistic and formal ways in which his poems have manifested existential angst, irony, and social dissonance, rather than focusing on him as a nihilist or an artistic cultural fringe (Dad, 2020). The close linguistic analysis enables the paper to reveal how the lexical selection of Elia, syntax

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interruption, and irony in pragmatics contribute to forming the modernist condition of alienation and ambiguity. Not only does it make the study of Urdu literature more interesting, but it also demonstrates that one can rely on linguistic approaches to assist in uncovering the aesthetic mechanics of poetry. The fact that the Modernist theory is fused with the psychoanalytic model of Mauron gives the study more academic interest because it offers a fresh angle to understanding how language relates to psyche and culture. Besides the academic implication, the piece carries a cultural connotation as Elia will always be relevant to the contemporary reader struggling with questions of identity, uncertainty, and displacement. This resonance is explained by the linguistic causes, which the study enriches our knowledge about the reasons for the appeal of his poetry even nowadays. Finally, the study also offers a critical reassessment of Jaun Elia, as well as a research methodology that can be adopted in future studies of modernist and postmodernist literature.

6. Literature Review:

In Urdu literature, the modernist trend emerged around 1960. In contrast to straightforward and obvious utterances, this approach placed more emphasis on metaphorical and other oblique messages (Matthews, 2002; Narang, 1994). Shamsur Rehman Farooqui, Gopichand Narang, Noon Meem Rashid, and Meeraji were some of the most well-known figures in this movement. Other poets associated with this movement include Zafer Iqbal, Nasir Kazmi, Bashir Bader, and Shahryar (Rahman, 2011). Urdu underwent modernization at a time when it was on the verge of extinction worldwide. Additionally, the enlightenment was a key component of modernity, and liberalism was a significant aspect of it. The opposite of liberalism, modernism in Urdu is characterized by anti-marxism, particularly the Moscow school of anti-Marxism (Khan, 2018). While progressivism diluted Urdu for 25 years before its potency was lost, Sardast did not argue with him about what was right or wrong (Narang, 2021).

Modernism was not doctrinal in the same way that the liberal movement or the Sir Syed movement were. Existentialism, estrangement, and modernism all made this assertion (Pathak & Verma, 2025). The agenda of alienation was complicated, but modernism focused most on its denial of progressivism's political, Marxist agenda because it was the simple solution (Iqbal, 2023). There is little question that modernism in Urdu developed as a reaction to progressivism (Shahid et al., 2025). Modernism did not receive the same intellectual support from existentialism or alienation as it did from the anti-establishment agenda of liberalism (Ahmad, 2019). Still, these ideologies also served as the basis for these concepts used to fuel agendas. Modernism was an intellectually unified and cohesive movement, much like progressivism. It was simple to define and assess. The unified concept of literature, which could be explained in the vernacular of two or more, served as the primary inspiration for progressivism or modernism (Shahid et al., 2025). There is no historical precedent for the literary theory that has emerged since the advent of modernity and the advancements in literary theory. So, rather than a theory of literature, the present time is a theory of literature. Whether it be structuralism or post-structuralism, reader-based criticism, deconstruction, feminism, or new historicism, all of these literary theories either developed around the same time or were applied to the field of literature following the advent of modernity (Iqbal, 2023). Modernism had a disposition that was just as unruly. He also introduced the phrase "power of the writer." Still, modernity also developed its own formula by making ambiguity a precept, elevating estrangement and quiet internalization to religious status, outlawing any political speech, and encouraging literary transmission (Pathak & Verma, 2025). Right or wrong, the current state of affairs is that practically all schools of postmodern literary philosophy

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are adamantly opposed to theoretical codification and the development of any framework or strategy (Ahmad, 2019).

Theory states that literary theorizing or the psychology of literature represents a fully ideal scenario, i.e., the Ideal State. In contrast, authors and poets can only partially draw inspiration from it in their works, depending on their preferences, skills, and pursuit of novelty, uniqueness, and freshness. That is constantly seeking out new encounters. In other words, theory is developed through literary experiences and from theory. It is a two-way creative process that never ends and builds on itself. Second, trends are consistent, just like time. Nowhere is there a void or total disconnection (Iqbal & Sohail, 2025). The old proceeds to merge with the new, and the old transforms into the new. Self-expression is achieved through literature. In essence, this provision, which, like the first one on the writer's freedom, is a requirement, seems to be welcomed, but it is not devoid of contradictions. This is basically a euphemistic version of the destructive disillusionment doctrine. It is impossible to dispute the significance of inwardness and introspection in literature; however, Modernism exaggerated the loss of the ego and impotence to the point that it perpetuated an unhealthy interiority. Focusing solely on either the positive or the negative aspects of life is incorrect. In addition, literature became a captive of subjectivity because of the emphasis on class. Thirdly, Anglo-American criticism emphasized that aesthetic values, rather than societal values, determine the value of an artwork (Ali & Khalil, 2023). It seems that there is no other way to put it, since, if not on the premise of literary worth, what other foundation will literature be valued on? This is a given that applies to all literature, regardless of whether it was written during the Sir Syed Movement, the Progressive Era, or the Modern era. Still, literary merit distinguishes literature from non-literature. Literature must thus be literature. What is the one instance of Modernism being appropriated there? The better the artwork, the clearer and more nuanced the poet's meaning scheme or worldview becomes. In addition, Nasakh has taste and the necessary technical components, possibly even a little bit more. However, Mir Ghabib, not Nasakh or Dzooq, remains the best. There can be no discussion about the undisputed reality that literary worth and meaningful beauty go hand in hand.

The fourth category is independence and self-sufficiency. However, since this phrase is formed by the very subjectivity and is connected to the ideas of literary freedom and literary merit, not much more has to be said. Although this is also a pleasant colloquialism, it was definitely necessary to shield literature from diplomatic sycophants. However, it has since been established that ideology creates art, that the journey of artwork is on the pivot of historical record, that it exists within culture, and that the meaning is not linear. Because of this, the impression of complete self-reliance and independence in art is undermined by its own nature. Literature's democracy is free. Fresh, lower, lofty, antique, contemporary, little, enormous, juvenile, and old can all fit there. Sooner or later, time will compute everything. We are not you, and as a result, ideas clash, arguments clash, and discourses collide. As a result, everything eventually becomes outdated and collapses in on itself. Who are we to prevent the current era from seeking a distinct persona? But now is the hour of good news, which is gratefully received (Ahmad, et.al., 2021).

Concerning Modernism, Shams Ur Rehman Farooqi said in '*The Literary Predicament, Shab Khoon, 1988*', "I do not worry that young writers would or will desire to depart from Modernism. I do not view literary concepts and theories as being ageless, global, and absolute like the progressives do. I hope many literary hypotheses prove to be true (Khalid, 2025). Modernism is not a theology and is not a holy philosophy from which one should not stray. Modernity will

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either have performed its function successfully or poorly one day. In its stead, another literary philosophy will emerge. I am eagerly anticipating that day.

Modernism has indeed been re-theorized as a universal phenomenon, utilizing terms such as "planetary modernism" and "geo-modernism." Such a strategy necessitates "a core reconsideration of civilization that sees it as a multi-class classification state that is complex, paradoxical, interrelated, multidimensional, and repeated for centuries and throughout the globe," as Susan Friedman (Friedman, 2015) explains in *Planetary Modernisms*. According to Friedman, Modernism may be viewed as a field of interconnections where local shifts, interactions, and crosscurrents are constantly in dialogue with global shifts. "We ought to reflect as to what is brought into association with what and how that interaction takes on various forms at various geo-historical sites," she continues, "to comprehend modernism."

Elia (1931-2002) is one of the most important writers of contemporary Urdu poetry, and he is known for his avant-garde style that incorporates existential despair, philosophical depth, and linguistic experimentation. Especially his poems, *Shayad, Ya'ani,* and *Gumaan*, are characterized by the modernist spirit of the twentieth century; they violate the convention of poetry in the sense that their meanings are concerned with the subtleties of the human mind (Elia, 2017).

6.1. Anguish and Existentialism

Themes of suffering and existentialism are highly relevant in Eliot's poetry, relating to the individual's encounter with the dark side of meaninglessness. His poetry is characterized by the acute sense of personal pain and disappointment that is characteristic of modernist concerns with the fragmented self and the absurdity of the human condition. This is in keeping with the modernist tradition of painting the man-made individual in a hostile universe. He is typically seen as a deep admirer of Modernism, at the core of which lies the encounter of the individual with a universe that is indifferent, and indeed, much of his poetry reflects this sense of existential despair and meaninglessness (Azhar, 2025). Elia's meditation on private suffering transcends the lament as an individual experience to emerge as a statement about the human condition more broadly, one of alienation and existential crisis. This is in keeping with the modernist tradition of portraying the individual's struggle in a disintegrated and chaotic world. Only the free verse, the imagery outside the conventional molds, in Elia's case, can further this expression of pain, leaving the forms of poetry behind to express the forms of the human soul (Taneja, 2022). His poems take on the tone of modernist subjectivity and reflection, a space in which the lines between the self and the world are fluid. His words are passionate, and Elia captures the spirit of modernist angst, which serves as the defining feature of his literature and modernist poetry in general.

6.2. Ambiguity and Symbolism

One of the main aspects of Elia's modernist style is his ambiguity and symbolism, which serve as a form of expression for complex emotional and philosophical situations. The trademark of her poetry is its ambivalence and the existence of multiple meanings: the reader is welcome to engage in a conversation with the text and consider its various levels (Iqbal & Sohail, 2025). It is a method of protest against the modernistic habit of abandoning the linear story in favour of the subjective experience and interpretation. Metaphor and symbolism enable Elia to construct a network of meaning, as every possible interpretation may reveal something new and change the point of view. This is consistent with the modernist refusal of all truths and the acceptance of ambiguity and complexity. Being ambiguous in his poetry, Elia not only breaks the tradition of poetry but also echoes the fragmented facts and insecurities of the modern world. Hence, his work is a great statement of modernist literature in the Urdu tradition.

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6.3. Isolation and the Self in Pieces

In general, Elia's writing frequently explores themes of loneliness and the fragmented self, which are characteristic of the modernist canon. His poems often describe people as feeling estranged from both society and themselves, struggling with internal divisions and feelings of alienation. The modernist theme of working with identity and meaning in a fragmented world is emphasized here through the description of the individual.

6.4. Psychoanalytic Interpretation

Using the psychoanalytic approach of Charles Mauron, the research shows how Elia's poetry can be understood in terms of the unconscious motivations and symbolic expressions that lie at the heart of his oeuvre. Mauron's theory says that a writer's unconscious is intricately involved with what they write, and that the recurrence of symbols and themes is a product of unresolved psychological conflicts. From this perspective, we can attempt to understand to what extent the recurring motifs and metaphors employed by Elia are permeated by deeper emotional currents (Mauron, 1962). Elia's literary heritage encompasses so much more than just his tragic account of love, loss, and existential despair. Many claim to know Elia mostly for his profound contemplation on suffering and alienation; however, the last few decades of scholarship have shed light on Elia's intricate identity as an atheist, Marxist, and philosopher. The article by Europe Solidaire Sans Frontières (Frontières, 2023) titled The work of Elia should not be regarded as a form of personal hopelessness. Still, it should also be interpreted in the context of his political and philosophical ideas. His Marxist ideas and his atheism play significant roles in his lyrical language, in which he curses the social order and the religious dogma of the old days. This panoramic approach enables him to be regarded as a radical intellectual figure in the context of Pakistani literature.

Elia's nonconformity to religious orthodoxy and his adoption of Marxist thinking distinguished him from his contemporaries and made him a revolutionary poet in post-colonial Pakistan. The article draws attention to the dual function of Elia's poetry that has been acclaimed, first, for its main poetic asset of affective intensity and, secondly, for its subversive political involvement in offering an alternative discourse against the conservative discourses of the times (Urooj, 2023). The fact that Elia is not only an atheist but a philosopher who informs all his works allows him not only to challenge the beliefs of society but to imagine a world without the trappings of religious dogma. His works engage readers with existential questions and social realities in particularly modernist ways, as both an act of intellectual rebellion and an experiment in art. In addition, in the years since his posthumous rehabilitation, Elia has become one of the most Googled poets, a reflection of a broader recognition of his radicalism and of his skillful interweaving of personal despair with social critique. Consequently, he has been a key figure in Urdu and in the broader intellectual and political discourse of South Asia.

This paper will discuss the poetry of Elia with respect to existential and egocentric themes. It explores the theories of egocentrism and heliocentrism by Nicolaus Copernicus to examine Elia's personal conflicts in relation to the human condition. This study finds that there are both egocentric and heliocentric manifestations in four chosen poems. It explores how Elia philosophically approaches existence, social breakdown, and the search for meaning within an apparently indifferent universe.

7. Methodology:

This paper follows a qualitative, interpretive approach, based on the Modernist literary theory and psychoanalysis that was developed by Charles Mauron. The framework chosen is not

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accidental: the principal axiom of Modernism, which is, I think, before I am, predetermines the dominance of consciousness and the inner world, and the systematic approach of Mauron and other concepts of Modernism, as described by Gopi Chand Narang (Narang, 1994), utilizing Charles Mauron's structured method to interpret psychic realities through a systematic method of studying linguistic patterns allows relating the specific object of study to the specific phenomenon under consideration (Mauron, 1962).

The critical discourse analysis study was divided into four phases:

1. A mimetic and cathartic portrayal of an inner need that is best articulated and revealed through metaphors and symbolism, the creative process is comparable to dreaming while awake.
2. A writer's works are compared by a critic, who then defines figurative themes.
3. The implicit core reality is essential in the metaphorical relationships.
4. They indicate a preoccupation in the same way as dreams might. The most recent stage entails relating the author's literary work to his own experiences. According to this theory, the author's and his textual narrative's chiasmic connection can be seen as reflecting his personal past and the motifs that have permeated his psyche. Based on the given framework, Elia's poetry is analyzed to meet the research objectives.

7.1. Analytical Framework

The analysis was in two layers as follows:

a. Modernist Perspective:

With a critical understanding of Gopi Chand Narang (Narang, 1994) and other Modernist theorists, the paper places Elia's poetry in the aesthetics of existential angst, fragmentation, and skepticism. The Modernist prism makes it possible to focus on the fact that Elia dispels classical Urdu poetics, tries ambiguity, irony, and dissonance.

Four Stages of Psychoanalytic Criticism by Mauron:

- Phase 1: Dreamlike metaphors- recognition of unconscious manifestation, by imagery and symbols.
- Phase 2: Repeat figurative motifs - listing down repetitive themes of loss, negation, irony, and social commentary.
- Phase 3: Core psychic reality - the interpretation of the way in which the metaphorical relationships indicate an existential emptiness.
- Phase 4: Chiasmic author-text connection - connections of motif recurrence to the psyche of the poet and his culture.

b. Linguistic Tools

The linguistic analysis was done closely on various levels:

i. Lexical decision (semantic spheres of being, loss, irony).
ii. Syntax (parataxis, ellipsis, parentheticals as indicators of fragmentation).
iii. Deixis and person (the first person I, address shifts, and lack of spatio-temporal references).
iv. Metaphor and irony (aphoristic judgment, social inversion, erotic dissonance).
v. Prosody (line divisions, rhythm, and broken rhyme in the Urdu original).
vi. Pragmatics (implicature, irony, and self-reflexive negation).

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Integrating them with the theory of Modernist literature, psychoanalytic criticism, and linguistic analysis enables this methodology to unravel how the textual maneuvers of Elia express the strange circumstances of modernity, which include isolation, ambiguity, and anguish.

8. Analysis and Discussion:

Modernism in Urdu literature presented the following ideologies, namely ambiguity as a precept, elevating estrangement and quiet internalization to a religious status, outlawing any political speech, and encouraging literary transmission and a doctrine of disillusionment. Elia has beautifully adapted all these in his poetry, which made him a revolutionary modern poet. His thwarted love is reflected in his poetry, which also reflects his revolutionary views. His poetry's main themes are nihilistic, isolation, a profound sadness of parting, and self-destruction, and each line will rip on a broken heart. Elia utilizes specific techniques, including nihilism, absurdism, and anarchy, in his poetry to mask the fragile nature of his deviance. Although the talk didn't gain widespread acclaim like his poetry, Javed was able to pose a query that none of the commemoration ceremonies had ever attempted to avoid. (Jaun Elia: First Sitting Ahmad Javed, Dawm, 2003).

There is nothing left to be afraid of because everyone is scared of everyone, the message reads.

"Ab nahi koi baat khatray ki, ab sabhi ko sabhi se khatra hai"

Nothing was taken from the vault. In actuality, it is a couplet that anyone who has read Elia would know off by heart, but the reaction to it was a mix of surprise, suspense, and amazement. Perhaps Elia's remark encapsulated the world's situation in a few uncomplicated rhymes, or maybe the audience on social media was unaware that Urdu poetry could also be enjoyable. Elia's poetry expresses life experiences but does not become a reflection of social ideals. His poetry, like that of many of his contemporaries, declares the demise of the sensation of love in literature. Although he is a rebel, his uprising lacks not only "depth and passion," but also a rationale. Given his reputation as a philosophy scholar and reader, it is strange. The idea is similar to Javed's observation that he hides his lack of creativity with the grace of his expression, making him a remarkable poet but not one with original ideas.

Elia's work and he himself were artifacts of a particular time and place. Even his brilliance or fame had a lot to do with the atmosphere of such an era, whether it was his theatrics or his ideals that made him such a phenomenon. Elia, like other poets, was a captive of his era, and if he was unable to develop into a famous poet, it was simply because he did not exist in a period of greatness. Poetry is produced within the specific cultural context of a particular time period, and much depends on the degree of sovereign equality within that context. His poetry and life both have a sense of powerlessness, but this feeling is not agitated. He didn't act in such a way. One of the writers whose totality of art cannot be understood just based on one piece. Interpreting his poems necessitates a knowledge of his persona and life. Elia himself is the *Maada-e-Maanwiyat* and the *Jauhar-e-Kaifiyaat* of his poetry.

In his presentation on Elia, the eminent scholar Ahmed Javed debunked certain widely held beliefs about the poet's legacy. Although he respects the artistry and grasp of language displayed by Elia, he is adamant that the poet's work lacks any "*bara shair*" or truly excellent couplets. Javed further claimed that, although much of Elia's work deals with nonconformity and his thoughts tend to be expressed in the negative, he lacks the profundity and aptitude necessary to negate effectively.

Freud openly acknowledged that a poet already existed everywhere he went. However, poets continue to play an essential role in both our artistic vision and sociological phenomena. Poets can invent fresh metaphors and devise original allegories that capture the struggles inherent

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in the human condition. Regardless of how much one can agree that Jaun is a "great" poet or a well-liked poet, all of this still applies to him. In a recorded interview with The Express Tribune (2012), Elia's confidant and pupil, Khalid Ahmad Ansari, said, "With all the visible venom, he assaults you, shakes you up." Perhaps that will help us recognize our own contradictions.

A poet or author with a fundamental mentality often experiences unjustified anguish and irritation and is unhappy with the community, which must govern society according to his beliefs. Like Marx, he sought to uphold his own beliefs but subsequently acknowledged his own shortcomings. Elia has a sorrowful disposition. He tends to forget wonderful things but retains other things. Because of the extreme attitudes, he lost faith in himself as well as in society. As he puts it,

There is no reason for me to be angry
The worst thing is what to do
I lost my self-confidence
How many claims did I have?
All the bad ones remember me.
He forgot what was good. (Elia, 2019)

Elia's attitude is not just directed at himself; on occasion, he also laments to God and begs for the fate, subtly crying out that his fate has turned into a realm of absolute desolation, misery, and wickedness. As he puts it,

As he puts it,
The world is bad
That seemed feasible given the urgency
O Lord (which does not exist anywhere)
What is written in our destiny? (Elia, 2019)

One experiences isolation even in packed settings and social events when the concept of isolation is at its height. Elia always felt alone, whether he was living his regular life or competing in a poetry contest. In contrast to compassion, which is typically regarded as a mark of compassion, silence is also viewed as a nightmare. As he puts it,

As he puts it,

There is anguish, not tolerance.

To a certain extent, modern man cultivated hope as well as lifestyles in the presumption that one day this darkness might very well end, and a reflection of hope will be seen. Still, the egotism of Elia overpowers him, such that he manages to find an accurate understanding only within darkness and deems illumination as merely a fantasy, because the revolution is decided upon by individuals whose souls are full of hope and whose hearts seem to be filled with gloom. He says that the revolution is a fantasy.

The emotional realm is a nasty place, so be it.
Light is always a dream in this night of arrows, so be it. (Elia, 2019)

When someone is angry, they are willing to adopt an annihilative mentality. Either societal deterioration or individual uncertainty is the cause of the mindset of extermination. Due to these two dispositions, one chooses the Sufi path or assumes the persona of a monk because one yearns for annihilation. Because of his own disappointment, John has deteriorated to the point where he is unable to talk to anyone, believes he has been destroyed, and is looking for a means of escaping life. He declares.

There won't be any more chats,

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We were destroyed, and we still are. (Elia, 2019)

Elia is not only dissatisfied with himself and the state of the world; in his opinion, everybody is only there to see him off. Neither his inner self nor anyone else's help is available to him in this situation. He has such an excellent, attentive. Vivid and emotive is the cause, and why not when a guy, who is lying on the deathbed calculating his last moments, is eager to meet his wife and children, but still no one has at least fulfilled his final wish. He is currently in such a state of sorrow that he fears what will transpire if his soul departs from him.

Everyone was going to leave me.
Even so, you have to leave me (Elia, 2019)

The above-discussed poetry not only justifies the characteristics of the modernistic era but also justifies Elia as a modernistic writer. Elia also argues that the animosity between religious people and socialists is a later construct by proponents of capitalism to undermine Marxist theories, rather than something that exists by nature. Elia makes numerous allusions to the communist revolution and class awareness in his poetry. Sadly, not many of these poems and couplets are posted on social media. His heartbreak-themed poetry is the one that garners the most attention. He discussed the tendency of some members of his own brotherhood to sell their artwork instead of using it to promote social change.

Kal ek qasr-e-aish me bazm-e-sukhan thi Jaun
Jo kuch bhi tha wahan wo ghareebo ka maal tha
(Yesterday, there was a poetry symposium at a royal palace
Everything there belonged to the poor. (Salim, 2018)

Another aspect of Modernism is independence and self-sufficiency. However, since this phrase is formed by the very subjectivity and is connected to the ideas of literary freedom and literary merit, not much more has to be said. The peculiarity of self-sufficiency can be seen in his verse as,

By putting our lips on her lips
We are ending the talk
We are surprised that in her street
Without any reason, we are roaming
We don't know any art
We are merely wasting our breath (Elia, Yaani, 2022)

He described the feeling of love in the modern era through his verses. Perhaps it was the burning topic of that era, which didn't catch much attention from other poets, but Elia wrote several verses on this topic. In this way, his poetry is not only independent but also self-sufficient. It not only reflects his word choice and thematic choices, but it also reflects his life and whatever he has gone through in love, family relations, and friendships. To understand the poetry of Jaun Elia, one must examine his entire biography, as the ambiguity it carries within its words, verses, and themes is incomprehensible to laypeople. The ambiguous meanings can only be clarified if one goes through the poet's life; hence, his poetry is autobiographical, full of anguish, isolation, and self-sufficient in every manner.

9. Analytical Analysis:

9.1. Introduction, Scope, and Method:

The following analytic section explores the linguistic techniques by which Jaun Elia's poetry is put into practice to produce isolation, ambiguity, and existential anguish using a Modernist perspective (I think before I am) and a four-stage psychoanalytic approach developed

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by Mauron (*The Four Stages of Formative Experience*). The given passages are analyzed (Elia, 2019; Salim, 2018; Yaani, 2022), starting with the conventional elements of linguistic analysis (lexicon, syntax, prosody, deixis), and then proceeding with the steps of the Mauron-based reading, which culminates in direct answers to the two research questions.

9.2. The Phases Used by Mauron: finding repetitive psychic motifs in language:

Phase 1: Mimetic and cathartic descriptions (dreamlike images and interiority)

Elia uses his lines to foreshadow a confessional first-person subject again and again: There is no reason that I should be angry / I lost my self-confidence (Elia, 2019). The simple declarative clauses and paratactic sequencing perform immediate interiority as opposed to a narrative account. In metaphorical simplification (e.g., The world is bad), it is dream-like: direct, uncompromising, unmediated by argument, giving rise to an emotive topography in the style of Mauron's first stage when creative production is an imitation of unconscious manifestation.

Phase 2: Comparative thematics: figurative clusters

Through the passages, one can discern a pattern of recurrent figurative themes: loss and depletion (lexemes: forgot, lost), metaphysical negation (parenthetical denial of divine presence), social irony (inversion palace/poverty), and urban restlessness as eroticized. These themes, linguistically, appear as repeated collocations and oppositions (e.g., qasr-e-aish vs ghareebon ka maal, i.e., the rich vs poor), which can be tabulated by a critic into a figurative taxonomy: existential depletion, anti-theology, social satire, and eros as anti-art.

Phase 3: Metaphorical encoding of implicit core reality

The metaphors and antitheses are applied to one central psychic position, fractured subjectivity facing a meaningless or aggressive world. As an illustration, the passage "O Lord (happening nowhere) / What is written in our destiny? (Elia, 2019) poses a metaphysical question and answers it with a negative on the spot - the language used by the poet forms a dialectic in which hope is language-bracketed and negated, and the hidden belief of ontological emptiness is realized.

Phase 4: Chiasmic relation of life and text

The last gesture made by Mauron is the correlation of the motifs of the text with the psyche of the writer. The constant first-person confessions, the same elements of loss, the same elements of inversion, public/private are very strong indicators of the presence of an autobiographical psychic matrix. Textually, repetition in specific semantic areas and stabilization of specific syntactic structures (short, declarative, paratactic clauses) serve as textual fingerprints that, according to Mauron, suggest textual expressions of stable aspects of authorial experience.

9.3. Linguistic Processes that Cause Isolation, Ambiguity, and Agony

Lexical fields and negation

This is a lexical terrain of negation and depletion that is predicted in the poetry of Elia: no reason, lost, forgotten, bad, and simply wasting. This semantic focus indicates an affective position which is diminution and negation. Negation is not just a grammatical process, but an epistemic denial (e.g., denying divine assistance) and an existential denial (destruction of one's self-confidence).

Syntactics and discourse organization.

The poems are syntactically favoring parataxis (juxtaposing independent clauses) and ellipsis (constructions that are abrupt and unfinished). Syntactic incompleteness, which is reflected in phrases like the worst thing is what to do demonstrates cognitive disorientation. Parenthetical

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asides (O Lord (which does not exist anywhere)) serve the purpose of metacommentary: they express cultural/religious idioms, and renegotiate them, creating epistemic ambivalence.

Deixis, point of view, and identity fragmentation

Stable first-person presence is accompanied by deictic vagueness (little spatio-temporal anchors), which makes the situation of the speaker universal: the I in the poem is no longer a place-marked narrator, but a paradigm of modern despair. Address change, between inner monologue and apostrophe (O Lord), to interpersonal (her), breaks the register of the subject and breaks up the coherent identity lines.

Imagery, irony, and social criticism

Linguistically coded through antithetical pairing, situation irony, the most obvious of which was the palace where no one except the poor could afford anything, brings about a semantic collapse, which can be interpreted as social satire. Erotic phrases, which conclude in aesthetic denial (We don't know any art / We are simply wasting our breath' (Yaani, 2022), turn intimate actions into a witness to aesthetic unattainability, thus performing poetic dissonance: poetry talks of the failure of poetry.

Prosody and lineation (translation caveat)

Caesurae and breath-like pauses in even translation produce sonically parallel discontinuities of thought and terse units of rhythm, which are sonic reflections of fragmented thinking. More profound statements on Urdu prosody or rhyme disturbance need to be done on the originals.

9.4. Close reading (selected passages)

Excerpt A: Existential confession

“No, there is no need for my being angry...I lost my self-confidence". Internal loss of agency resides in the directness of statements, the lack of rhetorical cushioning, and lexical focus on loss. The lack of causal framing (no reason) intensifies the existential angst since affect is groundless.

Excerpt B: Negation as Meta-physique

"The world is bad... O Lord (which nowhere exists) / What is written in our destiny? It involves a series of crises of meaning: categorical moral judgment, pragmatic justification ("seemed feasible), and then overt denial of transcendence. The linguistic parenthesis does the psychological job of withdrawing consolation, making it epistemically unstable.

Excerpt C: Social inversion and ironic stage

"Yesterday we had a poetry symposium at a palace of the royalty / All there was with the poor. The oppositional couplet is a socio-political critique: the language itself destroys the binaries of status and, in the process, turns the cultural ceremony into a tragicomic testimony of social failure.

Excerpt D: Erotic and anti-articulation

The poem deprives desire of meaning production by denying the erotic encounter to the meaningless wandering and wasted words (We don't know any art / We are merely wasting our breath). It is the performative experiment of aesthetic failure in which the erotic takes the form of the performative; a speech that fails to make art is wasted breath.

Elia employs a set of linguistic devices: confessional first-person address, paratactic and elliptic syntax, a semantic domain of negation and loss, ironic antithesis to address the social issue, and parenthetical metacommentary to subvert received beliefs. These features play out isolation (deictic vagueness + inward I), ambiguity (contradictory clauses and bracketed doubts), and

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anguish (lexical verbs of loss, rhetorical questions about the future), so that these elements are themselves an expression of modernist sensibility.

The textual and linguistic materials suggest a revolutionary modernist reading of Elia: formal discontinuities (syntactic disruption, anti-lyric ascription, anti-lyric pronouncements), a thematic concurrence with modernist concerns (subjectivity, existential doubt, social irony), and a language novelty (register confusion, metalinguistic renunciation of art and divinity). Historically conclusive statements on the topic of revolutionary stature need to be supported in terms of comparison and context (analysis of a larger corpus, contemporary reception), though the given excerpts clearly point in the direction of an innovative modernist aesthetic.

Table 1 Close Reading of Selected Passages from Elia's Poetry

Excerpt	Thematic Focus	Key Linguistic Devices	Interpretation
A. Existential confession	Loss of agency; angst	Direct, unframed statements; focus on "loss"	Absence of reason deepens despair.
B. Negation as meta-physique	Crisis of meaning	Moral judgment, justification, parenthetical denial	Parentheses destabilize faith and meaning.
C. Social inversion and ironic stage	Class critique; irony	Oppositional couplet, binary breakdown	The ceremony turned into a social failure.
D. Erotic and anti-articulation	Desire as failed art	Denial of fulfillment; wasted words	Erotic speech collapses into futility.

9.5. Close Linguistic Analysis of Poetry Jaun Elia

A critical linguistic examination of the poems that Jaun Elia chooses to publish is presented in the following section. It is centered on six main aspects, i.e., lexical choice, syntax, point-of-view, metaphor and irony, sound/prosody, and pragmatics. Each aspect is outlined and then explained in relation to its role, especially on existential angst and poetic dissonance within the modernist context.

Lexical Choices and Semantic Field

The poetry of Elia is based on the semantic area of living, actions, and denial. Such words and phrases as reason, self-confidence, destiny, and O Lord (which does not exist) converge around existential words. This language is a premonition of the inner battle of the speaker who wonders about the meaning of life and destiny. Words of denial and disappearance are no less notable: lost, forgot, ending, and simply wasting. These lexical indicators are the depletion and decay markers, and the psyche of the poet is correlated with the declining experiences. On the social level, Elia uses ironic words like qasr-e-aish (palace) and ghareebon ka maal (belonging to the poor). This paradoxical combination makes piercing social commentary that reveals paradoxes in the cultural recital and privilege. Last but not least is register shift, where colloquial expressions such as By putting my lips on her lips / I am ending the talk are used in the context of philosophical thinking. This code-switching disrupts register and implements modernist defamiliarization, which focuses on the contrast between the high poetics and mundane speech.

Function: These lexical patterns promise an anguish of the self which is philosophically (existential lexicon) and socially (ironic, colloquial vocabulary) dislocated.

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Syntax and Clauses Strategy

Elia uses short and paratactic lines consistently, with no subordinating clauses and clauses placed beside each other. This creates gasping immediacy and fakes disjointed thinking, which is in harmony with the message. Ellipsis and truncation are also employed by him, such as, The worst thing is what to do. The cessation of completion implies the cognitive impairment or failure to express oneself exhaustively, dramatizing the constraints of rational thinking against existential anxiety. Also, asides serve as a device of rhetorical inversion: O Lord (which is nowhere). In this case, the appeal to faith is negated without delay. The parenthesis is transformed into a linguistic sign of doubt, and belief is transformed into irony.

Working: Syntactic fragmentation is a reflection of psychic fragmentation, and parentheses (a meta-comment). What comes out is a text that is self-interrogative and, at the same time, oracular.

Point-of-View, Deixis, and Person

The subjective mode of the first person is overpowering (use of the first-person pronoun I), which creates a very personal and confessional tone. This self-referentiality of the I is a typical sign of modernist poetics, in which the lyric self has become the center of crisis. However, such subjectivity is disrupted by deictic vagueness: the time, the place, and the situation are not defined much. The experiences of the speaker are not pegged on actual events but generalized into an existential situation. The author is also destabilizing subjectivity by changing the address, between introspection (I lost my self-confidence), metaphysical appeal (O Lord), and interpersonal encounter (By putting my lips on her lips). These abrupt changes dismantle divisions of individual thinking, address the universe, and human subjectivity.

Function: The voice of shifting is a voice of instability of identity, a voice of the dissonant psyche of modernity.

Metaphor, Imagery, and Irony

Elia uses simple and straightforward metaphors. The world is bad is not so much a piece of ornamental prose, but rather an aphoristic utterance, a raw piece of rhetoric. Situation irony is apparent in the lines concerning the poetry symposium in a palace where everything belonged to the poor. This reversal reveals the social contradictions and puts forward the moral breakdown. It is also significant that the erotic scene is transformed into an anti-art message: "We do not know art / we are simply wasting our breath. The longing is turned into a metaphor of unsuccessful aesthetic meaning, turning intimacy into a testament of uselessness.

Purpose: These ironic reversals and metaphors do not make experience any lovelier but rather are an expression of dissonance. The poetry of Elia prefigures disruption, then, rather than unity, which is congruent with a modernist disruption aesthetic.

Sound, Rhythm, and Prosody

The poems are rhythmically broken in purpose in even translation. There are short lines, sudden interruptions, and enjambments which serve as caesurae, creating a simulation of a breath and hesitation. Repetition of vowels, heavy words, and interrupted rhymes in the Urdu originals adds to the aural tension. These decisions are anti-classical ghazal melodic closure, which does not intend to harmonize but rather creates an anti-harmonic resonance.

Function: Prosodic fragmentation reflects both the disrupted contemporary psyche and practices a formal counter-reaction to the classical tradition--a characteristic of the modernist poetics.

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Pragmatics & Implicature

Elia is pragmatic, and he tends to use irony and hyperbole. The term O Lord (that is, nowhere) appeals and disobeys the divine at the same time, because it involves a denial of hereditary certainties. Understatements and negative implicature are also used by him, such as the one in, We are wasting our breath. In this case, the despair of art suggests that even language is not enough to express it, making poetry necessary and hopeless.

Function: Elia uses pragmatic layering in her poetry to denounce and express self-doubt. His poetry is self-consciously conscious of its inadequacy, and represents modernist dissonance in the degree of speech-act.

Synthesis

In lexical, syntactic, deictic, metaphorical, prosodic, and pragmatic levels, Elia's poetry is always existential in her anger towards angst and poetic dissonance. Language techniques of negation, fragmentation, irony, and register-mixing are attuned to the aesthetic of the rupture characteristic of modernism. His voice, therefore, comes out as being both too intimate and symbolic of the alienation of modernism, which validates his argument of revolutionary modernism.

Table 2 Critical Linguistic Examination of Elia's Poetry

Aspect	Observations	Function/Effect
Lexical choices & semantic field	Existential terms (reason, destiny, loss), denial words (lost, forgot), ironic contrasts (palace vs. poor), colloquial-philosophical register shifts	Expresses inner anguish, social critique, and modernist defamiliarization
Syntax & clause strategy	Short paratactic lines, ellipsis, truncation, parenthetical negation (O Lord [nowhere])	Fragmented form mirrors fragmented psyche; parentheses mark doubt.
Point-of-view, deixis & person	Dominant first-person voice, vague time/place, shifting addressees (self, divine, interpersonal)	Unstable subjectivity; dissonant identity of modernist self
Metaphor, imagery & irony	Simple aphoristic metaphors, situational irony (palace/poor), and erotic failure as wasted breath	Highlights dissonance, moral breakdown, and failed aesthetics
Sound, rhythm & prosody	Short lines, enjambments, interruptions, anti-rhyme, vowel-heavy words	Produces anti-harmonic rhythm; resists classical ghazal closure
Pragmatics & implicature	Irony, hyperbole, negative implicature ("wasting breath"), paradoxical divine appeal	Layers of despair and self-doubt; speech itself signals modernist dissonance

11. Conclusion:

Elia is a complex but intriguing figure of the Urdu modern poetry era. A defining feature of Elia's poetry is the melancholy, anguish, and pain that are evident in her poetry of the contemporary era. Elia was a downcast, dismal, and gloomy poet who wasn't content with the way things were for him in the world. He made unsuccessful attempts to alter the universe to fit his

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preferences. Because he was tired of this world, he was not in a position to initiate a revolt. Additionally, he had an unremarkable life, marked by little to no laughter. He also struggled with narcissism, wanting to be someone's cherished and to be loved. In other words, Elia used poetry to convey his bleak and pessimistic outlook. This study lays the path for future investigations on Elia's poetry and his poetic diction. In his poetry, vanity, revolution, anti-traditionalism, and melancholy, along with Sufi elements and spirituality, can be explored, which are the forbearers of the modern era.

The paper presents the conflict between self-centeredness (egocentrism) and the broader cosmic perspective (heliocentrism) as a causative factor in how Elia perceives the meaninglessness of life. The study highlights how Elia views life as filled with despair, questioning, and a desire to change, both personally and societally. The qualitative study, based on the analysis of Elia's poetry texts, concludes that Elia's texts, rooted in existentialism and absurdism, depict the inner conflict of the individual between inner emptiness and the broader societal suffering. Using his poems, Elia portrays the alienation of self. She attacks the social and political order of his era. Conclusively, the article analytically proves that Elia's work is an exquisite treasure that portrays issues of human life, their quest to find meaning in a world that does not have clear answers (Khalid, 2023). The themes of Modernism can be seen in Elia's poetry: the search for pain, doubt, and alienation. His original style of language and form breaks the conventional conventions of poetry, and he is believed to be the turning point of modern Urdu literature. But, as we shall subsequently observe, there is a convoluted interplay between personal experience and artistic expression that offers a profound commentary on the human condition.

The results specify that the verse of Elia is persistently organized into a lexicon of denying and depriving that is supported by syntactic fragmentation and semantic contraries that help to dramatize the existential angst. His wavering voice, alternating between confessional I and apostrophic address and ironic social commentary, creates a discontinuous subjectivity that echoes the modernist dissonance. Further, his tactical application of irony, aphoristic metaphor, and broken prosody opposes the melodic resolution of classical Urdu forms and is a kind of purposeful break with tradition. According to the psychoanalytic approach of Mauron, the repetition of motifs of self-erasure, distrust of divinity, social inversion, and broken intimacy are the manifestations of an underlying psychic truth of alienation and futility. Such a chiasmic interaction of text and authorial psyche describes how Elia's personal trauma and disorientation of culture are encoded into poetry.

Elia introduces the ideology of modernism, isolation, and angst using a linguistic arsenal of negation, irony, and fragmentation, which reflects the divided psyche of modernity. Elia can be regarded as a revolutionary modernist poet because his poetry represents and criticizes the modernist aesthetics. He transforms Urdu poetry and renders it experimental through a combination of existential expression and language tactics that seek to destabilize the tradition and introduce dissonance as an aesthetic. In the end, the poems of Jaun Elia depict the irony of modernism: the words convey despair, but at the same time, doubt their effectiveness. His work is a place where existential angst and poetic dissonance meet, and he not only becomes a voice of personal alienation but a figure of change in the direction of the modernist poetic tradition in Urdu.

10. Limitations of the Study:

The analysis depends largely on translated passages; to prove any assertion of rhyme, meter, and phonological play, the original Urdu text should be analyzed to strengthen the case of being revolutionarily stronger, incorporate the comparative analysis with regional and international modernists, and use quantitative concordance (frequency of existential lexemes). Qualitative

knowledge will be turned into quantifiable statements through the use of empirical additions (AntConc concordance, register frequency counts, and reader-response data). The linguistic material, which is read under the psychoanalytic process and the theoretical position of the Modernist, forms a suitable argument, and the language of Jaun Elia performs the disruption of the modern psyche and asserts its position as a modernist innovator.

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