

In the second half of the twentieth century, different intellectual, literary, empirical and political movements revolutionized people's general perceptions and attitude in the subcontinent. Moreover, their ideologies, experiences and modern arts and sciences also adopted new shapes and directions. This was the time when the writers of this era also began to look for new methods of expression. In this quest, where they explored several forms of expression and communication, they also invented inshaa'iyaa. Like other forms of art, it also took its structure from west.

During last forty years, there has been made quite a significant development in the writing and style of Urdu inshaa'iyaa. However, this literary form has met criticism than any other form of Urdu literature in this short span. The reason behind this is the inshaa'iyaa writers themselves who have used this form in their own varied ways, in fact, termed their work as inshaa'iyaa although, at times, it lacked the essence of inshaa'iyaa. Therefore, for a long time, the boundaries of humour, satire and inshaasiyaa could not be set. One piece of writing would have all the three forms blended in it. Amidst all this appeared Dr. Wazir Agha as an inshaal iya writer who very aptly defined the categorical boundaries of inshaa'iyaa. If we analyse the progress made up till now in the field of inshaa'iyaa.

We shall find outstanding and worth appreciation efforts made to explore the history and tradition of inshaa'iyaa writing. But the style of inshaa'iyaa writing hasn't been a common target among researchers and writers. Many analysts have written about the elements of style to be adopted for inshaa'iyaa writing, but the work is scattered and needs to be compiled. After this is required a detailed analytical study of the individual styles of Urdu inshaa'iyaa writers since no significant effort has been made yet in this regard.

A collective study of the history of inshaa'iyaa and the inshaa'iyaa writers' style would present a compact picture of inshaa'iyaa which will help define the significance of this prose form in Urdu literature. In the light of what is written earlier, it becomes apparent that the study of the styles of inshaa'iyaa writers is certainly required and that their exploration will lead to the exploration of an important chapter in the history of literature. Analysis of the styles of the inshaa'iyaa writers of the early era of inshaa'iyaa writing.