

Rivalry of Iranian Littérateurs against Persian Poets of India: Its effect on Evolution of Classical Literature of Urdu

Shagufta Bano

Government Degree College for Women, Salamatpura, Lahore.

Zahida Habib

University of Education, Lahore.

Muhammad Sohail

University of the Punjab, Lahore.

Abstracts

Tens of million people of Pakistan, India and Bangladesh speak Urdu language and hundreds of people of South Asia understand it. It is such an auspicious language that many pious Sufis and holy saints participated in its growth and development. When the Muslims came in India they spoke Persian, Arabic and Turkish languages. Although they did not enforce any of these languages by force in India, but Persian was the official language of the regions under Muslim rule. Therefore, the people had to get a nodding acquaintance of Persian. On the other hand many words related to Muslim mode of life and Islamic sociology entered into local language. Although the local language started growing rapidly but it did not get the status of mature literary language that Persian enjoyed. Therefore, the scholars, intellectuals and litterateurs of India preferred Persian language for expression of serious subjects. But the Iranian scholars and poets showed incredulity about Persian works of the Indians. These antagonistic feelings against the Indian littérateurs turned them towards their local language. This paper examines the effect of this reactionary attitude on the development of Urdu.

Key Word: Iranian litterateurs, Indian Poets, rivalry, Persian literacy tradition, reaction.

Introduction

When the Muslims came to India there had been different languages spoken in different areas including Sanskrit and different prak'rits (dialects) like Maghdi, Urd Maghadi, Maharashtri, Paki and Shoorsaini as well as many minor languages. On the other hand "when the Muslim entered India" says Dr. Jameel Jalbi, "they spoke Arabic, Persian and Turkish" (2007: 2). However, they did not try to implement any of these languages in India by force but Persian was the official and court language of Delhi Empire and Mughal Empire since eleventh century A.D and acquaintance of Persian was compulsory for government job. It had also been the cultural, intellectual and literary, and religious language of the Muslims. Therefore, when the empire expanded, the provincial and local languages were also influenced by Persian. Despite, Dehlawi language (Khari boli or ancient Urdu), Kashmiri, Pashto, Baluchi, Sindhi, Multani, Punjabi, Birj, Marathi, Gujarati, Awadhi, Bangala, in short all languages to some extent, accepted the influence of Persian.

South Asian Studies 29 (1)

Besides Persian words, Persian literary forms also penetrated in these languages. Persian similes, metaphors, allusions and devices, were also infused in them. When ancient Urdu started to be used in written form besides conversation and it began to be turned into literary language, naturally, it was influenced by Persian and was written in Persian writing style. Even it adopted Persian meters, prosody and genres for examples; masnavi (verse comprising couplets), qasidah, (encomium) ghazal, rubai (quatrain) and mokhammas (pentagon), etc, and in prose also the Persian prose like nasr-e-ari (free of rhyming and meter), nasr murajjaz (measured prose without rhyme) and nasr-e-musajja (rhymed prose) were adopted. The Urdu poetry written by Amir Khusraw is mixed with Persian (written probably in the beginning of fourteenth century A.D.) and is in ghazal form. Meraj u'l'a-shiqin of Khwajah Bandah-nawaz Gisu-daraz (written probably in early fifteenth century) was written in nasr-e-ari. The prose of Sabras of Vajhi (written in the middle of seventeenth century) is in nasr-e-musajjah. A Bahmani poet, Nizami of fifteenth century versified the story of "Kadam Rao, Padam Rao" in the form of masnawi. In seventeenth century, Ghavvasi, the poet of Qutbshahi composed eulogy of laudable personalities in the form of qasidah. Muhammad Quli Qutbshah wrote elegies and dirges. Ibn Nishati showed his excellence in literal and real rhetorical devices in his masnavi. 'Ali 'Adil Shah wrote mokhamsahs (pentagon) and ruba'yyat (quatrains) when as Amin-ud-Din 'Ala wrote musal'lases (poems with three lines stanzas). In short, there are countless authors who were well versed in Persian literature, Persian genres of literature and Islamic sciences. Resultantly, there had been naturally Persian style in their compositions, subject matter and mode of expression.

Shibli's view that the Persian poetry came to India with Babur is not true (Siddiqui: 2012: 95). Although it is true that many Iranian poets came to India during the reign of Babur and Akbar but the Persian poetry of Mas'ood Sa'ad Salman and Hazrat Amir Khusraw already existed in India.

Shibli has mentioned fifty one names of poets, referring A'in-e-Akbari of Abua'l Fadle, who reached here in the reign of Akbar and this practice continued till the reign of Jahangir and Shahjahan (Siddique: 95). During this era and even till the end of Mughal Dynasty, Iran and India had such political and cultural relations that the Iranian scholars and intellectuals had been coming here happily to seek economic prospect. Therefore, in the last period of Mughal reign, after Nadri attack when firstly in Faizabad and then in Lucknow a new government was founded, due to Burhan ul-mulk Nishapuri, this arrival continued. Even a new series of Iranian influence also began that was prominent in culture and civilization, language, poetry and (other genres of) literature, etc. The fact was that Persian was not the language of Iranians only, instead, regarding civilization, it held the status of cultural and civilization's symbol of a vaster region from India to Turkey. For the same reason Persian poetry, language and literature influenced the literature of all countries from Turkey to the sub-continent Indo-Pakistan.

The second reason of penetration and dominance of Persian in the sub-continent in that age was that in local languages neither any language enjoyed the status of common language nor the cultural and civilizational status of any other language was confirmed. Sanskrit was an ancient language and literature of top order was found in it, but its

existence as a living and spoken language had come to an end. The effectiveness of some literature or language bases on its being living and spoken language and Sanskrit was deprived of that feature. Moreover, traditionally, the education and learning of Sanskrit was limited to Brahmins, a particular class of the country. This fact also restricted its scope. Thirdly, being the language of Holy Veda, it had the religious credential, but this credential deprived other nations and races to adopt it except those who just wanted to learn it due to its scholarly significance. Doors of Sanskrit were closed for the general public. Then, how its popularity was possible. Moreover, the incursion of prakrit which were the popular dialects, assured its extinction. These popular dialects also got patronage, for example prakrit of magadhi got the patronage of Gotam Buddha of Buddh-mat and in Asoka era it had been the official and court language. Glimpses of this prakrit are found on the plaques of that age. Pali was its literary form. But a large portion of magadhi and Urd magadhi Pali literature is in the teachings of Buddh mat. Therefore, after the arrival of Muslims its much utilization was not possible. The same was the positions of some other prakrits where in some religious literature and folk literature is found. But at the arrival of the Muslims in the sub-continent, there was no literary or cultural tradition of any of such language or dialect was found that would be (called) universal or at least traditional. Therefore, the Urdu poets had no option except to follow the Persian literary tradition.

The genres, styles and forms which are adopted in Urdu from Persian or are Persian influenced are mentioned below with reference of Garcin de Tassy:

1. *Band*: The stanza with seven couplets is called *haft-e-band*. Tarji' Band is a stanza whose last couplet is repeated at the end of every stanza. The views of Garcin is not right that in tarji'band, there are maximum seven couplets in each stanza. In Tarkib Band, the last couplet of every stanza has same rhyme. It is also not true that tarkib band is mostly reserved for encomium.
2. *Bait*: Every single couplet of a ghazal is called *bait*. But when a similar couplet is not a part of a ghazal, it will be called as *far'd*. Garcin de Tassy did neither realize this difference, nor explained it, though he mentioned the poems of two *baitis* and four *baitis*. Some people name *rubai* (quatrain) as *do-baiti* in Urdu. However, there is no genre of two or four *baitis* in Urdu.
3. *Qau'l*: To Garcin de Tassy, it is a type of song, much liked in Delhi. It is in fact, a compilation of Amir Khusraw, in which Hindi *Rag* (musical mode) is adopted for Arabic words. It was just an experiment in music, not a permanent genre of literature.
4. *Chis'tan* are the riddles which are either versified or in prose.
5. *Gha'zal*
6. *Hazliyyat'* (nonsense verse)
7. *Thought*: To Garcin de Tassy it is also a popular genre or type of song. To him, it is a form of tarji'band. This misunderstanding was created due to again and again repetition of the words of 'thought' Sultan Hussain Sharqi Jaunpuri is considered its inventor. It shows that this form of musical mode was not adopted from Persian; rather it was the production of this land. Following are the other genres:
8. *Mad'h*
9. *Man'qabat* (eulogy of the Holy Prophet's (SAW) companions and relations)

South Asian Studies 29 (1)

10. Elegy
11. Mas'navi
12. *Maulood'* (Birthday)
13. *Mo'am'ma* (Puzzle)
14. *Mauba'arak bad* (congratulation)
15. *Muqatta'at* (Verse in short metre)
16. *Mustazad* (verse form with an extra foot or two appended to each line)
17. *Na't* (encomium on the Holy Prophet (SAW))
18. *Nuk'tak* (subtle point)
19. *Qit'ah* (stanza)
20. *Rekh'ta*
21. *Ruba'i* (quatrain)
22. *Salam* (greetings to Holy Prophet SAW)
23. *Sal-gi'rah* (birthday)
24. *Saqinama*
25. *Sorod* (anthum)
26. *Shikarnama*
27. *Taqriz*
28. *Tara'nah* (a form of song adopted from quatrain.)
29. *Tarikh*
30. *Tashbib* (introductory part of ode)
31. *Tazkirah*
32. *Tazmin'* (citation of another poets' line or couplet on one's verse.)
33. *Wa-sokht* (an impassioned style)
34. *Zataliyat*
35. *Zik'ri* or *Jikri* (to Garcin, it is a song with serious and moral subject. It started in Gujarat and Qazi Mahmood introduced it in India (Tassy: 2010).

Reviewing these genres we come to know that most of them already existed in Persian and they brought their traditions along with them to the sub-continent Indo-Pakistan, for example gha'zal, qasidah and mas'navi are three such genres to which the poets paid much attention. The form of gha'zal, among them, and its style, its contents and subjects, its symbols, similes and metaphors and allusion are particularly worth mentioning. The major portion of ancient as well as modern poetry consists of gha'zal and the same genre is most prominently influenced by Persian. The influence of Persian on gha'zal is manifest through the fact that the gha'zal was being composed on Persian pattern even when Urdu had not achieved the status of a perfect literary language and it was called rekh 'tah in the ancient era. Rekh 'tah had generally been used in ancient Urdu for versified genres of literature, but particularly it was applied to Urdu gha'zal and Na'sikh was the first person who left to use rekh'tah and adopted the term 'gha'zal'. The most ancient Rekh'tahs of such type are found in the work of Hazrat Ameer Khusraw (1324 AD / 725 AH) that is not in Persian.

An exordium and concluding couplet of his famous gha'zal are:

ز حال مسکین کمن تغافل ورائے نیماں بنائے بتیاں
 کہ تاب ہجراں نہ دارم اے جاں نہ لیہوں کا ہے لگائے چھتیاں
 بحق روزِ وصال دلیر کہ داد مارا فریب خسرو
 سبیت من کے درائے راکھوں جو جائے پاؤں بیا کے کھتیاں

However, in spite of the above mentioned facts some times such incidents happen in the history of the countries and nations that altogether change the scenario of whole life. A similar incident befell in the life of the Muslims of sub-continent after the death of King Aurangzeb (1707 AD). This incident has become a distinctive point between past and future of their national life. A few years after this incident the signs of their political decline began to be realized that affected their creative imagination and civilization. One of the indirect effects was that along with Persian (which was the means of communication in their administrative and social life) Urdu also became the mode of expression in their social activities. Its initial traces are found in eleventh century and by the end of thirteenth century they became quite clear. However, it was essential for this new language to get a permanent place in social as well as cultural life to free itself from Persian influence and domination that Persian had till then in life of the people of those regions. This situation gave rise a rivalry between Persian and this local language. It is quite important to have a bird's eye view of the history of this rivalry to know the actual status of Hindi, Hindvi or Rekhtah. The history of Indian school of thought of Persian poetry denotes that the Iranian poets did not admit the authority of the Indian Persian poets and always criticized their language and expression. There had been two reasons behind this: envying conflict and country prejudice. Although this rivalry started in the age of Amir Khusraw but the arrival of Iranian scholars and poets in large number in the Mughal era accelerated it. A poet named 'Ubaid thus criticizes Amir Khusraw:

غلط افتاد خسرو راز خامی کہ سبکا چنت در دیگ نظامی

Rivalry of 'Urfi and Faizi and witticism of Faizi's heavenly praise, insulting remarks of Wala Daghistani; the writer of biography; Riyaz ush Sho'ara against Persian poets of India and protests of Mulla Shaida against arrogance of the Iranians are a few examples of this rivalry (Naseem 1962 - 1965). This rivalry increased when Shaikh 'Ali Hazeen came to India in declining era of the Mughals. Then enmity between Iranian poets and scholars and the Indian Persian poets and scholars became bitterer.

غلط افتاد خسرو راز خامی کہ سبکا چنت در دیگ نظامی

Literature Review

Shaikh 'Ali Hazeen, as appears in his autobiography, Tazkar-e- Ahwal had the feelings of hatred against India and the people of India. He not only criticized the Persian poets of India but wrote insulting lampoon speaking ill of them. The following couplet is enough to prove it:

نسائ سیرتیت تمنائے مردی از دیولاخ ہند کہ انسان نداشتہ است

(Naseem, 1962 – 1965)

South Asian Studies 29 (1)

According to a tradition of Ab-e-Haiyat, Shaikh Hazeen said about Mirza Rafi ' Sauda; who composed Persian poetry also that he was not bad among the silly versifiers of India (Azad, 1957:172). Such opinions of Shaikh 'Ali Hazeen much enraged the Indian poets and they also criticized the writings of the objecting Persian poets under the feelings of revenge. Siraj ud Din 'Ali Khan-e-Arzo severely criticized the Persian Devan (collection of poetic works) of Hazeen. He pointed out many mistakes in it and wrote a booklet Tanbih al Ghafileen on this subject. Hazeen also replied it and thus a spark of rivalry grew into a blazing flame (Naseem: 2009: 25).

As a reaction of these insulting remarks of Iranian scholars and learned people, the people of the sub-continent paid much more attention to their own language than even before. Dr Sayyid 'Abdullah points to the same reaction in the 'Preface' of his Gharab ul Lughat:

"The Hindi Irani rivalry in Persian and movement of Indianization in Persian literature that touched its peak in India after Shahjahan, played a significant role in prosperity and development of local language. Consequently the scholars were inclined to write and read in their own language instead of Persian" (Abdul'lah, ND).

It was Siraj ud Din 'Ali Khan Arzo, affected by the mortal attack of Shaikh 'Ali Hazeen who practically came forward, composed poetry in rekh'tah inspite of his high scholarly rank and personal and literary authority and thus he washed the blame of unauthenticity of rekh'tah. Moreover he started lexical research of Indian language and formulated its rules. He proved Hindi (ancient Urdu) as the daughter of Sanskrit and thus included it in the line of Persian, 'Arabic and other important languages. Khan-e-Arzu also write about the standard of eloquence of Urdu language for the first time in his book Masmer, written on Persian 'rehotirc and elquence' ('Abdul'lah, 1942). It also shows his keen interest in research and popularization of Urdu language.

Such struggles of Khan-e-Arzu to elevate Urdu's reliability and eloquence and his personal interest in rekh'tah writing increased the trust of rekh'tah and the scholars and poets started to compose their verse in this language with out hesitation.

It was the objective and active expression of the perception of Indian scholars and litterateurs belonging to the cult of Khan-e-Arzu that the Indian scholars and learned people thought it proper to communicate their ideas in their own language rather than Persian. Tradition of Ab-e-Hayat also confirms this point in which Muhammad Hussain Azad tells how Sauda started to write verse in Urdu instead of Persian on the suggestion of Khan-e-Arzu and thus he got a place in the line of high ranking masters of Urdu versifiers (Azad, 1597: 149). Same is the condition with Wali who was inclined to compile a Devan (a collection of poetic works) in Urdu-e-Mo'al'la on the request of Hazrat Sa'ad Ul'lah Gulshan. Therefore, the poets of Delhi generally abandon Persian and started versification in Urdu. Qiyam ud Din Qa'im considers this step as hoshmandi (wisdom) (Haque ed. op.cit: 10). Owing to this some skilled poets also started versification in rekh'tah. This step of Wali became the mark of destination for "Tehreek-e-Urdu Ikhtiyari" (movement to adopt Urdu) of Khan-e-Arzu. On reaching this destination when contemporary poets knew the significance of rekh'tah they were proud because due to their attention and efforts this language had become parallel to the authoritativeness of Persian. Despite skilled poets

trained by Khan-e-Arzu other contemporary poets like Mir Taqi Mir and Mirza Rafi' Sauda also shared this pride on sense of achievement:

(Mir Taqi Mir)

ہدایت کہا ریختہ جب سے ہم نے رواج اٹھ گیا ہند سے فارسی کا

(Hidayat Ul'lah Hidayat).

This claim of Hidayat Ul'lah does not mean that Persian was banished in the sub-continent. Rather, it meant that Urdu became the 'first language' here and the littérateurs started to adopt Urdu as their means of expression instead of Persian. Although, they still had interest in Persian but the preferences had been changed. Inclination to carrying on Persian parallel to Urdu or rather a bit behind Urdu was still there. The poets were following Persian in style and form but in field of poetry Persian was left behind. However, there were poets who versify in Persian or they wrote rekh'tah along with Persian. There are names of such poets in Majma'un Nafa'is, a biography of Siraj ud Din 'Ali Khan-e-Arzu, Gull-e-Ra'na, a biography of Lachhmi Nara'in Shafique and Riyaz ul Fusaha and 'Aqd-e-Suraiya, the biographies of Ghulam Hamadani Mus'hafi, who were interested only in Persian or who wrote Persian with rekh'tah. However, there were very few poets who got a high rank in poetry for adopting Persian only as their mode of communication. On other hand there were several poets who were considered high ranked on account of rekh'tah. Mention of Wali, Shah Hatim, Shah Mubarik Abru, Mir Taqi Mir, Mir Rafi' Sauda, Khawaja Mir Dard, Qiyam ud Din Qa'im, Mir Hassan, Ghulam Hamadani Mus'hafi, Insha' Qalandar Bukhsh Jur'at along with their several contemporaries and pupils is related with special consideration. It denotes the popularity of rekh'tah.

In the field of prose Urdu could not replace Persian. In Southern India, we present Subras of Mullah Wajhi along with religious books and booklets written for the objective of preaching by several Sufis and scholars, as initial models of Urdu. Even when Urdu adopted its genuine style, no compilation in Urdu prose was available in Northern India till the end of eighteenth century except Dah Majlis of Fazli, Nau Terz-e-Muras'sa' of 'Ata Hussain Tehseen, Aja'ib ul Qasas of Shah 'Alam Sani, and some other lost books. These few compilations had rhymed and pompous style and the scholarly and literary books were still being written in Persian. Even the biographies of Urdu poets and books of Urdu grammar were also written in Persian. Nikat ush Sho'ara, biography of Mir Taqi Mir, and Zikr-e-Mir, his auto biography, Makhzan-e-Nikat, biography of Mir Qa'im, rekh'tah Go'ian, biography of Fetah 'Ali Gardazi, Tazkara-e-Sho'ara-e-Urdu of Mir Hassan, Gulshan-e-Guftar, biography of Khawaja Khan Hameed Aurangabadi, Chamanistan-e-Sho'ara, a biography of Lachhmi Narain Shafique Aurangabadi and Tazkar-e-Hindi of Mus'hafi alongwith many biographies of Urdu poets were written in Persian. Specimens of their verse were quoted in Urdu. Same is true about Darya-e-Latafat of Insha' Ul'lah Khan Insha' in which rules of Urdu grammar and its linguistic aspects are completely discussed in Persian when as Insha' has written the story of "Kanwar Othay Bhan ore Rani Kaitki" in pure Hindi without using a single word of Arabic or Persian. It reveals that littérateurs and scholars of that era preferred Persian for serious scholarly discussions. However, the works of the writers of

South Asian Studies 29 (1)

Fort William College in their early nineteenth century indicate wide range of subjects and as well as easy textual language. They also translated some scholarly Persian books into easy Urdu.

Urdu became the language of Poetry of Delhi in Northern India under Wali's influence; Siraj ud Din 'Ali Khan tried to make it credible on scholarly level and Mirza Mazhar Jan-e-Janan, a famous saint of Naqshbandi order proceeded towards purifying it from rubbish.

Although Urdu language was able to achieve a literary status in Delhi in Muhammad Shahi era but the contemporary poets confined it to catachrestic poetry, therefore it was apprehended that the meaning and styles of poetry would also be confined. Mirza Mazhar Jan-e-Janan guessed this danger and to save Urdu from these effects. He took two positive and reformatory steps. One was to check the tendency of catachresis and the other was to stop the tendency of 'Hindviyat' to dominate Urdu. Consequently the styles of Persian literature and language were introduced in Urdu and relation of Urdu remained constant with values of Muslims culture and civilization through Persian. Ghulam Hamadani Mus'hafi writes in Tazkara-e-Hindi:

“In the age of catachresis, Mir and Mirza had not yet come to the field (of poetry); Mirza Mazhar Jan-e-Janan was the first to make rekh'tah come under subordination of Persian. Therefore, in my humble opinion he was the first delineator of rekh'tah” (Haque ed), 1933: 203).

When Mirza Mazhar Jan-e-Janan was opposing the tendency of catachresis, the first ranked poets of Urdu like Shah Mubarak Abru, Sharf ud Din Mazmoon, Mustafa Khan Yakrang, Ahsan Ul'lah Ahsan, Shakir Naji and Shah Hatim, etc were following the same tendency. Shah Mubarak Abru was the leading poet among them. More or less, same was the position of Shah Hatim. The other poets also enjoyed the high rank. It was not easy to drive back these skilled people and bring them to one's own way. Therefore, Mirza Mazhar Jan-e-Janan, first of all, adopted the line of reformation by himself and then persuaded others to adopt the same way. This exercise showed a desired result and Shah Hatim re-examined his works and liberated it from catachresis influence of Hindi and named it as "Devan Zada". Thus catachrestic poets became weak and there arose a new path for the coming poets. Muhammad Hussain Azad thus admits the services of Mirza Mazhar Jan-e-janan:

“It has been listened from the masters and the elders that they were Mirza Mazhar Jan-e-janan, Sauda, Mir, Khwaja Mir Dard, only the four persons who gave Urdu the final touch” (Azad. 1957: 130).

When the whole atmosphere of Delhi was going to echo with the melodies of Urdu poetry, yet in Northern areas of the sub-continent, Urdu poetry was already in vogue. In Frontier province, Khush'hal Khan Khat'tak, a great poet of Pashto composed rekh'tah by interweaving Persian and Pashto (Bukhari, Jan 1955). Moreover Mo'iz Ul'lah Mehmmand, a contemporary and devotee of Rehman Baba also had a command on Urdu. His Divan (poetic works) of Urdu has recently been found out. Owing to this he deserves a place among the masters of Urdu. In the same way Qasim 'Ali Khan Fareed also compiled Urdu Divan in the area of Frontier (Bukhari). Among the early poet of Urdu mentioned in the

biographies, there are names of such people who came to Delhi from the independent tribes of Frontier (Makhzan-e-Nukat: 32). Kamtareen Afghan were such poets who belonged to tribe 'Tareen'. There are traces of the works of Urdu poets like Ramzu Jilani and Danni Chand, etc in Northern Punjab, adjacent to Frontier Province (Bukhari).

Rekh'tah was in vogue in Punjab during Aurangzeb Alamgir's era. Although the language of prescribed books written in that age like E'zad Bari of Hermal Ray Sanami (1693 AD / 1105 AH) and Allah Bari of Um'meed (1694 AD / 1106 AH) (Shirani, 1972 : 78) was eastern Punjabi but compilation of books in Urdu was also started in the same era. The most ancient book of this style is Risala-e-Fiqh-e-Hindi written by Maulana 'Abdi in 1663 AD / 1074 AH (Shirani: 260). Aurangzeb Alamgir was ruling at that time. After that, in the age of Muhamamd Shahi, Shaikh Muhammad Fazal ud Din Batalvi (d. 1738 AD / 1151 AH) strengthened Urdu very much. He not only himself paid attention regularly to rekh'tah, but his spiritual disciples and some other poets also wrote rekh'tah following him. Ghulam Qadir (d. 1757 AD / 1170 AH) was the son of Maulana Fazal ud Din Batalvi. He wrote Ramuz ul'Ishq, a perfect mas'navi in Urdu (Shrani: 274). Mian Noor wrote a mas'navi Fateh ar Ramz and Faqir Ul'lah wrote its explanation; Sir'r-e-Maknoon. It shows the significance of Ramuzul'Ishq. This mas'navi was written before Khawab-o-Khiyal, a mas'navi of Khawaja Mir Asar. In the same era Shah Murad (d. 1702 AD) of Jehlum district of Punjab was writing rekh'tah. He had a Devan (a collection of politic work) and Urdu Majlis, Chakwal (Jehlum) has published his Devan named Kalam-e-Shah Murad. Shah Murad says about rekh'tah:

کیا شعر عجب استاد سے ہے یا دلبر حسن آباد سے ہے
یہ ریختہ شاہ مراد سے ہے مقبول ہوا منظور ہوا

(Chishti, 1966: 89).

In the region of Sindh also rekh'tah began to prosper with the development of Urdu poetry in Delhi. Taulidnamah of Isma'il Amrohi can be quoted in this respect that was written in 1693 AD / 1105 AH. This mas'navi seems to be written earlier than even Fateh ur Ramz. Work of Behram is also one of the links of the same chain. Urdu poetry of Mir Haider ud Din Kamil and his nephew Mir Hafeez ud Din 'Ali starts with the early poets of Delhi. Mir 'Ali Sher Qane' has mentioned Urdu works and feature of the poetry of these two poets in Tohfa tul Karam. The style of their verse is similar to the works of the poets of Delhi. Their language and diction are also similar. These few examples denote that before Urdu devan of Wali reached Delhi and before popularization of Urdu poetry in Delhi, rekh'tah goi (rekh'tah writing) had been started in Northern regions of the sub-continent. Despite these areas Urdu was in vogue in Haryana also and even in Delhi, before arrival of Wali's Devan, poets were paying attention to rekh'tah just for a change.

Haryana consists of a few districts of Anbala division; like Rehtak, Heisar and Gorega'on, etc. The actual language here is Haryanvi that is called Bangru and Jatu with a slight difference. The region of Khari Boli is attached to it. In the region of Haryana also, like some other parts of the sub-continent Urdu was in vogue in eleventh century AH or beginning of the seventeenth century AD. Therefore, before arrival of Wali's Devan in Delhi and before popularization of Urdu poetry there, Shaikh Mahboob 'Alm known as

South Asian Studies 29 (1)

Shaikh Jivan had started compiling his Urdu work in Haryana. Dardnamah, Dahaiznamah Bibi Khatoon and Khawabnamah Paighamber” are some of his excellent versified writing. Hafiz Mahmood Shirani writes in his book Punjab Main Urdu about Dardnamah in its introduction:

“Although its language is much different than the language of to-day but at the time when it was written, there would have a slight difference between its language and the language of Delhi” (1972: 213).

Mir Ja'far Zatlī, who seems to be 'Ubaid Zakani of Urdu in obscene writing, lived in Nornol, a town of Haryana. Although he was contemporary of Wali but in Delhi he was prior to Wali (Shirani: 217). He mainly wrote haj'v (satire), haz'l (nonsense verse) and shai'h'r-ashob (verse describing a ruined city). In some poems only radif (post rhyme word) is found with out qafiyah (rhyming). It was a weakness or innovation, however, his do'has were also in the same style. These do'has are similar to gha'zals. The poets of Punjab generally follow this style (Shirani: 215). Sayyid Atal also lived in Nornol. His style and substance writings were similar to Zatali. The literary features of the both are similar, or in other words they invented or introduced 'Zatliyat' and 'Ataliyat'.

When Urdu became Urdu in a true sense of the word or when it freed itself from the evolutionary influences of Hindi, Deccani, Gujri, Haryanvi, Punjabi and Khari Boli, etc, it was entitled to "Urdu-e-Mo'al'la". Persian, at that time, was at its acme linguistically as well as literarily and it had amassed a vast treasure of literary genres, particularly genres of poetry as well as experiments and traditions in itself. Therefore, the Urdu writers accommodated the subjects and styles in their language which were already in vogue in Persian instead of making new experiments and commencing fresh tradition. Mir confesses in one of his couplets:

سارے ترک بچے ظالم اب پڑھتے ہیں ایران کے بچے
تجیبت سے فارسی کے جو میں نے ہندی شعر کہے

This confession of following Persian is also made by other poets and littérateurs, despite Mir. Mir Hassan comments in Tazkara-e-Sho'ara-e-Urdu about Qiyam ud Din Qa'im that his style was similar to Talib Amlī (1940: 128). He writes about Mir Taqī Mir that he wrote in the style of Shifa'i (1940: 151), while Mir Zia' followed Maulana Nisbati (1940: 100). A pupil of Mirza Rafi 'Sauda has mentioned the name of those Persian poets of Taimuri era whom Mirza had followed. In this regard, he particularly mentioned the names of Zahoori and Naziri. The trend of making and claiming them equals of Anwari and Khaqani in encomium is still present in this modern era. If we examine biographies of Urdu poets and criticisms and appreciations of their contemporary poets, we will find a profound reflection of traditional subjects of the different genres of poetry in the works of Urdu poets. This trend is also found in balanced and rhymed prose of initial period despite poetry. This trend of following Persian remained in Urdu prose as well as poetry till mid nineteenth century.

Conclusion

It may be concluded from all above discussion that Urdu poetry is not mere imitation of Persian poetry. Instead, the Urdu littérateurs keeping in view admitted and standard subjects

and styles of Persian literature, included the tinge of their own personality and with the help of flight of their own imagination produced a new style of writing. Although some poets adopted the subjects from the works of Persian poets but it rarely happened that they produced a ditto copy in Urdu. They made it different by imprinting the image of their own personality on it. Whatever they adopted from a vast treasure of Persian subjects, interpretations, devices, ever lasting similes and metaphors and delicate world of passions and feelings, they also added much in them. This is evident before us while studying each and every genre of poetry. This new language and literature was growing regularly like the normal pace of the development of all languages when there arose antagonistic feelings among the Iranian *littérateurs* towards the Indian Persian poets. Reacting the severe remarks of Iranian poets the Urdu *littérateurs* freed themselves from Persian influence and domination. This reactionary attitude of Indian *littérateurs* proved to be a land mark in the development of Urdu language and literature. They proved a new way for themselves that led Urdu towards a glorious future and made it one of the first ranked languages of the world, capable to express anything.

References

- Jalbi, Jamil (2007) *Tareekh-e-Adab-e-Urdu Vol II*, Lahore, Majlis Taraqqi-e-Adab.
- Siddiqui, Dr. Abdul Lais (2012) *Tareekh-e-Adabiyat-e-Muslmanan-e-Pakistan wa Hind Vol I*, Lahore, University of the Punjab.
- Tassy, Garein de (2010) *Historic de la Literature Hindostani*, Kessinger publishing.
- Naseem, Dr. AD (1962 – 1965). “Delhi – Barhvin Sadi Ka Sha’irana Mahole”, Oriental College Magazine, Lahore, University of the Punjab.
- Azad, Muhammad Hussain (1957) *Ab-e-Hayat*, Lahore, Shaikh Ghulam Ali & Sons.
- Naseem, Dr. AD (2009) “Literary Scenario”, *Tareekh-e-Adabiyat-e-Muslmanan-e-Pakistan wa Hind Vol II*, Lahore, University of the Punjab.
- Abdul’lah, Dr. Sayyid (N.D) *Ghara’ibul-Lughat*
- Abdul’lah, Dr. Sayyid (1942). “Urdu ki Ta’mir Main Khan-e-Arzu k His’sah”, Oriental College Magazine, Lahore University of the Punjab
- Haque Maulvi Abdul (ed). (1933). *Tazkar-e-Hindi*, Aurangabad, Anjuman-e-Taraqqi-e-Urdu Hind.
- Bukhari, Farigh, (Jan 1955). “Sarhad Main Urdu,” *Urdu Magazine*
- Shirani, Hafiz Mahmood (1972) *Punjab Main Urdu*, Lahore, Kitabnama.
- Chishti, Riyaz (1966) *Kalam-e-Shab Murad*, Lahore, Darul Isha’at Urdu Majlis.
- Hasan, Mir (ed). (1940). *Tazkara-e-So’ara-e-Urdu*, Delhi, Anjuman, Taraqqi-e-Urdu Hind.

Biographical Note

Shagufta Bano is Principal at Government Degree College for Women, Salamapura, Lahore-Pakistan.
Dr. Zahida Habib is Assistant Professor at Division of Education, University of Education, Lahore-Pakistan.
Muhammad Sohail is Research Assistant at Centre for South Asian Studies, University of the Punjab, Lahore-Pakistan.