

“The Osmania University has come into existence in response to a widespread demand in the Dominions of Hyderabad and Deccan for a type of higher education calculated to satisfy the intellectual and cultural aspirations of the people and having its foundations deep in their national consciousness.” It was established, after a great deal of preliminary discussion, under a Charter promulgated by a *Firman* of His Exalted Highness the Nizam of the 22nd September 1918. Education is imparted in all the faculties through the medium of Urdu, English being taught only as a compulsory language to keep in touch with the current of thoughts in the English speaking world. There is only one College attached to it *i. e.*, the Osmania University College which was opened in 1919. It shows steady progress and the enrolment is distinctly on the increase. The University is recognised by the Government of India as an University and its examinations and degrees have been accorded the status of the corresponding examinations and degrees of the University established by law in British India. The University has started with provision for instruction in Theology, Arts, Sciences and Law.

To overcome the difficulty of text books for the University, a Bureau of Compilation and Translation was established and attached to the University. It has had most far-reaching effects. The Bureau of Translation during the five years of its existence produced almost all the books required as text-books for the Intermediate and B. A. Classes. It had a staff of 8 qualified translators under the direction of a noted scholar and writer. The achievements of this Bureau are beyond all praise, considering the immense difficulties in the way, especially in coining scientific terms for which expert Committees are constantly at work and have devised the terminology for a number of sciences. The Bureau was in the beginning a temporary institution; but in view of its importance to the work of the University His Exalted Highness has been pleased to extend its term of life for ten years. The work attempted by the Bureau embraces the whole range of University studies including History (Eastern and Western, Ancient and Modern) Philosophy, Economics, Mathematics (Pure and Applied), Physics, Chemistry, and Law. The inauguration of the faculties of Education, Engineering and Medicine will necessitate the translation of books on these subjects for which provision is already being made. Over 150 books have been compiled and translated and published. They are mostly standard works on the subject suitable to be used as text-books in the College. The Translation Bureau is a most useful institution for the advancement and progress of Urdu and it should have a long career of usefulness.

CHAPTER XIV. THE NEW MOVEMENT IN URDU POETRY. THE AGE OF AZAD AND HALI

The elegy writers and Nazir Akbarabadi saw only the glimmerings of the new dawn which was gradually breaking upon Urdu poetry. They were preparing the way for the new movement which dominated Urdu Literature for half a century and more, and still continues to do so with unabated vigour. They pointed the direction in which reform lay. The *Marsias* contained the seeds of the new movement after the fashion of the oak in the acorn. The beautiful and realistic pictures from Nature, the description of incidents, the portrayal of human emotions the didactic tone of the compositions, the sincerity and intensity of passion, the purity and freshness of diction, and imagery were all present in *marsias* in a greater or lesser degree. Nazir Akbarabadi heralded the new order of things in his writings in a more clear and defined manner. In *marsia* such pictures are subordinated to the main theme and were of the nature of preludes. In Nazir they stand out alone and are themes by themselves. They however did not find vogue, for they were regarded as heresies. The author was contemptuously spoken of in the orthodox circle because of his want of scholarship, his failure to conform to conventional rules, his obscenity and crudity in literary skill. They looked to the form and not to the spirit and hence Nazir's style did not command currency. It needed a sponsor of greater influence and the ascendancy of English supplied the much needed stimulus and corrective.

The changed times were also not favourable to the continuance of the old *regime* of Urdu poetry. The passing away of the Kingdoms of Delhi and Oudh deprived poets of their cherished patronage and cosy haunts. They were cast adrift on the wide world to the tender mercies of people who though still willing to hear and applaud their lays were unwilling and had not the means to shower money on them as was done in the Courts of Nawabs and Kings. True it is that the drifting poets made a last rally at the courts of Rampur and Hyderabad Deccan but they had not a firm hold and could not command munificent patronage for long. It did not ensure stability and with changed circumstances other uses were found for money and the majority of poets subsisted on starving salaries. People were now more materialistic and businesslike and the rosy atmosphere of poetry had given place to the clear sunshine of prose. Men no longer went crazy over ghazals though the

ghazals still reigned in popularity. The extinction of the kingdoms of Oudh and Delhi, the Indian Mutiny of 1857 A. D. and its aftermath and the subjugation of the country by the English served as eye openers and people awoke from their dreams and hallucinations to the stern realities of life. The Native States roused themselves to put their houses in order. Even the secluded coteries and blissful haunts of Rampur where poets had congregated were invaded by the new spirit, and the change of the regime affected the poets and their allowances. The atmosphere had changed considerably.

Contact with English literature affected Urdu in all its branches, and gave a much needed tonic. The English leaven worked in the same manner as the spirit of Renaissance in 16th century or the impulse of Romanticism in 19th century in England. Translations led the way to the change. English literature with its splendid heritage of poetry, prose and drama in all its comprehensive branches evoked admiration, and spurred the pioneers to do something for their language. At first the touch was only indirect, as the high priests of this new movement Hali, Azad and Sir Syed Ahmed, were either totally ignorant of English or very partially acquainted with it. They saw them through the medium of translations made at the instance of the English, but, despite their handicap, they were alive to the beauties and good points, and went forth with a set purpose to reform the old poetry which had a sense of buckram in its form and of rouge in its colouring. It must however be noted that the new impulse worked gradually and haltingly and it did not swamp the old literature completely. Contrary to reformers and enthusiasts of the Renaissance and Romanticism of England, the pioneers maintained a deep respect for old poetry and old masters. Hali's *Yadgar Ghalib* (a critique on Ghalib) and *Azad's Edition* of the *Diwan* of his favourite *Ustad Zauq* abundantly prove this. They were no iconoclasts and no spirit of destruction animated them. They only wanted to widen the scope of Urdu literature and to rid it of artificiality and insincerity. They wanted to break the bonds of exaggeration, monotony, and bombast, and to reform the diction and imagery.

The new movement, as it gathered strength and force, found many admirers and advocates. A change was needed, and the people who were not cast in old moulds seized the occasion with avidity. The characteristics of the new movement may briefly be mentioned. New subjects and themes were explored. People found ghazals too narrow and cramped for their melodies. *Musaddas* and *masnavi* were largely practised, as they afforded the writer

Characteristics of the new movement.

a large measure of freedom, enabled him to keep rhyme under proper control, and permitted him to impart into his poems that unity of idea which was so conspicuously absent in old Urdu poetry. Effort was made to avoid subjects which required the use of conventional diction, a source of artificiality in old Urdu poetry. *Rubai* and *Qita* were also practised. Nature which uptill now served only as a back ground, was wooed for its own sake in all its moods. The beauties of rains, the rigours of winter, the heat of the summer, the flow of rivers, the delights of mountains, the various landscapes found ready topics which were tabooed, or slightly touched by the old practitioners of Urdu poetry. There were reflective poems, descriptive poems, historical poems narrating stirring episodes in vigorous lines, didactic poems, dialogues, political poems, poems mourning the decadence of the community and exhorting it to be up and doing, in fact poems of all kinds and varying interests. The ghazals themselves underwent a transformation. They no longer concerned themselves with musk ringlets the downs on cheeks, the comb and betel, collirium and mole. They dissected emotion and analysed sentiment. They tried to visualise the inner feelings of man and tried to present fleeting thoughts in all their subtlety and delicacy. The ghazals of *Hasrat Mohani* and *Aziz Lucknavi* are instances in point.

The spirit of invention was abroad. Men were not wanting who wanted to borrow new metrical and stanzaic forms from English poetry, and engraft considering them in Urdu poetry, without the fact that they were unsuited to the genius and organic growth of the language and its undeveloped condition. Efforts were made to introduce blank verse, but such poems were still born and never commanded any popularity and currency. It must however be stated that such efforts were few and spasmodic and were made by persons who were masters of older form of versification. The names of *Moulvis Syed Ali Haidar Tabatabai*, *Abdul Halim Shārar*, *Tajwar* and *Mohammad Azhar Ali Azad Kakuri* may be mentioned amongst others. New efforts are still made but the forms are not alien to the structure of the language. They are only variations of metrical and stanzaic forms already in use. *Taskin* has made an attempt in this direction. *Mohammad Uzzat-ullah* has made a departure and has successfully adapted *Hindi metres* in Urdu, uses sweet *Hindi words* with great excellence, and draws pictures of *Indian life and civilization* with great fidelity and vividness. The older forms of versification were also largely practised. The *Musuddas*, the six-lined stanzas which was so largely used in the elegiac poems achieved a triumph in *Hali's Ebb and Flow of Islam*, a poem of national regeneration.

Changes in metrical and stanzaic forms.

From that time its success was ensured. It became a common form of versification. Every kind of poetry, descriptive, laudatory, narrative, political, patriotic, didactic, condolatory or historical began to be written in six-lined stanza. Its merits are obvious. It moves with a swing which is admirably suited for vigour and variety. It affords scope for continuity of description. It flows with an evenness and absence of break, and is very effective and melodious. Other metres were also employed and adapted to the needs of the subjects. There was also a change in the treatment of the subjects. Florid bombast and turgid hyperbole were utterly discarded. Simplicity, purity, strict adherence to nature and sincerity were the keynotes. There was a throb in the poems of the new school; they were tinged with personal emotions. There was also a change in the diction and imagery.

Contact with English literature melted the frost that had gathered on Urdu poetry in the Courts of Oudh and Delhi. It widened the scope and breathed a new spirit of freedom and enterprise. It fostered the rise of prose and the growth of criticism and drama. It brought a vast and valuable stock of new imagery, new properties, new scenery and decoration. It introduced a new method of handling emotion and scenery which was unfamiliar. New subjects and themes were explored and new forms and measures invented. It enriched the vocabulary of the Urdu language and made it more copious and capable of greater and subtler shades of meaning. It freed it from the limitations of traditions which were tying the hand of the artist, binding his heart with chains, making his sentiments and thoughts stereotyped, narrowing his horizon and cramping his freedom and genius. It made the young vernaculars rejuvenated "full of hope for the future, full of self-confidence to go out to experiment on new methods and search out new corners of thoughts. It endowed them with a freedom which would enable them to produce works as it were in a new medium." True there were attendant evils for there followed a laxity in rules of versification, a tendency to pass every subject through the metrical mill and an indiscriminate incorporation of a large number of English words which were uncalled for and indigestible. The benefits however outweighed the disadvantages which could be removed with the passage of time and a gathering of experience.

It is natural to expect to find three distinct schools both in poetry and prose. "The first school consists of those who look backwards, the extremely conservative men, who live in the dead past. They would rather write in the classical language than in the Vernacular,

The three schools in modern Urdu literature. The school of conservative and conventional writers.

they would rather cast their work in the moulds of the classical authors than hammer out new forms. To them it seems that every attempt of thinkers to get back to the actualities of life is an offence, and they hark back to the old philosophical questions and the half Sufi and half Anacreontic ghazals of *ashiqana* poetry. If they had either Sufi or Anacreontic experiences within their own souls, they would at least stand some chance of being poets. Without such experiences, they either degenerate into mechanical imitators, or finished jugglers with words or phrases. Their zeal in the perfection of the traditional metres goes side by side with their superstitious choice of traditional subjects." They have no message to deliver. They write ghazals because it is a mark of scholarship and is an accomplishment. To them the pungent lines of Pope apply with peculiar effect.

"He writes because his father writ
And proclaims himself a bastard by his wit."

They are no real poets but are only practitioners of an old art. To this class belongs the band of poetasters who flood magazines of a catch penny character with their rapid and conventional effusions. They are to be distinguished from the conventional poets who, though capable exponents of the old art and worthy disciples of old masters, have exhausted the themes and command no more hearing from the Young India. Both the competent and the incompetent writers of old and conventional themes have been brushed aside by the present march of events, and the trend of Urdu poetry and literature, and they are doing no useful service to it, except to keep the pendulum of literature from swaying to the other extreme.

The second school touches the other extreme. It stands for everything Western, spurning the heritage of the whole past, disdaining all that is fine in classical language, and extolling the beauties of foreign literature and language to the skies, without considering whether it suits the genius of the people. Such a tendency is natural, for the wine of Western culture went to the head, intoxicated it and made it lose its balance. "The votaries of this new school set up the fetish of modern imitation. They would have everything new, to them the past is a thing either to be ashamed of or to be ignored. To them novelty is the test of value in literature." They do not care to see whether the literature touches the soul of the people, or is in communion with their mind, or reflects the atmosphere in which they live. This school was responsible for a number of translations, carelessly done, imperfectly prepared with a view to "sell". The translations, besides being unfaithful, garbled, crude and unliterary, were not of the best foreign classics, but of works which do not rank as literature. Reynolds has been popular and translated many times. Most

The second school. The school of the extremist anglicised writers.

of these translations are not done from the original language at all but through intermediary languages, thus making the catching the spirit of the original doubly difficult. "This tame submission to second hand translation of indifferent literature goes hand in hand with the adoption of the pseudo style which the English call *Journelese*—a slipshod language which neither attempts shades of thought, nor discriminates between degrees nor probes into recesses." This is generally the charge against the hack writers and popular novelists who flood the market with their contemptible and mischievous works, and the hurried newspapermen. "A reaction against Classicism should not mean slipshod expression, flaring colours or monstrous shapes. Literature must not prefer the vulgar to the beautiful, the gigantic to the well proportioned, the noisy to the melodious".

The third school is the most important as it is creating literature and bringing into existence new and fine traditions. "It seeks its inspiration in the present, but is fully conscious of the mighty heritage of the past. Reverent of traditions, it seeks its channels of inspiration from what it sees around it, it cannot help being original. Its object is like that of Jason—the quest of the golden fleece in unexplored lands of thought and emotion. They are not merely merchants who buy in one country and sell in another. They are the makers and the creators of poetry and take their raw material from the soil, weaving it into new and beautiful fabrics. They prepare their own ambrosia to feed their own minds and the minds of the nation to which they belong. They love and understand the past, but they also have a dignified appreciation of the present and they are not afraid to face the future". To this school belong the most eminent of the poets and *literatures*—Azad, Hali, Sarur, Iqbal, Asar and Afsar, Hasrat and Akbar, Sarshar and Sharar. They combine in themselves of what is best and finest in the literatures indigenous and foreign, and it is on this school that the hopes of the future rest.

Altaf Hussain poetically surnamed Hali (modern), was born in 1837 A. D. at Panipat. He came of a noble stock of Ansaris, being descended from

1837 A. D.—
1914 A. D.

Khwaja Malik Ali on the father's side and a respectable Syed family on the mother's side. Khwaja Malik Ali, the founder of the family, was noted for his erudition in his time. He migrated to India from Herat in the time of Ghyasuddin Balban, and was given a few fertile villages in the neighbourhood of Panipat for his maintenance. He was also appointed a Kazi of the place, entrusted with the duties of fixing the standard rates of the market, and to lead the faithful

in prayer on the Id days. Hali's father, Khwaja Aizad Bakhsh, was not in affluent circumstances. He died when Hali was only 9 years of age. His mother suffered from a mild form of insanity, and the care of rearing up Hali devolved upon his elder brother and sister. According to the old usage in orthodox families, Hali was made to learn the Quran by heart, and then commenced his studies in Persian and Arabic but they were never systematic, and were of a haphazard character. Syed Jafar Ali, nephew of Mir Mamnun Dehvi, was the first teacher of Persian, and Moulvi Ibrahim Hussain Ansari, who had returned from Lucknow after completing his studies, taught him Arabic. His studies had not far advanced when he was forced to get married he being only seventeen, though marriage at such an age was not an unusual occurrence in those days. The thirst for knowledge in him was unsatisfied and knowing that his wife would be well cared for in her rich parents' home Hali left surreptitiously for Delhi in 1854 A. D. and studied under Nawazishali a well-known teacher and preacher of his day, for a year and a half. He read logic, philosophy, prosody, grammar, and other subjects included in the curriculum of that age. He did not study English for it was regarded as heterodox and looked upon with contempt and slight by the learned in oriental lore. In 1855 A. D. his brother and sister insisted on his return to Panipat and he returned and his studies in Delhi suffered an interruption but he carried them on privately in a discursive manner. In 1856 A. D. Hali secured a petty post in the Collector's office at Hisar but the Mutiny of 1857 A. D. and disturbances at Hisar made him return to his native place, where he resumed his disconnected studies and read books on theology, rhetoric, logic and philosophy. He attained considerable proficiency in these subjects and; after 4 years of stay at Panipat, he became a companion to Nawab Mustafa Khan (1806-1869 A. D.) a big landowner of Jahangirabad in Bulandshahr District, United Provinces. This nobleman was a man of letters and a poet who wrote verses under the name of *Shaifta* in Urdu and *Hasrati* in Persian. It is said to be a debatable question whether Hali ever submitted his poems to Shaifta for correction but it is true, on his own admission, that he benefited much by his society. From one of his verses it may be clearly inferred that he consulted Shaifta as a poetical master, and had his poems corrected in the beginning. The poetic and literary atmosphere, the genial company of Shaifta, the ease and comfort all tended to foster the spirit of poetry in Hali, and he began to send his efforts to Ghalib. He remained with Shaifta as a companion and as an instructor to his son for about 8 years, when he went to seek his fortune at Lahore the resort of the exiled

men of letters after the Mutiny of 1857 A. D. He got an appointment in the Government Book Depot, Lahore, where his duties consisted of revising translations of English books into Urdu for the Education Department, with a view to improve their language and make it modern and up-to-date. This indirect touch with one of the best literatures of Europe administered a much needed stimulus, and gave an impetus to his thoughts. He stayed on this post for about four years, when he came back to Delhi for which he was pining, as a teacher in Anglo-Arabic School. He also served as a teacher in the Chiefs' College at Lahore for about 8 months, but, finding the post not to his taste, he returned to his original appointment at Delhi. In Delhi he came under the influence of Sir Syed Ahmad, the great socio-religious reformer, and the founder of Aligarh College, and wrote his epoch making poem "The Ebb and Flow of Islam", a book of national regeneration. In 1887 A. D., while he was employed as a teacher in the Arabic School at Delhi, the late Sir Asman Jah of Hyderabad came to Aligarh, and, on his being introduced to him by Sir Syed, a stipend of Rs. 75 per month was bestowed on him by the Nizam's Government for carrying on literary work, which was raised to Rs. 100 per mensem when the poet visited Hyderabad in connection, with a deputation for an increase in the grant-in-aid to M.-A. O. College. He retired from service and spent his time in lettered leisure at Panipat. In 1904 A. D. the title of Shams-ul-Ulema, the Sun of the Scholars, was bestowed on him in recognition of his great learning and literary work. He died at the ripe age of 77 in 1914 A. D.

As a man, Hali was a true gentleman of the old type, affable, courteous, mild and sympathetic. He never aspired to worldly grandeur and he led the true life of a man of letters utterly devoted to his work. His sympathies were deep and wide, and there was no sectarian bias in him. He acted upto his ideals, and practised what he preached.

Hali's poetic career began in Delhi when he had slipped out of his home as a lad of seventeen. It is customary in the Orient for every learned man to be able to versify as it is counted as an accomplishment. He often waited on Ghalib in Delhi, and learned the art of poetry by sitting at his feet. He attended the poetical contests and sought for elucidation of thorny points from Ghalib, who was impressed by the talents of the enthusiastic student and advised him to write verses. He, however, did not get much practice at Delhi, but under the influence of Shaifta his poetical talents flowered, and his association not only

The poetic career of Hali - The influence of Ghalib, Shaifta and English literature.

gave a stimulus to the composition of verses, but chastened his style and changed his outlook on poetry. He disliked bombast and hyperbole, and preferred accurate description in simple and direct language tinged with personal emotion, dipped in the fire of genuine passion. Ghalib still corrected his poems and continued to dominate him, but the influence of Shaifta and his style was irresistible. Hali left Jahangirabad on the death of Shaifta, and sought service at Lahore, where he was very unhappy, feeling himself an exile in adverse circumstances among strangers. His description of Lahore and its inhospitality reveal in an interesting manner the condition of his mind. In the Government Book Depot, Hali came in contact with Western literature through translations and the contact was very wholesome to him. It was a turning point in his literary career, and we see distinct and clear glimmerings of that true dawn which broadened into the sunshine of modern Urdu literature. Hali admired the wide scope of English poetry and its sublimity, simplicity and purity and he resolved to adopt these ideals in Urdu prose. A poetical and literary society had already been founded at Lahore in 1874 A. D. by Moulana Mohammad Hussain Azad at the instance of Colonel Holroyd the then Director of Public Instruction and a great promoter of Urdu literature in the Punjab. It was not after the manner of old *Mushairas*, where poems were composed after a particular refrain or *Misrah Tarah* as it is technically called. No restriction was placed and the poets were at liberty to recite their compositions on subjects settled in the Assembly. Azad, the forerunner of such poems had already laid the foundations of the new movement. Hali was one of the earliest promoters of it and took keen part in those contests. He recited four of his earliest poems which were highly appreciated. The masnavis *Barkharit* (Rainy Season), *Nishat Umaed* (The Pleasures of Hope), *Munazara-i-Rahmo-Insaf* (a Colloquy between Mercy and Justice) and *Hubbi Watan* (Patriotism) were recited in these *Mushairas*.

The influences of Ghalib, Shaifta and English translations on Hali's poetic career have been noticed and the last but not least, the influence of Sir Syed Ahmad remains to be considered. Sir Syed Ahmad was at this time engaged on the laudable object of regenerating the Muhammadans who were decadent and irresponsible to the needs of the time. Having noticed Hali, he asked him to write a poem on the fallen condition of the Muhammadans. The famous *Musud-dus* was the result. It was a tremendous success, and leapt into sudden popularity. A pastiche imitation of his style was adopted by others but none could achieve that measure of success which

The influence of Sir Syed Ahmad.

was rightly given to Hali. He was at once acclaimed as a national poet. He followed the Musuddus with other passionate elegies on the devastations of Delhi, and on the death of Hakim Mahmud Khan in which pictures of past glory are intermingled with those of present decadence and lethargy. He took upon himself the role of a religious preceptor, a preacher and a reformer. He exhorted his co-religionists in stirring verses to gird up their loins and to do their bit nobly and selflessly. His sympathies were not confined to his community but broadened to the Indians in general. His ideals of noble womanhood embodied in his famous poem *Chup-ki-Dad* (Tribute to Silence) and his patriotic lay, the prayer of the widow (*Munajat-i-Bewa*), are exquisite. They are full of fire, and appeal to all classes and communities alike. Towards the latter part of his life his utterances grew more philosophic and thoughtful as evident from his *Tarkib band* called *Tauhfatul Akhwan* (The Brethren's Present).

Hali was a prolific writer in prose and poetry. He has left his works in many works behind him. His prose writings poetry will be considered in another chapter. The following is the list of his poems.

1. Masnavis, on Bigotry and Justice ; on Mercy and Justice ; on the Hand of God ; on " Rainy Season " on Patriotism ; and on Pleasures of Hope.
2. Musuddus Hali, the famous Musuddus of Hali, " the Ebb and Flow of Islam."
3. Shikwai Hind, " The Wail of India."
4. The Poetical works of Hali, the Diwan with a long introduction on poetry.
5. Munajat-i-Bewa, (Widow's Plaint) and Chup-ki-Dad (Tribute to Silence.)
6. Elegies on the death of Ghalib, Hakim Mahmud Khan, Devastation of Delhi and Sir Syed Ahmad.
7. Majmui Nazm Hali, a collection of stray poetical pieces of Hali.
8. Majmui Nazm Farsi, a collection of Persian poetry of Hali.

The Masnavis, most of them being colloquies, are very " The Masnavis." popular and have been incorporated in the text-books of the Universities. They are simple, direct, free from exaggeration and a deep incrustation of similes, and metaphors. They preach morality in an attractive manner. They inculcate high principles in interesting dialogues. The merits and demerits of each controversialist are brought out in a narrative form interspersed with allusions

to ancient and modern histories and mythologies. In the masnavi of Mercy and Justice each claims the palm of superiority by reciting its own virtues and the vices of the other. In the end, Reason appears as an arbitrator and holds the balance even by adjudging both to be complementary to each other. The poem on the Rainy Season is exquisite and charming and contains an attractive description of the rains in India in their various phases. It describes the benefits of the rainy weather, the velvet verdure of the plains and mountains, the delights of human beings and animals. The language is simple, natural and easy. There are no dignified Persianised constructions or polyglot words of foreign extraction. The style is unadorned and unaffected with no preponderance of high flown imageries and extravagant foreign metaphors. They embody the spirit of the new movement and mark Hali as one of the pioneers of the new style. It is true that they do not attain to a very high water mark of poetical distinction but their value lies in their heralding of a new order of things and their directing the attention of their contemporaries and successors to fresh woods and pastures new.

Musuddus Hali or the Ebb and Flow of Islam is one of the epoch making books of the age. Its popularity is still unabated and it still finds thousands of readers. It was a revelation, a land mark in the literary history of Urdu language. A new star swam into the ken of Urdu poets. It gave a lead to the national and patriotic poems of India, and demonstrated the value of the six lined stanza as a vehicle for such stirring poems. It found many imitators, but none excelled or came upto it in fervour, in thought, and in expression. It is a poem of national regeneration, describing the past glories of Islam, the triumphs and achievements of its worthy leaders, the ideals and the culture of the bygone past, the lethargy and the decadence of the present age, the degradation of the Mohamadans in the living present. It winds up by a passionate appeal to his coreligionists to rouse up and take their proper place in the history of the world. It is at once passionate, soul stirring, full of fire and vigour, brilliance and spontaneous flow, without an effort to strive for an effect. It appeals to the old and the young alike. The success of this new poem was untold. "It was a trumpet call to the Mohammadans to put their house in order. It achieved an immediate success on publication. There is no other modern Urdu book so well known. It is familiar to every educated Mohammadan in India and many men of the last generation knew it by heart. Its chief merit consisted in taking stock of the national virtues and vices ; like a reformer Hali put all the virtues in the past and vices in the present..... The

poet goes back to the times of ignorance, the pre-Islamic period in Arabia and draws a lurid picture of a sandy and rocky country, isolated from rest of the world, in which the people were divided into warring tribes and given over to the lowest forms of superstition, and idolatry. Into such a world was sent the Prophet. The first fruits of his missions were the spread of knowledge and truth, the destruction of cruelty and religious intolerance, the softening of manners and the raising of standard in fact all those virtues the want of which in modern Indian Mohammadans he satirises in the latter part of his poem. A rapid historical survey takes us through the services of Islam in the moral and intellectual world. The Muslims made their homes in every clime and country, and have left their traces in Spain, Baghdad and the country of the Himalayas. The causes of the decline are lightly touched." It extorted its meed of praise from the most adverse and hostile critics of Hali. To quote Sir Syed Ahmad "It will be quite appropriate to say that this book starts a new era in our poetry. The clarity, the beauty and the flow that characterises it cannot be praised too much. It is surprising to find a subject treated with so much regard for actualities and with such absence of exaggeration in far-fetched similes which are the *stock in trade* of the poets and poesy and yet so full of effect, elegance, and eloquence. Many of its stanzas cannot be read without one's eyes getting wet with tears. Anything that springs from the heart appeals to the heart." This poem was printed and distributed broadcast and it was sung in assemblies, pulpits, mosques, and conferences.

In the same strain were composed the *Shikwai Hind* and "*Shikwa Hind*." *Qasidai Ghyasia* recalling the splendid past 1857 A. D. and contrasting it with the degeneration that has set in India. Asceticism had given place to pleasure, simplicity to luxury, virility to emasculation, vigour to sloth and lassitude. They contain pictures in contrast but they have now lost much of their force and point and had been purposely highly coloured before to rouse the slumbering community from lethargy.

The elegies on the death of Ghalib, Hakim Mahmud Khan and Sir Syed are creditable poems. The *Marsias* on Ghalib is extremely poignant full of pathos and fire. It is lament made metrical. It is remarkable for its genuine note of pathos and sincerity of emotion. It is an outburst of pent up feelings of the heart surcharged with grief. Simplicity is the keynote. It is a remarkable achievement which enhances the reputation of Hali as a poet. The elegy on Hakim Mahmud Khan is couched in the same strain as the *Musuddus*

and *Shikwa*. A picture of the devastation of Delhi is very luridly drawn and the fallen condition of Mohammadans is graphically portrayed.

"The prayer of a widow" is a remarkable piece in an unfamiliar metre which appeals to a larger circle of readers than the *Musuddas* and *Shikwa*. *Munajat-i-Bewa* 1892 A. D. Reformation in social matters was in the air.

In Bengal, the cause of widows was championed by Vidyasagar about the same time. This poem reveals in a realistic manner the woe-begone and pitiable condition of the widow and the wail she sends forth in it is truly heart-rending. It ends with a note of resignation. It has been translated into many languages including Sanscrit.

"Chup-ki-Dad" enlogises the good qualities of womanhood and sets forth its noble ideals. It was recited *Chup-ki-Dad* in Hyderabad Deccan by the author amidst thundering applause to a large audience presided over by Maharaja Sir Kishan Prasad the then Premier of the State. It is distinguished for its simplicity, flow, subtlety and directness of appeal. In these poems Hali achieved the distinction of being an Indian poet free from the cramping communal influences.

The *Diwan* alone remains to be considered. It comprises "*Diwan-i-Hali*" of a long introduction discussing poetry in 1892 A. D. abstract, a preface, *qitas*, *ghazals* both modern and ancient in spirit, *quatrain*s, *qasidas*, *tarkibbands*, and *chronograms*. The introduction deals with various definitions and aspects of poetry and covers a large ground. The *qitas* are ethical inculcating some moral or high principle in the garb of a short story, or a dialogue. Some of them crystallise thought in a beautiful and terse manner. The *ghazals* only form the bulk and are interesting. Of his old *ghazals* those are included which were apiece with the modern spirit. They evince a freedom from exaggerated bombast of thought and expression. The modern *ghazals* sound a new note and mark the advent of a new spirit. They are full of emotion and feeling and often maintain a continuity of thought which is one of the features of the new form of poetry. The *quatrain*s, a series of crisp epigrams on every variety of subjects, contain words of wisdom and impart useful lessons in telling words. In this he follows the footsteps of his predecessor. They are widely read and appreciated and have been rendered into English, by Mr. G. E. Ward. His *qasidas* do not contain hyperbolic encomia on the subject of his poem but in contradistinction with the old poets draw attention to their duties and responsibilities. The ode on the elevation of Mir Usman Ali Khan the Nizam of Hyderabad is an illustration in point.

Hali gives expression to his literary ideals in the preface and also surveys in a comprehensive manner the poetry of East and West. The introduction is masterly although a little superficial. Hali tried to affect reformation in Urdu ghazal and enunciated many changes both in form and theme. He deprecated the idea of celebrating the love of courtesans in ghazals and wanted to extend the field of ghazal so as to embrace love in its best meanings. He tabooed the description of ladies' toilets. He also exhorted the poets to refrain from having gratuitous flings against the *Sheikhs* and *Zahids* (the abstemious) the pious and the preachers so common in Urdu poetry. The sphere of the ghazal should be widened and it may not only contain philosophical, sufiistic and moral but 'natural' national and political themes. The poetic diction should be delicate. Words and idioms should be correctly used. Unfortunately Hali himself could not escape the dangers. There should not be any preponderance of figures of speech nor should they form the pivot of verses. The meters, qafias and radifs should be easy and sweet and not difficult and bizarre as those adopted by Mushaffi, Insha and Shah Nasir. So far as possible the *radif* should be dispensed with. Hali was the first to sing of the national decadence in ghazal as in musuddus.

Hali occupies an unique position in modern Urdu literature. He was the first to reform the ghazal and the *qasida*. He was the first to demonstrate the value of the *Musuddus*. He was the first to bewail in ghazal and *musuddus* the fall of the Muslims from the high state and to exhort them to reform. He was the first to write a poem on 'watan' motherland. He dealt the most formidable blow at the traditional style the outstanding features of which were artificiality, conventionality and insincerity. He was the first to adopt unity of idea and a diction free from convention. He was the first to introduce political themes in his verses. Along with Azad, Hali shares the credit of inaugurating the new movement in Urdu poetry.

Hali is one of the progenitors of the new style. The outstanding features of his style are : faithfulness to nature, freedom from hyperbole in thought and language, simplicity and directness, pathos and genuine emotions. His language is simple and easily comprehensible. There is a wonderful restraint in the use of figures of speech and imageries. There is no effort to appear learned and scholarly. His writings are characterized by spontaneous flow and fervid passion.

Hali as one of the founders of the new school. His style.

His defects are that he is occasionally lax in prosody and often uses words incorrectly. There is preponderance of unfamiliar English words and he unmistakably shows his love for them to give his poems a distinction in the eyes of his compeers. To the punctilious, the wrong use of idioms often mars the beauty of a passage. He very rarely goes to the empyrean heights and sometimes flounders along the moor of doggerel with the most exasperating shambles. The role of a reformer and a nationalist sets a limitation to his works of art.

The importance of Hali in Urdu literature can never be belittled. Besides his position as a prose writer and a critic, he is one of the leaders of the new movement who changed the current of Urdu poetry. He ushered in national and patriotic poems and his services to foster the growth of poems on landscapes and nature are invaluable. He was not only a poet but a reformer, a preacher, and a teacher. He freed Urdu poetry from its pernicious tendencies, infused vigour and gave it a new start. As a poet he may not be assigned the foremost rank in Urdu poetry but his position as one of the greatest benefactors of Urdu literature is unchallenged.

As one of the fathers of the new movement, a pioneer of the new spirit that was dawning on Urdu literature, Mohammad Hussain Azad ranks very high. He is one of the greatest of modern poets, a most distinguished writer of racy, piquant, delightful prose, a critic of considerable merit, a great educationalist, a clever journalist, a remarkable and an unimitable stylist and a great authority on modern Persian. His services to Urdu language are immense and valuable. To him the Urdu poetry owes the foundation of the new kind of poetry. He was in short a man of letters in the fullest sense of the word. The biographical details of his rather uneventful life would be mentioned in the section of prose which has greater claims on Azad. His poetic career need only be considered here.

Azad was essentially a poet and had really a poetic temperament. It flashes out in prose and lends to it the charm and dignity of unversified poetry. Being the son of a friend of Zauq the spirit of poetry was fostered in him by his constant association with that master poet and other great poets of the time. He attended with his Ustad Zauq the poetical contests held in Delhi and benefited immensely from the discussions as to the merits and demerits of compositions. He was passionately attached to his poetical preceptor and his

The poetical career of Azad.