

ANALYTICAL STUDY OF THE BIOGRAPHICAL ACCOUNT OF THE FAMOUS MUSLIM POETS OF THE URDU LANGUAGE OF THE NINETEENTH CENTURY IN INDO-PAKISTAN

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Abstract

Urdu is considered one of the significant languages of the Muslim era in the Subcontinent, and a large number of intellectuals endeavored to nurture this language. Due to the efforts of various renowned poets, Urdu language earned its place in the literary history of the subcontinent. Among the extensive roster of Urdu poets, some major figures such as Wali Dakni, Mir Taqi Mir, Mir Mirza Muhammad Rafi, Mir Dard, Momin Khan Momin, Ibrahim Zauq, Asad Ullah Khan Ghalib, Bahadur Shah Zafar, Josh, Anees, Nazeer Akbarabadi, Allama Iqbal, and Akbar Allahabadi stand out as remarkable poets of Urdu language throughout different eras. This paper highlights their biographies and literary contributions.

Keyword: *Poets, Old, Biography, Urdu, Language, Famous, South Asia.*

INTRODUCTION

The promotion and evolution of the Urdu language in the multi-ethnic society of the subcontinent signified a significant literary and cultural transformation. Poets played a pivotal role in its development. The establishment of the Delhi Empire marked the initiation of Urdu's evolutionary journey, driven by the interaction between newcomers and the local populace. The transition from Rekhta to Rekhta Urdu and ultimately to modern Urdu is the result of collective efforts. Poets hold a prominent position among these contributors. Their endeavors contributed significantly to the flourishing of the Urdu language. This research article provides concise biographies of renowned poets and outlines their literary contributions.

Research Methodology

Due to the completion of this analytical type of study and the dependence of the information contained in it mainly on written sources, it has been discussed in a qualitative manner by adopting the historical method in its preparation. Written sources include books, magazines, newspapers, theses, articles, digests, sample texts, etc.

REVIEW OF LITERATURE

Review of literature is very important and it considered the most integral part of research. In the preparation of this article, books related to Urdu literature have been studied, including history of Urdu language and literature, history of Urdu literature, Urdu Shairi ka Irtqa, Wali Deccani, history of Urdu language, literature, short history of Urdu language, Urdu poetry, poets. Several other books are worth mentioning, including the Dewans.

Discussion

Amir Khusrao.

Amir Khusrao was a famous intellectual of Urdu and he was the man who initially worked on the foundation of this language. Some scholars are considered him as the founder of the development of Urdu in South Asia. While some of the scholars considered him as Persian poet. But the name of Amir Khusrao cannot be ignored considering him as a Persian poet because it was a Khusrao who played a central role in the initial development of Urdu. He was born near at Agra during 13th



century. Khusrau is the first person who spoke Urdu words in a literary style. He wrote the first poem in Urdu and the credit of the first poem goes to Khusrau. Khusrau has the honor of being the disciple of the famous Sufi sage Khwaja Nizamuddin. To whom he had a special attachment. One of his verses clearly explains the vision of Khusrao regarding Nizam-u-Din Aoliya. من تو شدم تو من شدى

من تن شدم تو جاں شدى، تا کس نا گوید بعد ازین، من دیگرم تو دیگرى

Khusrao died in 1325 after the death of Hazrat Nizam-u-Din Aoliya.

Among the other numerous names in the realm of the Urdu language, some hold exceptional fame and occupy a distinct place in poetry. Wali Deccani is considered one of India's most renowned poets. The exact year of Wali Deccani's birth remains uncertain, though it is believed to be around 1668. Similarly, his date of death remains undetermined. Consequently, the birthplace of Wali Deccani also lacks confirmation, with some asserting that he hailed from Aurangabad Deccan. While the precise region he belonged to may not be of paramount significance, what truly matters is that Wali Deccani was born in the Deccan region. He is acknowledged as a representative of Urdu language and is credited with playing a significant role in its cultivation.

Wali Deccani, in collaboration with others, not only contributed to the advancement of Urdu but also broadened its poetic horizons, fostering its growth and bringing it to the Deccan region. There is no doubt that Wali stands as one of the luminaries of the Urdu language. Under Wali's influence, the local essence of Urdu language and literature transcended, transforming into a universal language that spanned across the entire nation. Reflecting on how the Deccani language was enriched under his care, one realizes that he not only infused it with vibrant hues of life but also extended its reach. Through Wali's verses, the notions of "*gham jaan*" and "*gham daran*" in Urdu poetry took on new significance, encapsulating the myriad experiences of human existence within the depths of sorrow. In Wali's Ghazals, we encounter the personas of Hasan and Jamal, infusing them with a seraphic allure. Wali's inclination toward "sarapagnari" (seraphic beauty) earned him the endearing moniker of the "beloved."

It is said that Wali's travels and connections with poets in Delhi played a pivotal role in the proliferation of the Urdu language from North India to South India, elevating its status to a national language. His indispensable role in this process cannot be overlooked. Wali holds an exceptionally prominent position among Urdu poets.

Wali Dakni

Among the numerous names of Urdu language, some names are very famous and have a special place in poetry. Wali Deccani is considered to be one of the most famous poets of India. There is no complete and exact year of birth of Wali Decani, but it is believed that he was born in 1668 and the date of death cannot be determined correctly. Thus, the place of birth of Wali Deccani is also not confirmed. Some people believe that he was a native of Aurangabad Deccan. Now it is not very important which region he belonged to, but it is very important that Wali Deccani was born in Deccan. It has been recognized as representative of Urdu language that Wali Deccani played his full role in the cultivation of Urdu. Wali is considered to be the leader of Urdu and in this he played a role in the development of Urdu not only by combining the tradition of Deccani language and literature with the tradition of North India. Expanded the houses of poetry and promoted it to the Deccan. There is no doubt that Wali is considered to be one of the founders of Urdu language, and in the hands of Wali, the local color of Urdu language and literature was lost and it became a universal language that spread throughout the country. If you think about how the Deccani language was embellished with basic facilities, he not only gave it every color of life but also expanded it. Thanks to Wali's words, the concept of *gham jaan* and *gham daran* in Urdu and the Urdu *ghazal* became new symbols, but the small and big experiences of human life were summed up in the foothills of grief. In Wali's *ghazal*, the beauty of the office worker is found and this makes Lanoli towards allegory. Wali had a tendency towards allegory, that is why he is called beloved. It is said that he also traveled and established a special relationship with the poets of Delhi, due to which the Urdu language spread from North India to South India and gained the status of the

country's language. role cannot be ignored. He has a very prominent place among the poets of Urdu and if his speech is analyzed, some things are very prominent in his poetry.

مجھ پر نہ کرو ظلم تم آئے لیلیٰ خوباں
 مجنوں ہوں ترے غم کوں بیاباں سوں کہوں گا
 دیکھا ہوں تجھے خواب میں اے مایہ خوبی
 بس خواب کوں جا یوسف کنعاں سوں کہوں گا
 جیتا ہوں شب و روز ترے غم میں اے ساجن
 یہ سوز ترا مشعل سوزاں سوں کہوں گا
 یک نقطہ تیرے صفحہ رخ پر نہیں بیجا
 اس مکھ کوں ترے صفحہ قرآن سوں کہوں گا
 بے صبر نہ ہو اے ولی اس درد سوں ہرگز
 جلتا ہوں ترے درد میں درماں سوں کہوں گا

Mirza Muhammad Rafi Sauda

Mirza Mohammad Rafi Sauda is a renowned poet of the Urdu language. He was born in 1706 and passed away in 1783. Sauda's father was Mirza Mohammad Shafi, who belonged to a family of military officers and whose ancestors were associated with the Mughals of Kabul. Mirza Mohammad Shafi left his ancestral profession of military service and came to Delhi for trade purposes. He married the daughter of Nawab Niamat Khan Ali, and it was from her that Sauda was born. Sauda's birth is still a subject of research. However, Dr. Jameel Jalibi has determined the year of Sauda's birth by collecting all the evidence. Sauda possessed extraordinary skills in the art of poetry. Mirza has written in his memoir "Nukat al-Shu'ara" that "His sublime thoughts contrast with his shy disposition. He is a poet of Rekhta and given his reputation, he should be referred to as the king of the poets of Rekhta." Sauda had no interest in pursuing a business related to the military. While he adopted the profession of military service, his circumstances were also unfavorable. Although there was once respect for the profession of military service, the current state was such that the sword, which used to be carried for defense at home, was now used to open bottle caps. There was no sign of a monthly stipend. Sauda observed these circumstances and turned them into the subject of his poetry. By reading his poetry, we become familiar with the true state of that era. He is recognized as a unique ghazal singer with a distinct style and an excellent composer of qasidas. Sauda was also a successful satirist of his time. The way he depicted a declining empire in his bustling city of Ashub is an example in itself. Sauda was a multifaceted personality. This diversity, versatility, and colorful nature are the hallmarks of his poetry. However, he himself considers substance and meaning as fundamental in poetry and advocates for the clarity of expression, hence he refers to himself as a "Sukhan Tarash" (a wordsmith).

بیس اب خموش ہو سودا کہ آگے تاب نہیں
 , وہ دل نہیں ہے کہ اس غم سے جو کباب نہیں
 کسی کی چشم نہ ہوگی کہ وہ پر آب نہیں
 سوائے اس کے تری بات کا جواب نہیں
 کہ یہ زمانہ ہے بے طرح کا ، زیادہ نہ بول

Mir Dard

Khawaja Mir Dard's year of birth is 1719, and the year of his death is 1785. Mir Dard was born in Delhi. His father, Mohammad Naseer Andalibi, was a renowned Sufi sage, scholar, and poet. He authored books and treatises on Sufism in the Persian language. He used to compose poetry in Persian and had a passion for music. Dard inherited these talents from his father. Mir Dard was associated with the Naqshbandi Sufi order and had a special fondness for music. He held monthly poetry gatherings at his Khanqah (Sufi lodge) regularly on the 15th of each month. Dard was a contemporary of Mir Taqi Mir and lived in a challenging era. Many people abandoned their spiritual path due to difficult circumstances, but Dard did not leave his spiritual guide (Wali) under any circumstances. He remained steadfast and eventually moved to his ancestral Khanqah.

His divan (collection of poetry) "Diwan-e-Dard" contains around fifteen hundred couplets, mostly consisting of ghazals. In addition to ghazals, his divan includes Rubaiyat (quatrains), Chahar Masnavi (quartets), and one Tarkib Band (composition in a specific form). Mir Hasan writes in "Tazkara

Shora-e-Urdu" about Dard's divan: "Although it is concise, it is a selection comparable to Hafez's divan. Dard's poetry shows extraordinary caution in the technical aspects. He expresses the qualities and subtleties that can be presented confidently before connoisseurs of taste. Therefore, here, his selection of experiences is evident."

The most prominent quality of Dard's poetry is that he presents both real and metaphorical love in a way that they seem to be one yet distinct. Dard's poetry is characterized by the expression of true love and metaphorical love in such a way that they merge into one, yet remain distinguishable. For Dard, Sufism is not just about poetic expression but an expression of the overwhelming passion of love. While he is overwhelmed by passionate love, the true essence of his poetry lies in the genuine love for God. Dard skillfully combines Sufi thoughts and emotions in his poetry, resulting in a unique poetical expression. Through a harmonious blend of Sufi concepts and sentiments, Dard's poetry takes on a distinctive and profound spiritual dimension. He utilizes Sufi concepts and terminology extensively in his poetry, but all these concepts blend together with the force of passion in Dard's experience.

تجہی کو جو یاں جلوہ فرما نہ دیکھا
برابر ہے دنیا کو دیکھا نہ دیکھا
ہے وہ دل گرفت آہ بیگانگی میں
ازیت مصیبت ملامت بلائیں
کیا مجھ کو داغوں نے سرور چراغاں
محافل نے تیرے سہ پٹھ دن دکھائے
تاب رخ یار تھے آپ ہی ہم
برابر ہے دنیا کو دیکھا نہ دیکھا
کہ جس کو کسو نے کبھوا نہ دیکھا
کوئی دوسرا اور ایسا نہ دیکھا
ترے عشق میں ہم نے کیا کیا نہ دیکھا
کبھو تو نے آکر تماشا نہ دیکھا
ادھر تو نے لیکن نہ دیکھا نہ دیکھا
کھلی آنکھ جب کوئی پروا نہ دیکھا
شب و روز اے درد در ہے ہوں اس کے،
کسو نے جسے یاں نہ سمجھانہ دیکھا

Mir Taqqi Mir

Mir Taqqi Mir was born in 1722 and passed away in 1810. His birthplace is Agra, and his parents were Helim Tabaa. Mir Taqi Mir was born in Agra. His father, Mir Muhammad Ali Dervish Tabaa, was a gentle and kind-hearted person. His first marriage was to Saraj-ud-Din Arzu's sister, and from his second wife, he had two sons, Muhammad Taqi and Muhammad Razi. Afterward, Muhammad Taqi became known as Mir Taqi Mir. His initial education was provided by his maternal uncle, Sayyid Amanullah, who was a disciple of his father, Mir Muhammad Ali. Mir was only ten years old when Sayyid Amanullah passed away. A few months later, Mir's father also passed away, leaving him without any support. He then traveled to Delhi in search of livelihood. Delhi was going through extremely difficult times, and economic hardships weighed heavily on Mir, leading him to associate with various nobles. Until 1757, he continued to live through challenging circumstances, and then Ahmad Shah Abdali invaded Delhi. Mir's financial situation worsened. In 1782, Mir left Delhi and moved to Lucknow, where he met Nawab Asaf-ud-Daula. However, his works were not well received there mentally, and his heart remained in Delhi. Despite this, he spent the rest of his life in Lucknow and passed away there in November 1810.

Mir's life was marked by turmoil and upheaval. The grandeur of the Mughal Empire crumbled before his eyes. The effects of the political and social upheavals deeply influenced his poetry. Despite these circumstances, he continued to express his feelings with a unique style and tone. Mir's poetry vividly portrays the chaos, tyranny, and despair of his era. He beautifully expressed his melancholy and anguish, setting his poetry apart from the confines of his time and elevating it to a level of spiritual enlightenment. Mir's poetry is not merely a reflection of his era; it is transcendence

beyond the restrictions of time. His poetry speaks of his profound understanding of love, spirituality, and human emotions. His Ghazals not only interpret his own time but also liberate themselves from the chains of his contemporary period, reaching a state of spiritual transcendence.

فقیرانہ آئے صدا کر چلے
میاں خوش رہو ہم دعا کر چلے
جو تجھ بن نہ جینے کو کہتے تھے ہم
سو اُس عہد کو اب وفا کر چلے
شفا اپنی تقدیر ہی میں نہ تھی
کہ مقدور تک تو دوا کر چلے
وہ کیا چیز ہے آہ جس کے لیے
ہر اک چیز سے دل اُٹھا کر چلے
کوئی نامیدانہ کرتے نگاہ
سو تم ہم سے منہ بھی چھپا کر چلے
بہت آرزو تھی گلی کی تری
سو یاں سے لہو میں نہا کر چلے
دکھائی دیے یوں کہ بے خود کیا
ہمیں آپ سے بھی جدا کر چلے

Nazir Akbar Abadi

The date of Death of Nazir Akbar Abadi is August 11, 1830. The accurate date of Nazir's birth has not been determined yet, but according to some accounts, he was born during the reign of Muhammad Shah II, near the time of the Naderi invasion. This period is marked by political, economic, and mental instability. The era is characterized by rapid dissemination and decline.

Nazir was known for his expertise in his profession. Like other craftsmen, his profession was also a victim of linguistic decline. However, what was more distressing was that the incapable were prospering while the masters of their craft were struggling for two square meals. These circumstances are echoed in the streets of Agra.

In a particular poem, Nazir expressed the economic decline of Agra, shedding light on the hardships of various professions. A significant portion of Nazir's poetry reflects his cheerful and optimistic temperament. Even in such trying economic conditions, he didn't shy away from satire and wit. He used humor to alleviate the bitterness of the subject matter, and his verses often make one laugh despite the severity of the situation.

Nazir focused particularly on local festivals and fairs. The local flavors of these festivals and fairs are deeply ingrained in his poetry, reflecting his deep attachment to his environment. His poetry captures the essence of his surroundings. Nazir's poetry is infused with a naturalistic perspective. Urdu poets have experimented a lot with the theme of rain. In the case of Nazir, the springtime of "Barishon ki Baharen" (The Springs of Rain) is especially important for two reasons: (1) It conveys a sense of movement instead of a static image, and this motion is a form of joyous dance, where Nazir feels as if the universe is dancing along with him; (2) Along with this dance, there is singing and music. Nazir uses words that create a harmonious melody, enhancing the auditory impact.

جب آدمی کے حال پہ آتی ہے مفلسی
کس کس طرح سے اس کو سنتا ہے مفلسی
پیاسا تمام روز بٹھاتی ہے مفلسی
بھوکا تمام رات سلاتی ہے مفلسی
یہ دکھ وہ جانے جس پہ کہ آتی ہے مفلسی
کہتے تو اب حکیم کی سب سے بڑی ہے شان
تعظیم جس کی کرتے ہیں تو اب اور خان
مفلس ہوئے تو حضرت لقمان کیا ہے یاں
عیسیٰ بھی ہو تو کوئی نہیں پوچھتا میاں
حکمت حکیم کی بھی ڈوباتی ہے مفلسی
جو اہل فضل عالم و فاضل کہاتے ہیں
مفلس ہوئے تو کلمہ تلک بھول جاتے ہیں
وہ جو غریب غربا کے لڑکے پڑھاتے ہیں

ان کی تو عمر بھر نہیں جاتی ہے مفلسی
 مفلس کرے جو آن کے محفل کے بیچ حال
 سب جائیں روٹیوں کا یہ ڈالا ہے اس نے جال
 گر گر پڑے تو کوئی نہ لیے اسے سنبھال
 مفلس میں ہوویں لاکھ اگر علم اور کمال
 سب خاک بیچ آ کے ملاتی ہے مفلسی
 جب روٹیوں کے بٹنے کا آ کر پڑے شمار
 مفلس کو دیویں ایک تونگر کو چار چار
 گر اور مانگے وہ تو اسے جھڑکیں بار بار
 مفلس کا حال آہ بیان کیا کروں میں یار
 مفلس کو اس جگہ بھی چباتی ہے مفلسی
 مفلس کی کچھ نظر نہیں رہتی ہے آن پر
 دیتا ہے اپنی جان وہ ایک ایک نان پر
 ہر آن ٹوٹ پڑتا ہے روٹی کے خوان پر
 جس طرح کتے لڑتے ہیں اک استخوان پر
 ویسا ہی مفلسوں کو لڑاتی ہے مفلسی
 کرتا نہیں حیا سے جو کوئی وہ کام آہ
 مفلس کرے ہے اس کے تئیں انصرام آہ
 سمجھے نہ کچھ حلال نہ جانے حرام آہ
 کہتے ہیں جس کو شرم و حیا ننگ و نام آہ
 وہ سب حیا و شرم اڑاتی ہے مفلسی
 یہ مفلسی وہ شے ہے کہ جس گھر میں بھر گئی
 پھر جتنے گھر تھے سب میں اسی گھر کے در گئی
 زن بچے روتے ہیں گویا نانی گزر گئی
 ہم سایہ پوچھتے ہیں کہ کیا دادی مر گئی
 بن مردے گھر میں شور مچاتی ہے مفلسی
 لازم ہے گر غمی میں کوئی شور غل مچائے
 مفلس بغیر غم کے ہی کرتا ہے ہائے ہائے
 مر جاوے گر کوئی تو کہاں سے اسے اٹھائے
 اس مفلسی کی خواریاں کیا کیا کہوں میں ہائے
 مردے کو بے کفن کے گڑاتی ہے مفلسی
 کیا کیا مفلسی کی کہوں خواری پہکڑیاں
 جھاڑو بغیر گھر میں بکھرتی ہیں جھکڑیاں
 کونے میں جالے لپٹے ہیں چھپر میں مکڑیاں
 پیسا نہ ہووے جن کے جلانے کو لکڑیاں
 دریا میں ان کے مردے بہاتی ہے مفلسی
 بی بی کی نتھ نہ لڑکوں کے ہاتھوں کڑے رہے
 کپڑے میاں کے بنیے کے گھر میں پڑے رہے
 جب کڑیاں بک گئیں تو کھنڈر میں پڑے رہے
 زنجیر نے کواڑ نہ پتھر گڑے رہے
 آخر کو اینٹ اینٹ کھداتی ہے مفلسی
 نقاش پر بھی زور جب آ مفلسی کرے
 سب رنگ دم میں کر دے مصور کے کر کرے
 صورت بھی اس کی دیکھ کے منہ کھنچ رہے پرے
 تصویر اور نقش میں کیا رنگ وہ بھرے
 اس کے تو منہ کا رنگ اڑاتی ہے مفلسی
 جب خوب رو پہ آن کے پڑتا ہے دن سیاہ
 پھرتا ہے بوسے دیتا ہے ہر اک کو خواہ مخواہ
 ہرگز کسی کے دل کو نہیں ہوتی اس کی چاہ
 گر حسن ہو ہزار روپے کا تو اس کو آہ
 کیا کوڑیوں کے مول بکاتی ہے مفلسی
 اس خوب رو کو کون دے اب دام اور دم

جو کوڑی کوڑی بوسہ کو راضی ہو دم بہ دم
 ٹوپی پرانی دو تو وہ جانے کلاہ جسم
 کیوں کر نہ جی کو اس چمن حسن کے ہو غم
 جس کی بہار مفت لٹاتی ہے مفلسی
 مفلس بیباہ بیٹی کا کرتا ہے بول بول
 پیسا کہاں جو جا کے وہ لاوے جبیز مول
 جو رو کا وہ گلا کہ پھوٹا ہو جیسے ڈھول
 گھر کی حلال خوری تلک کرتی ہے ٹھٹھول
 بیبت تمام اس کی اٹھاتی ہے مفلسی
 بیٹے کا بیباہ ہو تو نہ بیباہی نہ ساتھی ہے
 نے روشنی نہ باجے کی آواز آتی ہے
 ماں پیچھے ایک میلی چدر اوڑھے جاتی ہے
 بیٹا بنا ہے دولہا تو باوا براتی ہے
 مفلس کی یہ برات چڑھاتی ہے مفلسی
 مفلس کا درد دل میں کوئی ٹھانٹا نہیں
 مفلس کی بات کو بھی کوئی مانتا نہیں
 ذات اور حسب نسب کو کوئی جانتا نہیں
 صورت بھی اس کی پھر کوئی پہچانتا نہیں
 یاں تک نظر سے اس کو گراتی ہے مفلسی
 کیسا ہی آدمی ہو پر افلاس کے طفیل
 کوئی گدھا کہے اسے ٹھہرا دے کوئی بیل
 کیڑے پھٹے تمام بڑھے بال پھیل پھیل
 منہ خشک دانت زرد بدن پر جما ہے میل
 سب شکل قیدیوں کی بناتی ہے مفلسی
 ہر آن دوستوں کی محبت گھٹاتی ہے
 جو آشنا ہیں ان کی تو الفت گھٹاتی ہے
 اپنے کی مہر غیر کی چابت گھٹاتی ہے
 شرم و حیا و عزت و حرمت گھٹاتی ہے
 ہاں ناخن اور بال بڑھاتی ہے مفلسی
 جب مفلسی ہوئی تو شرافت کہاں رہی
 وہ قدر ذات کی وہ نجابت کہاں رہی
 کیڑے پھٹے تو لوگوں میں عزت کہاں رہی
 تعظیم اور تواضع کی بابت کہاں رہی
 مجلس کی جوتیوں پہ بٹھاتی ہے مفلسی
 مفلس کسی کا لڑکا جو لے پیار سے اٹھا
 باپ اس کا دیکھے ہاتھ کا اور پاؤں کا کڑا
 کہتا ہے کوئی جوتی نہ لیوے کہیں چرا
 نٹ کھٹ اچکا چور دغا باز گٹھ کٹا
 سو سو طرح کے عیب لگاتی ہے مفلسی
 رکھتی نہیں کسی کی یہ غیرت کی ان کو
 سب خاک میں ملاتی ہے حرمت کی شان کو
 سو محنتوں میں اس کی کھیپاتی ہے جان کو
 چوری پہ آ کے ڈالے ہی مفلس کے دھیان کو
 آخر ندان بھیک منگاتی ہے مفلسی
 دنیا میں لے کے شاہ سے اے یار تا فقیر
 خالق نہ مفلسی میں کسی کو کرے اسیر
 اشراف کو بناتی ہے اک آن میں فقیر
 کیا کیا میں مفلسی کی خرابی کہوں نظیر
 وہ جانے جس کے دل کو جلاتی ہے مفلسی

Mir Hassan

Mir Hasan, whose real name was Ghulam Hasan and pen name was Hasan, was a renowned ghazal poet and the son of Mir Ghulam Hussain Zahak. Mir Hasan's family was originally from four Pashtun

tribes and was settled in Delhi. Mir Hasan was born in the neighborhood of the old Wali's residence, Syed Wara, in 1727 AD, and he grew up there. In his youth, Mir Hasan moved from Delhi to Lucknow. During his early years, Mir Hasan served under Asef-ud-Daula, contributing to his Mesnavi (long narrative poem) "Sahar-ul-Bayan" (The Dawn of Explanation) with a single stanza. However, Asef-ud-Daula only rewarded him with a shawl for his contribution, and he did not pursue the masterpiece that was "Sahar-ul-Bayan." The Mesnavi was completed in either 1784 or 1785. Mir Hasan passed away in 1781 and was buried in Lucknow. He is generally known for his work "Sahar-ul-Bayan," but aside from this Mesnavi, his poetry contains various other elements. There are a total of eleven "Masnavis," both short and long, attributed to him. His collection of ghazals and his poetic biography, "Tazkira Shu'ara-e-Urdu," are also well-known.

Mir Hasan's poetry is illuminated by his keen observation of society and culture. His verses vividly depict the economic and social conditions of his time. Mir Hasan is recognized for his ability to blend humor, satire, and wit to convey his messages effectively. His works often explore themes related to daily life, socio-economic issues, and the human experience.

In terms of literary and societal impact, Mir Hasan's verses exemplify the richness of Urdu poetry. His poetry provides insights into the economic and social norms of the era, making him a notable figure in the world of Urdu literature.

دیا شہ نے ترتیب اک خانہ باغ
ہوا رشک سے جس کے لالے کو داغ
عمارت کی خوبی دروں کی وہ شان
لگے جس میں زربفت کے سائبان
چھتیں اور پردے بندھے زر نگار
دروں پر کھڑی دست بستہ بہار
وہ مقیش کی ڈوریاں سر بسر
کہ مہ کا بندھا جس میں تار نظر
چقوں کا تماشا تھا آنکھوں کا حال
نگہ کو وہاں سے گزرنا محال
دیے ہر طرف آئینے جو لگا
گیا چوگنا لطف اس میں سما
وہ مخمل کا فرش اس کا ستھرا کہ اس
بڑھے جس کے آگے نہ پائے ہوس
رہیں کھلے اس میں روشن مدام
معطر شب و روز جس سے مشام
چھپر کھٹ مرصع کا دالان میں
چمکتا دمکتا تھا ہر آن میں
زمین پر تھی اس طور اس کی جھلک
ستاروں کی جیسے فلک پر چمک

Siraj-ud-Din Bahadur Shah Zafar

He was the last Mughal king and the patronage of poets at Qila-ul-Moalla. His poetry is reflection of the tragic events of the decline. He supported the poets like Zauq and Ghalib. After the failure of 1857's war he was sent to Rangoon exile where he died in jail.

نہ کسی کی آنکھ کا نور ہوں نہ کسی کے دل کا قرار ہوں
جو کسی کے کام نہ آسکے میں وہ ایک مشت غبار ہوں
مرا رنگ روپ بگڑ گیا مرا یار مجھ سے بچھڑ گیا
جو چمن خزاں سے اجڑ گیا میں اسی کی فضل بہار ہوں
پئے فاتحہ کوئی آنے کیوں کوئی چار پھول چڑھائے کیوں
کوئی آ کے شمع جلانے کیوں میں وہ بے کسی کا مزار ہوں
میں نہیں ہوں نغمہء جانفزاں مجھے سن کے کوئی کرے گا کیا
میں بڑے بروگ کی ہوں صدا میں بڑے دکھی کی پکار ہوں

Muhammad Ibrahim Zauq

Mohammad Ibrahim is a well-established poet of Ghazal and Qasida, and he belongs to the lineage of authentic Muslim poets. He is a contemporary of Ghalib and Momin. Although Mohammad Hussain

Azad has acclaimed Mohammad Ibrahim's poetry as renowned and enduring among Urdu poets, the criticism of the 20th century has ranked Mohammad Ibrahim's Ghazal lower in comparison to Ghalib and Momin. However, in the history of Urdu Qasida, Mohammad Ibrahim has been recognized as a prominent Qasida writer following Sauda. In the realm of Qasida, poets have often utilized exaggeration and embellishment within Tashbeeb (the arrangement of various themes within a single poem). In reality, Tashbeeb provides ample space for poetic expression. Within it, poets can explore various themes, including spring, beauty, love, intoxication, the instability of the world, lamentation for the times, critique of knowledge and arts, historical events, personal and national conditions, and more. In the context of Tashbeeb, various features of the times are depicted.

Mohammad Ibrahim's works encompass a wide range of themes, including the portrayal of spring, romantic and libertine sentiments, complaints about the world's instability, lamentation for the times, critique of knowledge and arts, historical events, personal and national conditions, and more. Despite the abundance of positive and negative aspects, Mohammad Ibrahim's Tashbeeb is characterized by its richness.

In the realm of Tashbeeb, Mohammad Ibrahim has also employed irony. One significant aspect in the series of Tashbeeb is that Mohammad Ibrahim's works reflect a comprehensive understanding of various subjects, including astrology, medicine, logic, philosophy, jurisprudence, mysticism, interpretation, Hadith (sayings of Prophet Muhammad), history, music, and more. As a result, Mohammad Ibrahim has referenced these sciences extensively within Tashbeeb. Thus, Mohammad Ibrahim has enriched the usefulness and significance of Qasida. He has preserved terminologies of various disciplines within his Qasidas. Just like Ghalib and Momin, Mohammad Ibrahim has added facets of astronomy, medicine, logic, philosophy, jurisprudence, mysticism, interpretation, Hadith, history, music, and more to Qasida. In this way, he has elevated the importance and utility of Qasida.

نیمچہ یار نے جس وقت بغل میں مارا
جو چڑھا منہ اسے میدان اجل میں مارا
مال جب اس نے بہت رد و بدل میں مارا
ہم نے دل اپنا اٹھا اپنی بغل میں مارا
اس لب و چشم سے ہے زندگی و موت اپنی
کہ کبھی پل میں جلایا کبھی پل میں مارا
کھینچ کر عشق ستم پیشہ نے شمشیر جفا
پہلے اک ہاتھ مجھی پر تھا ازل میں مارا
چرخ بد بین کی کبھی آنکھ نہ پھوٹی سو بار
تیر نالے نے مرے چشم زحل میں مارا
اجل آئی نہ شب بجر میں اور ہم کو فلک
بے اجل تو نے تمنائے اجل میں مارا
عشق کے ہاتھ سے نے قیس نہ فریاد بچا
اس کو گر دشت میں تو اس کو جبل میں مارا
دل کو اس کا کل پیچاں سے نہ بل کرنا تھا
یہ سیہ بخت گیا اپنے ہی بل میں مارا
کون فریاد سنے زلف میں دل کی تو نے
ہے مسلمان کو کافر کے عمل میں مارا
عرس کی شب بھی مری گور پہ دو پھول نہ لائے
پتھر اک گنبد تربت کے کنول میں مارا
آنکھ سے آنکھ ہے لڑتی مجھے ڈر ہے دل کا
کہیں یہ جائے نہ اس جنگ و جدل میں مارا
ہم نے جانا تھا جیہی عشق نے مارا اس کو
تیشہ فریاد نے جس وقت جبل میں مارا
نہ ہوا پر نہ ہوا میر کا انداز نصیب
ذوق یاروں نے بہت زور غزل میں مارا

Mirza Ghalib

Ghalib belonged to the Turk noble family. When his grandfather came from Samarkand to Delhi, there was the rule of Muhammad Shah Rangila in India. The decline of the Mughal Empire had reached a point where the military power of the Mughals had significantly weakened. Mirza Ghalib's maternal uncle, Nasrullah Khan, was the ruler of Moradabad. Later, Ghalib reached an agreement through his writings and surrendered to the British authorities, receiving rewards and honors in return. Mirza Ghalib's father worked for a time under the Nawabs of Rampur and later under the Nawabs of Oudh (Awadh). He had connections with the courts of Nawab Haiderabad and sometimes the Nawab of Walajah too. He even died in a clash against a rebellious chieftain in the state of Walajah. Ghalib's childhood was spent in affluence and luxury. He took great pride in being associated with the Mughals and held his lineage in high regard. He had a sense of pride in being a descendant of Ameer Zada. Ghalib repeatedly mentioned titles and positions in his verses, often reflecting on his privileged Mughal background. Ghalib lamented that he was born in a period when the empire was declining. He himself was a victim of the times' misfortune and saw the era's depreciation firsthand. He was also a witness to the era's decline and instability. What distinguishes Ghalib the most is his extraordinary style of expression. His metaphorical style is a hallmark of his poetry. Ghalib's use of allegorical expressions is emotional rather than logical and analytical. Ghalib presented his allegorical thoughts in the form of poetry, enhancing their appeal. His keen observations and remarkable wit are abundant in his verses. Ghalib also frequently mentions titles and positions in his lines. He lamented that he was born at a time when the empire was facing a downfall. He himself was a victim of the era's devaluation and saw the era's lack of appreciation firsthand.

The most prominent aspect of Ghalib's poetry is his unusual allegorical style. His allegorical thought is emotional and deeply rooted in his conscience, contrary to rational and analytical thinking. Ghalib introduced his allegorical thoughts in the form of poetry. His popularity is also due to his authoritative style. He was not a conventional philosopher, and there's no need to seek a fixed system of thought in his writings. However, his wisdom is scattered throughout his verses in the form of thought-provoking insights. He created such striking points with ingenuity that we still enjoy their brilliance today. Ghalib is a poet of perpetual desires and aspirations. These desires sometimes take the form of rational concepts and sometimes of emotional influences. The feeling of being incomplete is always associated with him. The spirit of the future is present alongside the spirit of the present in Ghalib's poetry, which is why we consider him a partner in our thoughts and feelings.

باز بچہ اطفال ہے دنیا مرے آگے
 ہوتا ہے شب و روز تماشا مرے آگے
 اک کھیل ہے اورنگ سلیمان میرے نزدیک
 اک بات ہے اعجاز مسیحا مرے آگے
 جز نام نہیں صورت عالم مجھے منظور
 جز وہم نہیں ہستی اشیا مرے آگے
 ہوتا ہے نہاں گرد میں صحرا مرے ہوتے
 گھستا ہے جبین خاک پہ دریا مرے آگے
 مت پوچھ کہ کیا حال ہے میرا ترے پیچھے
 تو دیکھ کہ کیا رنگ ہے تیرا مرے آگے
 سچ کہتے ہو خودبین و خود آرا ہوں نہ کیوں ہوں
 بیٹھا ہے بت آئہ سیمہ مرے آگے
 پھر دیکھیے انداز گل افشانی گفتار
 رکھ دے کوئی پیمانہ صہبا مرے آگے
 نفرت کا گماں گزرے ہے میں رشک سے گزرا
 کیوں کر کہوں لو نام نہ ان کا مرے آگے
 ایمان مجھے روکے ہے جو کھینچے ہے مجھے کفر
 کعبہ مرے پیچھے ہے کلیسا مرے آگے
 عاشق ہوں پہ معشوق فریبی ہے مرا کام



مجنوں کو برا کہتی ہے لیلیٰ میرے آگے
 خوش ہوتے ہیں پر وصل میں یوں مر نہیں جاتے
 آئی شب ہجران کی تمنا مرے آگے
 ہے موجزن اک قلم خوں کاش یہی ہو
 آتا ہے ابھی دیکھے کیا کیا مرے آگے
 گو ہاتھ کو جنبش نہیں آنکھوں میں تو دم ہے
 رہنے دو ابھی ساغر و مینا مرے آگے
 ہم پیشہ و ہم مشرب و ہم راز ہے میرا
 غالب کو برا کیوں کہو اچھا مرے آگے

Hakeem Momin Khan Momin

Momin was born in 1800 A.D and died in 1851 AD. Momin's forefathers were associated with Kashmir, and their family profession was medicine.

Momin was born in 1800 in the famous neighborhood of Wali, known as Kucha Payan. His father, Hakeem Ghulam, practiced medicine in that neighborhood. Molana Shah Abdul Urj's Madrasa was also in his neighborhood. Momin's father, Shah Abdul Aziz, held free gatherings. Shah Abdul Aziz had proposed Momin's name upon his birth and had predicted his fame. Momin received his initial education at Shah Abdul Aziz's madrasa and acquired proficiency in Persian and Arabic languages. He received training in medicine from his father and grandfather. However, Momin did not engage in any significant work throughout his life, nor did he pursue employment. This is also why he did not lean much towards eulogistic poetry. Besides being knowledgeable in medicine, he was well-versed in astronomy and geomancy, and had a profound interest in music. In his life, Momin is seen as a romantic figure. He has narrated the stories of his various loves in his masnavis. Momin passed away in 1851 after falling from the roof. Momin's works include Diwan-e-Momin (in Persian), Insha-e-Momin (in Persian), and Kulliyat-e-Momin (in Urdu). Kulliyat-e-Ghazaliyat consists of a collection of ghazals, some masnavis, a few qasidas, some rahai, and other various forms of poetry. However, in terms of importance, his ghazals hold the primary position.

Momin is a distinguished Urdu ghazal poet who limited himself to the genre's specific demands. He is the only ghazal poet who restricted himself to the formal requirements of ghazal. He is both the first and the last of the passionate poets. In his ghazals, the traditional triangle of lover, beloved, and rival is displayed with full intensity and effectiveness. He presents the inner dynamics of a lover and his beloved with complete psychological insight. Momin's exceptional practice of poetic crafting is attributed to his meticulous practice of calligraphy, and he is also considered a calligrapher of the highest rank. However, it is a matter of Allah's providence that Momin's creations are present in places other than the capital cities of his contemporaries in Urdu literature.

اثر اس کو ذرا نہیں ہوتا
 رنج راحت فزا نہیں ہوتا
 بے وفا کہنے کی شکایت ہے
 تو بھی وعدہ وفا نہیں ہوتا
 ذکر اغیار سے ہوا معلوم
 حرف ناصح برا نہیں ہوتا
 کس کو ہے ذوق تلخ کامی لیک
 جنگ بن کچھ مزا نہیں ہوتا
 تم ہمارے کسی طرح نہ ہوئے
 ورنہ دنیا میں کیا نہیں ہوتا
 اس نے کیا جانے کیا کیا لے کر
 دل کسی کام کا نہیں ہوتا
 امتحان کیجئے مرا جب تک
 شوق زور آزما نہیں ہوتا
 ایک دشمن کہ چرخ ہے نہ رہے
 تجھ سے یہ اے دعا نہیں ہوتا
 آہ طول امل ہے روز فزوں



گرچہ اک مدعا نہیں ہوتا
 تم مرے پاس ہوتے ہو گویا
 جب کوئی دوسرا نہیں ہوتا
 حال دل یار کو لکھوں کیوں کر
 ہاتھ دل سے جدا نہیں ہوتا
 رحم بر خصم جان غیر نہ ہو
 سب کا دل ایک سا نہیں ہوتا
 دامن اس کا جو ہے دراز تو ہو
 دست عاشق رسا نہیں ہوتا
 چارہ دل سوائے صبر نہیں
 سو تمہارے سوا نہیں ہوتا
 کیوں سنے عرض مضطرب مومن
 صنم آخر خدا نہیں ہوتا

Khawaja Atish

Khawaja Haider Ali Atish was a famous poet of Lakhov. He is also a bright star on the horizon of Urdu poetry. A lot of information has been obtained about Atash's life. Aash Kasta's birth is said to be around 1778. Even so, more information about the life of Atesh is available from "Riyaz al-Safha". Baghdad was the homeland of Atish elders. Sometimes these elders left their country in search of livelihood and entered India and settled here in Delhi. Atish's lineage reaches back to Hazrat Khwaja Abdullah Harar. Atish's father's name was Khwaja Ali Bakhsh. Khwaja Ali Bakhsh, seeing the chaos and disorder in Delhi, moved to Faizabad and settled here in Mohalla Mughalpur. Atesh was born in Faiz Abad. Atish was still young when his father died. He could not continue his studies due to lack of headship. He was 29 years old when he started writing poetry in 1806. Mirza Muhammad Taqi was a well-known nobleman of Faizabad, himself a poet and also respected poets, writers and artists. He assessed Atish's abilities and gave him a job. During the reign of Ghaziuddin Haider, Mirza Muhammad Taqi moved from Faizabad to Lucknow. Aash also came to Lucknow with him. There was a great discussion of poetry in Lucknow at that time, there were street fairs, there were groups of poets, there were groups. In those days, Jarat Tuti was speaking in Lucknow, but Insha, Mushafi, and Naskh also had their own circles. Aash liked the style of Mushafi and became his disciple.

وصل کی شب رنگ گردوں نوع دیگر ہو گیا
 شام سے یار اور میں جامے سے باہر ہو گیا
 اس شہ خوبیاں کو جب لکھا عریضہ شوق کا
 اس قدر لوٹا ہما اس پر کبوتر ہو گیا
 کو بہ کر پھرتا ہوں میں خانہ خرابوں کی طرح
 جیسے سودے کا ترے سر میں مرے گھر ہو گیا
 بوجہ بے حمال کا قاصد سے اٹھنے کا نہیں
 طول شرح شوق سے مکتوب دفتر ہو گیا
 گوش عارف میں بہ گورستان سے آتی ہے صدا
 آسمان ہے وہ زمیں کے جو برابر ہو گیا
 تیرے پہلو سے جدا ہوتے ہی اے آرام جان
 استخوان جو تھا مرے پہلو میں خنجر ہو گیا
 سامنا جو پڑ گیا ہوش اڑ گئے بے خود ہوا
 جام چشم یار بے ہوشی کا ساغر ہو گیا
 ایک الف سے قد کے سودے میں ہوا آتش فقیر
 چار ابرو کو صفا کر کے قلندر ہو گیا

Altaf Hussain Hali

Poet Khwaja Altaf Hussain Hali was born in 1837 and passed away in 1913. He was primarily a ghazal poet, but later inclined towards social commentary and prosody in his works. Hali's poetry is characterized by his love for the homeland, humanism, and national reform. His sincerity and devotion to the cause of reform are evident not only in his poetry of love and passion but also

across various genres of poetry. The impact of his sincere efforts and pursuit of reform is apparent not only in his poetic verses but also in his profound thoughts on art and culture. While his initial poetry was centered around romantic themes, his later works delved into the socio-political realities of his time, reflecting his evolving concerns. His thoughts and sentiments, once concealed, became more pronounced and transparent across different genres after his association with various artistic forms.

Hali's poem "Musaddas-e-Madd-o-Jazar-e-Islam," written in 1879, is essentially a reflection of the rise and fall of Muslims. It provides a mirror to the nation's political, educational, societal, ethical, and economic life. He not only highlighted the causes of decline but also proposed remedies in the annexes of the poem. Despite his emphasis on societal issues, Hali did not neglect the essence of Islamic teachings. His poetry often cites the exemplary virtues and blessings of Islam, which brought about a tremendous revolution in the world. This reverence stems from the divine essence of the Prophet Muhammad's character, who completed the message of monotheism and paved the way for cultural, educational, scientific, economic, political, social, and literary achievements. The entirety of Hali's works represents the pinnacle of his intellectual endeavors. The manner in which he passionately and zealously expressed himself in "Musaddas" distinguishes it from his earlier compositions. It heralds a new era in the tradition of Urdu national poetry. Hali's profound involvement with the societal and cultural context of his time is evident in his works. Despite being primarily a Ghazals poet, his contributions to the field of Urdu literature extend beyond.

گھٹا اک پہاڑوں سے بطحا کے اٹھی
پڑی چار سو یک بیک دھوم جس کی
کڑک اور دمک دور دور اس کی پہنچی
جو ٹیکس پہ گرجی تو گنگا پہ برسی

رہے اس سے محروم آبی نہ خاکی
ہری ہو گئی ساری کھیتی خدا کی
کیا امیوں نے جہاں میں اجالا
ہوا جس سے اسلام کا بول بالا
بتوں کو عرب اور عجم سے نکالا
ہر اک ڈوبتی ناؤ کو جا سنبھالا
زمانہ میں پھیلائی توحید مطلق
لگی آنے گھر گھر سے آواز حق
ہوا غلغلہ نیکیوں کا بدوں میں
پڑی کھلبلی کفر کی سرحدوں میں
ہوئی آتش افسردہ آتشکدوں میں
لگی خاک سی اڑنے سب معبدوں میں
ہوا کعبہ آباد سب گھر اجڑ کر
جمے ایک جا سارے دنگل بچھڑ کر
لیے علم و فن ان سے نصرانیوں نے
ادب ان سے سیکھا صفابانیوں نے
کہا بڑھ کے لبیک یزدانیوں نے
ہر اک دل سے رشتہ جہالت کا توڑا
کوئی گھر نہ دنیا میں تاریک چھوڑا
ارسطو کے مردہ فنوں کو جلایا
فلاطون کو زندہ پھر کر دکھایا
ہر اک شہر و قریہ کو یونان بنایا
مزا علم و حکمت کا سب کو چکھایا
کیا برطرف پردہ چشم جہاں سے
جگایا زمانے کو خواب گراں سے
ہر اک میکدے سے بھرا جا کے ساغر
ہر اک گھاٹ سے آنے سیراب ہو کر
گرے مثل پروانہ ہر روشنی پر
گرہ میں لیا باندھ حکم پیمبر
کہ "حکمت کو اک گم شدہ مال سمجھو
"جہاں پاؤ اپنا اسے مال سمجھو
ہر اک علم کے فن کے جو یا ہوئے وہ
ہر اک کام میں سب سے بالا ہوئے وہ
فلاحت میں بے مثل و یکتا ہوئے وہ
سیاحت میں مشہور دنیا ہوئے
ہر اک ملک میں ان کی پھیلی عمارت
ہر اک قوم نے ان سے سیکھی تجارت
کیا جا کے آباد ہر ملک ویراں
مہیا کیے سب کی راحت کے سامان
خطرناک تھے جو پہاڑ اور بیاباں
انہیں کر دیا رشک صحن گلستان
بہار اب جو دنیا میں آئی ہوئی ہے
یہ سب پودا انہی کی لگائی ہوئی ہے
یہ ہموار سڑکیں یہ راہیں مصفا
دو طرفہ برابر درختوں کا سایا



نشان جا بجا میل و فرسخ کے برپا سر رہ کنوئیں اور سرائیں مہیا
 انہی کے ہیں سب نے بہ چربے اتارے
 اسی قافلہ کے نشان ہیں یہ سارے
 سدا ان کو مرغوب سیر و سفر تھا بر اک بر اعظم میں ان کا گزر تھا
 تمام ان کا چھانا ہوا بحر و بر تھا جو لنکا میں ڈیرا تو بربر میں گھر تھا
 وہ گنتے تھے یکساں وطن اور سفر کو
 گھر اپنا سمجھتے تھے ہر دشت و در کو
 جہاں کو بے یاد ان کی رفتار اب تک کہ نقش قدم ہیں نمودار اب تک
 ملایا میں ہیں ان کے آثار اب تک انہیں رو رہا ہے ملیار اب تک
 ہمالہ کو ہیں واقعات ان کے ازبر
 نشان ان کے باقی ہیں جبرالٹر پر
 نہیں اس طبق پر کوئی بر اعظم نہ ہوں جس میں ان کی عمارت محکم
 عرب، ہند، مصر، اندلس، شام، و یلم بناؤں سے ہیں ان کی معمور عالم
 سر کوہ آدم سے تا کوہ بیضا
 جہاں جاؤ گے کھوج پاؤ گے ان کا
 وہ سنگیں محل اور وہ ان کی صفائی جمی جن کے کھنڈروں پہ بے آج کائی
 وہ مرقد کی گنبد تھے جن کے طلائی وہ معبد جہاں جلوہ گر تھی خدائی
 زمانہ نے گو ان کی برکت اٹھا لی
 نہیں کوئی ویرانہ پر ان سے خالی
 ہوا اندلس ان سے گلزار یکسر جہاں ان کے آثار باقی ہیں اکثر
 جو چاہے کوئی دیکھ لے آج جا کر یہ بے بیت حمرا کی گویا زباں پر
 کہ تھے آل عدنان سے میرے بانی
 عرب کی ہوں میں اس زمین پر نشانی
 ہویدا ہے غرناطہ بے شوکت ان کی عیاں بے بلنسیہ سے قدرت ان کی
 بطلیوس کو یا دبے عظمت ان کی ٹپکتی بے قادس میں سر حسرت ان کی
 نصیب ان کا اشبیلیہ میں ہے سوتا
 شب و روز بے قرطبہ ان کو روتا
 کوئی قرطبہ کے کھنڈر جا کے دیکھے مساجد کے محراب و در جا کے دیکھے
 حجازی امیروں کے گھر جا کے دیکھے خلافت کو زیر و زبر جا کے دیکھے
 جلا لا ان کا کھنڈروں میں ہے یوں چمکتا
 کہ ہو خاک میں جیسے کندن دمکتا

Akbar Allahabadi

Akbar born in 1845 and died on 1st September 1921 A.D. Akbar Allahabadi, according to the Gregorian calendar, was born in 1845 in the district of Allahabad. His parents had migrated from the district of Daud Nagar, Bihar, to settle in Allahabad. Akbar spent his childhood in various places, including Daud Nagar and Surat. In 1856, when Akbar was around eleven years old, his parents moved to Allahabad. He enrolled in a mission school there, but due to the significant events of 1857, his formal education was disrupted. Nonetheless, Akbar continued to pursue his studies in Persian, Arabic, English, and Mathematics through self-study. Later, Akbar pursued a career in the legal field. He began his legal journey as a notary public, thinking it would help him prepare for the legal examination. In 1867, he took the exam and was appointed as a Deputy Collector in the district of Allahabad. In 1873, he successfully passed the High Court's advocate examination and gained recognition as a lawyer. During this time, he started writing essays in "Oudh Punch." Akbar's judicial service commenced on November 21, 1888. He served as a local judge in places like Awwal Awwal Marzah Pur and Bijnaur. When he was transferred to Ali Garh, he was promoted from second-class magistrate to first-class magistrate. He continued his service as a district and sessions judge in different locations, including Kanpur, Jhansi, Jaunpur, Gonda, Banaras, Mainpuri, and Saharanpur. On August 8, 1902, he retired from his position as a light court judge in Allahabad and passed away on September 9, 1921, in Allahabad. Akbar Allahabadi is often referred to as the "Tongue of the Age," signifying his ability to express contemporary and modern ideas. He was a vocal critic of British colonial rule, and his satirical verses and poems exposed the socio-political issues of his time. His poetry also reflected changes in society, culture, religion, and

ethics, and he continued to address these topics throughout his life. Akbar Allahabadi's poetry and writings remain relevant even today, as they offer insights into the societal issues of his era and resonate with contemporary readers.

اور بھی دور فلک ہیں ابھی آنے والے
 ناز اتنا نہ کریں ہم کو ستانے والے
 قدم شوق بڑھے ان کی طرف کیا اکبر
 دل سے ملتے نہیں یہ ہاتھ ملانے والے

Allama Iqbal

Iqbal was born on 9th November 1877 and died on 21st April 1938. His ancestors belonged to Kashmiri origin. Later his family settled in Sialkot several centuries ago. Iqbal was born in this city. His father, Noor Muhammad, was a pious and noble-hearted man with a special inclination towards Sufism and religion. This led to a deep connection with the Quran, Islam, and Muslims. You received your initial education at a local maktab (elementary school).

Following the wish of Maulvi Mir Hasan, your father admitted him to Scotch Mission School. After completing your F.A. and B.A. (1897), you pursued M.A. Philosophy (1899) at Government College Lahore. Professor Thomas Arnold at this college played a significant role in your intellectual development. Under the influence of Maulana Mir Hasan's teachings and upbringing, you had already developed a taste for Islamic literature and poetry. Professor Arnold's company proved invaluable, deepening your interest in philosophy.

In 1905, you went to England for higher education, spending three years there. During this period, you conducted research on the subject of "The Development of Metaphysics in Persia" at the University of Munich, Germany, and obtained your Ph.D. degree. In 1908, you passed the Bar-at-Law examination in London. While you continued to teach at Government College Lahore for some time, you opted for a legal career instead. He participated in the meetings of the Anjuman-i-Himayat-i-Islam. He recited passionate and inspiring poems on national and communal themes in the organization's gatherings. His poetry represents the turmoil of the early 20th century, as Asia and Africa were struggling for independence from colonial powers and his poetry carries a message of intellectual and practical freedom. He is a poet of thought, action, and freedom. Your philosophy emphasizes the importance of selfhood, rejecting stagnation and passivity. Your imagination transcends boundaries and ignites revolutions. You awakened the slumbering nation. Your poetry embodies the philosophical and social upheaval of your time. Your message is one of freedom in thought and action. According to Abid: "Philosophical reflections and concepts are also submerged in his passion and molded into beautiful expressions." Your creativity blurs the distinction between philosophy and imagination, reaching the heights of prophetic poetry. You wrote poetry in both Urdu and Persian, and your verses resonate with the ecstasy of deep emotions. Among the notable Works:

- Asrar-e-Khudi (Secrets of the Self)
- Rumuz-i-Bekhudi (The Secrets of Selflessness)
- Bang-i-Dara (The Call of the Marching Bell)
- Zarb-i Kalim (The Reed-Whistle)
- Armaghan-e-Hijaz (The Gift of the Hijaz)

خداوندا

یہ دنیا خشک و تر ہے

خدائی درد سر ہے

یہ درد سر نہیں ڈرد جگر ہے

و لیکن بندگی استغفر اللہ

Hasarat Mohani

Hafiz Hesarat was born in 1298 AH into the respected lineage of Nishapuri Syed family in the vibrant district of Mohan. He received his initial education in the Holy Quran and Persian right in Mohan. He passed the intermediate exam with distinction from Government High School Fathpur and obtained a job. It was in Fathpur that Hesarat's poetic talent blossomed. In 1903, he earned a Bachelor of Arts degree from Aligarh Muslim University and chose the path of serving knowledge, arts, and the craft of poetry, rather than pursuing a lofty position.



From Ali Garh, Hesarat launched a prominent literary journal titled "Urdu-i-Mualla," but his natural disposition led to the publication of political articles alongside poetry and literature. His resistance against British colonialism began at this point. He joined the Indian National Congress session in 1908 and was arrested for the first time. During his imprisonment, he endured the daily humiliation of shaving, yet remained steadfast against the authorities' attempts to break his spirit.

In his very eyes, Aziz al-Hasan witnessed British authorities burning stacks of precious Urdu books, including handwritten manuscripts of some poets. Hasrat was the pioneer among Muslims in leading the Swadeshi Movement. He actively participated in the Khilafat Movement, playing a significant role. The proclamation of India's independence was voiced through Hasarat's words. Later, he parted ways with Congress and joined the All India Muslim League, aligning himself with Quaid-e-Azam (Muhammad Ali Jinnah) in the struggle for freedom. Hasarat's poetry is not mere verse; it is a reflection of beauty. His natural wit, playful spirit, and cheerful demeanor shine through his verses. He revived the traditions of sophistication, formal courting, and romanticism in his poetry. His ghazals narrate tales of profound emotions and timeless qualities. His poetry embodies the sincerity and devotion of a true lover. He eloquently expressed the universal sentiment of love and its experiences. His poems immortalize fond memories and passionate pursuits, leaving a perpetual impact on readers and enthusiasts.

نگاہ یار جسے آشنائے راز کرے وہ اپنی خوبی قسمت پر کیوں نہ ناز کرے
تیرے کرم کا سزاوار تو نہیں حسرت اب آگے تیری خوشی ہے جو سرفراز کرے

Yas Yagana Changeezi

Yagana's real name was Mirza Wajid Hussain. He was born on October 17, 1884, in the historic Mughalpura district of Azamabad. This was the same neighborhood where Delhi's princes and rulers used to reside. Yagana's ancestors, superior Mirza Hasan Beg Chughtai, had come to India from Iran and settled down after serving in the Mughal Empire. The lands they received through grants kept passing down through generations. A portion of this land was also inherited by Yagana's father, which he sold when Yagana was still a child.

Yagana started his journey in poetry from Azamabad and adopted the pen name "Yagana." In 1903, he passed his intermediate examination in Calcutta University and then had to leave home to seek employment. He moved to Calcutta in 1904 and then to Aligarh, but financial difficulties persisted. In 1906, he arrived in Lucknow, where he would stay permanently, adopting the pen name "Yagana."

Yagana held various jobs in places like Ali Garh, Lahore, and Hyderabad Deccan. He finally settled in Lucknow in 1956. His notable works include "Nishtar Yass" (a collection of Ghazals), "Chiragh-e-Sukhan" (discourses on prosody and rhetoric), "Ayat-e-Vujdani" (Ghazals), "Taranah" (quatrains), "Saheefa" (ghazals and quatrains), "Ghalib Shikan," and "Shohrat Kadabah."

In his ghazals, Yagana intricately delved into the complex layers of human psychology. The quality of refinement and restlessness found in his ghazals is a result of his profound perception of genuine emotions, setting his ghazals apart from traditional Urdu romantic poetry. Yagana did not conform to the conventional structure of ghazal. In Urdu ghazal, excessive emphasis on beauty, self-effacement, and self-loss had gained prominence, which Yagana curbed. Yagana's mind was analytical and emotional. His ghazals exude determination and resilience. They teach the struggle to remain alive in the midst of life's challenges. His important work is Nishtar Yas, Charagh-e-Sukhan, Ayat-e-Wajdani, Tarana.

بنوز زندگی تلخ کا مزہ نہ ملا

کمال صبر ملا صبر آزما نہ

ملا

خدا کا ذکر تو کیا بندہ خدا نہ ملا

نگاہ یاس سے ثابت ہے سعی لا حاصل

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