CHAPTER-ONE

INTRODUCTION
Nazir Akbarabadi, who was the symbol of co-ordination between the medieval and the modern cultural consciousness, has remained neglected by the scholars and critics although he was a powerful and important writer of the age. Here an anecdote can be cited from the writings of an English writer. It goes like this: One poet being disgusted said to 'Keerti' (fame), "Well Keerti, you playfully talk to the mean people of the street. Don't you be ashamed of it? But, I have been hankering after you and dreaming of you and you simply laughed at me. You did not care even to look at me." At this, Keerti did not say anything but went away. While going away, she looked scornfully at the poet. She smiled in such a strange way that the poet did not witness such a smile in the long past. She then murmured:

"I shall meet you in the 'Kabristaan' (grave) after one hundred years."

This anecdote wants to show that a poet receives
'Keerti' (Glory or fame) only after his death. It has clearly been proved in the case of poet Nazir Akbarabadi. *Miyaan* Nazir lived for about hundred years. In spite of his so lengthy a life, he was never recognised as a poet till his death. Nazir Akbarabadi became rather a hero of a myth during his lifetime. His poetic genius has been recognised after his death. But long before his recognition, his poetry reached the nook and corner as songs. His poems were sung like folk-songs in different places by different people. His popularity compelled the critics and scholars to change the method of evaluation of poetry. Considering the popularity among the common people, the critics had no alternative than to recognise him as a poet of both *Hindee* and *Urduo* literature.

*Miyaan* Nazir may be regarded as the representative of his age. He was such a poet who could give solutions to the challenges of the age and who stood on his own feet. Most of the accepted values of ancient life and old poetic styles of the 'Shaayar' (poets writing *Sher*) were challenged by the new generation of his time. Nazir showed a new way of poetry, where in ordinary and common men might tread in and arrived in their resting place.

*Miyaan* Nazir was a great poet, who was delighted with the delightful world. His poetry seems to laughs and dances alongwith all celebrity of life. The life of
his time with all its colour, pomp and glory was reflected in his poetry with all its gaiety and natural colour. In it all the differences of caste, creed religion etc. were mitigated. He was the only such a poet who was acclaimed by all Urdu and Hindi speaking people, the cultivators, the labourers, the high and middle class people, young and old, men and women all. For him, there was no difference between the Hindoo and the Muslim, Urdu and Hindi but it was a fact that our society was one with all human being. His ideas are spread in almost all his fifty thousand lives of poetry. In his world of vast poetry there is life united and unfailable.

Nazir's ideals, his art, his poetry etc. are universal and would not fade up at any time, and are like a piece of the 'Akhand Raasleela' wherein all the colours, pomp and gay of life are reflected. Such a fascinating and everlasting 'Shaayaree' is hardly found in the world literature. His genius and uncommon speciality made him an unavoidable part of our collective life. Of course, Nazir was never Shakespeare, and yet he was such a poet, who in the words of Shakespeare, "showed a mirror to Nature".

1.01 CONCEPT OF THE SUBJECT:

As stated above, Nazir jee, although at the beginning a neglected personally, became a renowned poet when the succeeding generation realised his poetic genius.
His writings give us a vivid picture of his time. He has been rather recognised as the soul of India.

"सच पूछा जाए तो आलोचकों ने इन्हें भारतीय आत्मा के रूप में प्रतिनिधित किया है क्योंकि उनका काव्य भारतीयता से आंत-प्रोत है।"

In the words of Dr. Daamodar Daas Vashishth:

"नजीर ने समसामयिक भारतीय समाज को तथा उसकी संस्कृति को बहुत अधिक क़रीब से देखा था।"

There is a living picture of the nature in the poetry of Nazir jee. He was the most realistic poet of his time. In practice, he was a 'Bhakt' and a 'Sant', because, there is clear indication of such ideas in his poetry. There is influence of the Soofee philosophy on his poetry because, his aim was to have a glimpse of the Lord. He made a happy mixture of the Indian ideals of man, society etc. with the ideas of the Soofee Sant-s. Above all, there are descriptions of 'Ishq Mizaajee' and 'Ishq Haqeeqee' in his poetry.

Considering all their factors, it can easily be stated that co-ordination of all religious ideals are introduced in his poetry. Under such circumstances, we consider this subject — "Nazir Akbarabadi : Vyaktitwa aur Kirititwa" as a fit subject for study in details.

1.02 : **SCOPE OF THE SUBJECT**

The age, in which poet Nazir Akbarabadi
composed his poetry, is known as the 'the Reeti Kaal' in Hindi literature. It has been recognised that poet Akbarabadi was a poet of unity and co-ordination and that he was regarded as the soul of India. Such a versatile personality can never be kept outside research work. There had been research work on the poetry of Nazir jee; but, no work has yet been initiated to study his personality and performances (His Vyaktitwa and Krititwa).

It is rather a peculiarity of Indian culture that greatest importance is laid on the personality of a man who tried to make unity in diversity. India belongs to all and not to any particular class. We defend her in the similar way. Poet Akbarabadi depicted this idealism in a great extent. It is another reason so as to why his poetry should be read and investigated. The works of Nazir jee has attracted the attention of the scholars and we shall endeavour to establish the truth through this research project.

It is also to be noted that poet Nazir jee used two styles in his works which are very much important in present times for national and literary unity.

Nazir jee had his own style and art. Dryden, one of the great poets of England, remarked about Chaucer, the first poet of English literature, that in him one can find the variety of nature or the gift of the Lord. It is also true of
the poetry of Nazir Akbarabadi. We can easily accept the remark of Dr. *D. Daas Vashishth*:

"नजीर शंकरशाहीयर तो नहीं हैं लेकिन उसी विरादरी के शायर हैं। दोनों ने प्रकृति को आईना दिखाया है।"

One renowned European critic, Dr. Felon had a deep study of *Urduo* literature, remarked:

"नजीर ही एक ऐसे शायर हैं, जो अंग्रेजी की कसौटी पर सच्चा उतरता है। उसकी शायरी ने जन-साधारण के दिलों में अपनी जगह की है। उसकी कविताएँ सड़कों, खेतों और गलियों में गायी जाती है। वह एक आजाद आदमी था। वो कुछ चाहता ही नहीं था। सौभाग्य-दुःखिय उसके लिए बराबर थे। जैसा उसने खुद कहा है कि वह अपनी खाल में मस्त था। वह आले दरजे का साहित्यिक, विचारक तथा आविष्कारी, विचारक और जगत का दोस्त था। इन्सानियत से उसकी गहरी दोस्ती थी। वह हर चीज में हृदय पाता था।"

He meant to say that the *Shaayaree* of Nazir had won the hearts of the people. His poems are sung in the streets and lanes and in other common places like cultivation fields etc. For him, fame and disaster had no distinction. He was an artist. He had friendship of humanity.

"अच्छे भी आदमी ही कहाते हैं ऐ नजीर।
और सबसे खुश है जो, है सो भी आदमी।"

*Aachaarya Raamchandra Shukla* made reference to Nazir Akbarabadi as a poet of 'Khadee Bolee' in his
'Hindiee Saahitya Kaa Itihaas'. He means to say that he (Nazir) wrote the lines on the Krishna Leelaa in Khadee Bolee. Generally, it is not proper to compare one poet with another and it is also difficult to find out the status of a poet in the world of poetry.

1.03: **TECHNIQUE OF THE THESIS**

Here we endeavour to apply several methods of research in this work. Mostly we apply narrative and analytical methods in this monograph. It is not out of place here to mention that comparatively the narrative method has been used more frequently and in major cases than the analytical method.

1.04: **SUBJECT MATTER OF THE THESIS**

All the poetic compositions of Nazir Akbarabadi are included and considered in this thesis. He composed both in Hindee and Urdoo languages. The following are his compositions:

**IN HINDEE**:

1. Kanhaiyaajee Kaa Khel Kood;
2. Baansuree;
3. Baldevjee Kaa Melaa;
4. Mahaadevjee Kaa Byaah;
5. Durgaa Darshan;
6. Dasam Kathaa;
7. Ganeshjee Kee Stuti;
8. Hari Kee Taareef;
9. Harijee Kaa Sumiran;
10. Krishna Kanhaiyaa Kee Taareef;
11. Sudaamaa Charit;
12. Taareef Heree Kee;
13. Paramaatmaa Kee Yaad;
14. Taareef Guru Ganjbakhsh Kee;
15. Shri Krishna Kee Taareef Me;
16. Guru Naanak Shaah;
17. Janam Kanhaiyaa Jee (Stories);
18. Baalpan Baansuree Bajaiyaa Kaa;
19. Kanhaiyaa Jee Kee Raas';
20. Byaah Kanhaiyaa Kaa;
21. Shri Krishna wa Narasee Mehtaa;
22. Podne Aur Gurf Pankh Kee Ladaai;
23. Kauwaa Aur Hiran Kee Dostee;
24. Holey (A Hindu Festival);
25. Fakeer Kee Holey;
26. Diwaalee (I);
27. Saamaan Diwaalee (II);
28. Diwaalee (III);
29. Raakhee;
30. Bachpan;
31. Jawaanee
32. Budhaapa;
33. Bachpan Ke Maze;
34. Jawaanee Ke Maze;
35. Aadmeenaamaa;
36. Kalyug;
37. Paisaa;
38. Kaudee;
39. Rupaye Kee Philosophy;
40. Rotiyaan;
41. Chapaatee;
42. Pet Kee Philosophy;
43. Pet;
44. Aate-Daal Kaa Bhaaw;
45. Banjaaraanaamaa;
46. Maut Kaa Dhadkaa;
47. Maut Kee Philosophy;
48. Duniyaa Ke Tamaashe;
49. Tan Kaa Jhopraa;
50. Duniyaa Me Daam Kaa Tamaashaa Hai;
51. Tabkulon Tarkon;
52. Poore Hain Wahee Mard Jo Har Haal Me Khush Hain;
53. Ieeshwar Vandanaa;
54. Koraa Bartan;
55. Til Ke Laddoo;
56. Bhaang;
57. Aagre Kee Tairaakee;
58. Reechh Kaa Bachchaa;
59. Maut;
60. Khudaa Kee Khudaaree;
61. Muflisee;
62. Hansnaamaa;
63. Kans Kaa Melaa;
64. Laloo Jagdhar Kaa Melaa;
65. Kankauwe Aur Patang;
66. Kabootarbaazee;
67. Bayaa (Pashu-pakshee Varnan);
68. Gilharee Kaa Bachchaa;
69. Ajdahe Kaa Bachchaa;
70. Bahaar;
71. Chaandanee;
72. Aandhee;
73. Barsaat Kaa Tamaashaa;
74. Barsaat Kee Phislan;
75. Barsaat Kee Bahaaren;
76. Barsaat Kee Umas;
77. Aashiq Kaa Jhoolaa;
78. Jaade Kee Bahaaren;
79. Shahar Aagraa;
80. Shahre Ashob;
81. Samdhin;
82. Aarsee;
83. Baalaa (I,II,III);
84. Batuua;
85. Mehandee;
86. Aagre Kee Kakdee;
87. Tarbooz;
88. Shabberaat (1-3);
89. Hazrat Saleem Chishla kaa Urs;
90. Kankauyee Aur Patang;
91. Bulbulon Kee Ladaaee;
92. Raat;
93. Chaandnee Raat;
94. Andheree Raat
95. Shabe Aish (Jhadee);
96. Jaade Ke Mausam me Til KeLaddoo
97. Basant (I-II)
98. Shahar Akbaraabaad;
99. Taajganj Kaa Rozaa;
100. Bhuchaalnaamaa;
101. Zulf Ke Phande;
102. Pari Kaa Shraap;
103. Sachche Nafsh Kush (Hijade)
104. Motee (1-2);
105. Angiyaa;
106. Ejaarband;
107. Pahunchee;
108. Baalaa;
109. Tabeej(1-2);
110. Khat;
111. Mehandee
112. Hinaa;
113. Paan;
114. Hukkaa;
115. Pankhaa;
116. Pankhiyaa;
117. Kharbooze;
118. Kothe Par;
119. Kissaa Lailaa Majnoo;
120. Ghazal (1-3);
121. Khamsaa (I,II);
122. Santaraa;
123. Naarangee;
124. Jalebiyaan;
125. Choohon Kaa Achaar;
126. Bam Shankar Bolo Hari Hari;
127. Khudaa Kee Khudaee;
128. Wajood-Wa-Haal;
129. Fakeeron Kaa Sadaa;
130. Khushaamad;
131. Duniyaa Dhokhe Kee Tattee Hai;
132. Duniyaa Badale Kee Jagah Hai;
133. Duniyaa Bhee Kyaa Tamaashaa Hai;
134. Khushee Me Daan Dene Kee Preranaa
135. Aaeena;
136. Loolee Peer (Boodhee Veshyaa);
137. Bhajan (1-3);
138. Dohaa;
139. Kothaa;
140. Basant (I-II)
141. Makkhiyaan;

**IN URDOO**

142. Hamd (Ieesh Stuti);
143. A Bartar Aj Khayaalon
   Kayaason Gumaane Maa;
144. Darmanaajaat Bariyetaalaaa;
145. Ishq Allaah (1+2);
146. Khudaa Kee Taareef;
147. Naat Hazrat MuhammadRasoolallaah;
148. Darsanaye Paighambar Khudaa;
149. Naat Hazarat Muhammad;
150. Mojizaa Hazrat Alee Alahmusallam;
151. Mankabat Ameerulmomineen Hazarat Alee;
152. Zore Baazuye Alee;
153. Khaibar Kee Ladaaee;
154. Maujizaa Hazarat Abbaas
   Bin Alee Karamullah Vajah;
155. Taareef Panjatan Paak;
156. Maddah Hazarat Saleem Chishtee;
157. Chidiyon Kee Tasbeeh;
158. Aashiqon Kee Bhaang
   (Soofiyanaa Nazmein);
159. Aashiqon Kee Bhaang;
160. Aashiqon Kee Sabzee;
161. Ishq Kee Mastee;
162. Khudaa Kee Baatein
   Khudaa Hee Jaane;
163. Ghaflat Kaa Khwaab;
164. Tamdeehul Ghaafileen;
165. Khudaa Kee Dee Huyee Nemten;
166. Fanaa (1-2)
167. Tabbkul;

168. Duniyaa Me;

169. Duniyaa Ke Maraatib
   Kaabeele Eitbaar Naheen:

170. Maraatib Duniyaa Mahaz Beshaat Hai

171. Aakhir Wahee Allaah Kaa Naam Rahega:

172. Qudrat Kaa Guldasta:

173. Tauheed.

174. Dam Kaa Tamasha:

175. Ajal Kaa Payaam:

176. Dam Ganeemat Hain:

177. Duwaaye Tandurustee:

178. Shukr Tandurusti:

179. Majammat Ahle Duniyaa:

180. Zar;

181. Eflaas Kaa Naqshaa:

182. Aate-daal Kaa Bhaaw (1.11):

183. Budhaape Kee Tazalliyaan
   (Maanav Jeewan Kee Vibhinna awasthaye:

184. Budhaape Kee Aashiqee:

185. Jawaaneee Budhaape Kee Ladaee:

186. Mawajanay Zoro Kamzoree:

187. Muslim Tyohaar:

188. leed(1-2);
189. Ieed-Ul-Fitre;
190. Ieedgaah Akbaraabaad (Aagraa);
191. Tasleem wa Razaa;
192. Tasleem Zindagee;
193. Aashiqnaamaa;
194. Saawariyaan;
195. Duniyaa;
196. Jawaaharkhaanaaye Duniyaa;
197. Duniyaa ke Makrungaa;
198. Duniyaa Daarul Naqafaat Hai;
199. Israare Qudrat;
200. Firaaq;
201. Tasleem Visaal;
202. Judaaee;
203. Mulaaqaat-e-Yaar;
204. Husno Jamaal Ko Ganeemat Samjhaa;
205. Khwaab Kaa Tilasm;
206. Kakdee;
207. Khamsaa Bar-Ghazal Fagaal;
208. Khamsa Bar Ghazl-e Asagar;
209. Khamsaa Bar Ghazl-e Maulana Shaadee;
210. Khamsa Bar Ghazl-e Ameer Khusro;
211. Khamsa Bar Ghazl-e Haafeez;
212. Khamsaa;
213. Visaal-e Yaar (1-2);
214. Dilbaree;
215. Shauq-e-Deed;
216. Giraffaaree-e-Dil;
217. Raajee wa Razaa;
218. Paimaish;
219. Ghilaa;
220. Alfiraaq;
221. Shoz-e-firaaq;
222. Makhammas;
223. Targeb Sakhaawat Baa Ishit;
224. Ghazalen; and
225. Sher.