CHAPTER-TWO

LIFE AND WORKS
OF
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The name of Nazir Akbarabadi can be included among the most of eminent people like Ameer Khusro, Malik Muhammad Jaayasee, Raheem, Raskhaan and others who made the basis of unity and co-ordination of Indian culture. Nazir Akbarabadi was the symbol of co-ordination of medieval and modern consciousness but, he was a neglected poet of Hindi literature. He found beauty in the Hindustaanee culture of the Gangaa-Jamunaa basin. In his poetry, there is emotional integration of Indian civilisation and culture and a reflection of common life and consciousness alongwith true human religion.

It is the most important problem of Indian literature that the poets are silent about their own individual descriptions. Even when some western qualities are found in their works, there is nothing about their life and works and such other informations. Nazir Akbarabadi had hardly hinted about himself in his works. He was so indifferent to himself that he even did not compile his works. It is why his works...
are not available in a compiled volume. As his poems were loved by many, they were written down and collected. Because, those who collected them had no idea of scientific method of preserving books, they were in haphazard manner.

If life and works of Nazir are studied seriously, it would reveal that he would have been placed among the sants of medieval Hindi literature.

2.01 : HIS LIFE SPAN :

Nowhere the whole life of Nazir has been narrated, but one can have an idea of his life only through some hints scattered over his writings. Vilaayatee Begam, who was the grand daughter of Nazir Akbarabadi was still living\textsuperscript{1} when for the first time research was done on him by Prof. Abdul Ghafoor Shahbaaz. Prof. Shahbaaz collected various data for his 'Zindgaanee Benazeer'. His description has been regarded as quite authentic.

There is a controversy about the birth-date of Nazir Akbarabadi among the scholars. Most of the scholars agree that it was 1735 A.D. But Prof. Shahbaaz believed that Nazir was 88 years of age when he breathed his last; and considering this, he believed that Nazir was born in the year 1740. He remarked:

\begin{quote}
"कि हमलावर अहमदशाह अब्दाली के अत्याचारों से बंगाल होकर दिल्ली छोड़ नाले लोगों के साथ मियाँ नजीर भी थे। उस समय उनकी आयु 22-23 वर्ष थी।"\textsuperscript{2}
\end{quote}

In this manner, the birth-date of Nazir\textit{jee} was approximated by Prof. Shahbaaz from the date of the attack.
of Ahmed Shaah Abdaalee, which took place in 1756. Prof. Ahteshaam Hussain and Prof. Azaaj Hussain are also agree with Prof. Shahbaaz. In the 'Deewaan-e-Nazeer', Farhatullaah Beg and Kulliaat-e Nazeer mentioned birth-date of Abdul Baari Asee as 1147 Hizree i.e. 1735 A.D. Pandit Uday Shankar ShaaShtree and Dr. Gurumukh Raay Tandan believed that Nazir was born in 1735 A.D.. Saiyad Jalaaluddeen Zaafaree related 1734 as the birth-date of Nazir.

According to Abdul Baari, the date of Nazir's birth was 1735. In this manner, the date of birth of Nazir Akbarabadi has been decided on purely hypothetical basis. Under such circumstances, no exact date can be given as to the birth date of Nazir; but, it can be concluded that he was born in the eighteenth Century.

Although a definite birth-date could not be given about the birth-date of Nazir, yet, most of the scholars agree that it can be taken as 1735 for having granted. The only proof of Nazir's birth-date is that he left Delhi when Ahmad Shaah Abdaalee attacked India. Taking this account of the attack, his birth-date can be approximately decided. As stated, different scholars wanted to find out this date from the date of attack.

2.02 : HIS PLACE OF BIRTH :

There are different opinions about the birthplace of Nazir Akbarabadi. Prof. Shahbaaz related Delhi as his birth place. Other scholars like Farhtullaah, Makhmoor Akabaraabaadee, Maulaanaa Abdul Baaree Asee,
Intzaamullaah Shahaabee, Maulaanaa Ashraf, Hussain Jahnabi and others also accepted Delhi as his birthplace.

Prof. Shahbaaz, who made research work for the first time on Nazir Akbarabadi, the Urdu poet, decided the birthplace of the poet on the basis of his findings. The statement of Prof. Shahbaaz reveals what we call literary truth:

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नज़ीर के लड़कपन और ज्ञानी के जो चित्र खींचे गए हैं, वह भी विचार और अनुमान पर आधारित हैं। मुझे कोई ऐसा आदमी नहीं मिला, जिसने कहा हो कि मैंने नज़ीर को लड़का या जवान देखा था।''
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Prof. Shahbaaz came to the conclusion that Nazir Akbarabadi was born in Delhi, on the basis of his literary proof. He also established that Nazir moved to Aagraa from Delhi. What he ascertained were all recognised by the subsequent scholars. Since here is a peculiar relationship between the writings of Nazir and Aagraa, particularly the environment of Aagraa. Scholars differ in their opinion about the birthplace of Nazir. A section of them believed that Aagraa was the birthplace of the poet.

Farhtullaah Beg wrote about Nazir as follows:

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"नज़ीर दिल्ली में सन् 1735 ईं 7 अर्थात् 1147 हिजरी में बैठा हुए। उनके बालिक महम्मद फ़ारुख़ थे और बालिक नवाब के सुल्तान खाँ किलेदार आगरा की बेटी थी। महम्मद फ़ारुख़ अजीमाबाद के किसी नवाब के यहाँ नौकर होकर चले गए और वहाँ उनका इतिहास हो गया।"'
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According to Pandit Udayshankar Shaashtree,
the view is accepted that Nazir was born in Delhi:

"नजीर का जन्म सन् 1735 ईं में देहरी में हुआ था।"

Maulanaa Abdul Baaree Asee in his 'Kulliaat-e-Nazir' also accepted this view. According to him:

"नजीर देहरी में 1735 ईं में पैदा हुए। बड़े पूरे अंशों में होश समझा। अहमदशाह अब्दाली के तीन हमले 1748 ईं से लेकर 1764 ईं तक हुए। इसलिए नजीर अपनी माँ और नाना के साथ 22-23 साल की उम्र में तर्क-वतन हुए और आगरा में मिटाई के पुल के पास रहने लगे।"5

There is another group of scholars who regarded Aagraa as the birth place of Nazir jee. Shettau in the 'Gulshane Bekhare' described Aagraa as the birth place of Nazir. Maikash Akbaraabaaddedee, renowned scholar of Urdu, firmly believed that Nazir was born in Aagraa. Of this group, one writer, Taajmahalee believed that Nazir was born at Ajeemaabaad. Another scholar of Nazir poetry, Dr. Guramreh Raay Tandan believed that Nazir was born in Aagraa. He believed that the horse of his maternal grand father was in Aagraa and his father did his service first in Abwar and then in Ajeemaabaad. His marriage was celebrated in Aagraw and Nazir was born in the house of his maternal grand father. He was brought up and was educated there.

When Abdaalee attacked, Nazir's mother was in the house of her father-in-law in Delhi. She took Nazir to Aagraa and took up a rented house near the Mithaawool Pool belonged to one Meer Saahab.

Considering the opinions of different scholars, it
is reasonable to believe that Delhi was the birthplace of Nazir Akbarabadi. Since Prof. Shahbaaz collected the data from the grand daughter of Miyaan Nazir, it is most authentic. All the data were provided by Nazir's grand daughter Vilaayattee Begam. Since she was from the second generation of Nazir, the data may not be incorrect. It is true that Prof. Shahbaaz did not reveal the source of information. He of course, spoke of Vilaayattee Begam when he spoke of the informations. Therefore, it is evident that he got the information about the birth place of Nazir from this Vilaayattee Begam and so, it is quite definite as she knew about the place.

Nazir's love for Aagraa and love of the scholars living in Aagraa for him made the scholars think that he was surely born in Aagraa. But, it is the fact that he was born in Delhi and lived at Aagraa.

Since there is a great deal about Aagraa in the poetry of Nazir and practically nothing about Delhi, some scholars behind that he was born in Delhi and left it when he was a young boy of about four or five years. The poet being deeply in love with Aagraa, loved to express that he was of Aagraa.

"आशिक कहो, अमीर कहो, आगरे का है।
मुल्ला कहो, हबीर कहो, आगरे का है॥
मुफलिस कहो, फक़ीर कहो, आगरे का है।
शायर कहो, नज़ीर कहो, आगरे का है॥"

Shaahjahaan renamed Aagraa as Akbaraabaad after his father Akbar. Miyaan Nazir used Akbaraabaad in his
surname making it 'Akbaraabaadee'. Aagraa was really proud of such a scholar in it. [Akbaraabaadee means of Akbaraabaad].

2.03: **NAAMKARAN: (GIVING A NAME):**

The real name of Nazir Akbarabadi was Walee Mohammad. 'Nazeer' was his surname or his pet-name. The critic Sheftaa in his Gulshan-e- Bekhizaan wrote:

"नजीर ताक़ल्लुस खानाहरजवाब रोजा ताजगज कि बंसन शहर मजबूर अस्त दारद।"

He lived outside the town. Nazir had immense love for India as well as for his home town Aagraa. As stated he, the name of Aagraa i.e. Akbaraabaad with his title and associated it with his soul.

The term Nazir is an Arabic term and in Urdu, it has been written in two forms, of which two distinct meanings are associated. The use of this term in the name of Nazir Akbarabadi carries the meanings of simile, equality, example, etc. During the medieval period, writers had the tendency to express their ideas through examples, similes etc. Example of such writings are available in the Saakhee of Sant Kabeer Daas and writings of others. The Saakhee contained some such examples. In the literature of Nazir, there are examples of social as well as individual emotions which were expressed by him; in other words, he has given the Nazir i.e. the examples of emotions in literature. On the other hand, he also put forward the Nazir (Example) of ideals of his life. There are some other poets in Urdu by the name Nazir. Like
other poets of the medieval age, Nazir used the term 'Naziar' in the sense they used. Although there are varieties of the term yet Nazir used it only to mean 'example'. The following lines may be cited to make the use clear:

"करते हैं हम जो यारे! अब धूम और धड़के।
देखें जबौं तो उनके, छुट गये दम के छबके।
पीते हैं मय के घाले, चलते हैं मार धक्के।
क्या-क्या 'नजीर' हम भी करते हैं अब झमके।
अब भी हमारे आजे, यारे जवान क्या है!"

In this manner, one can find out the introduction to Nazir's personality and his literature through his name.

2.04 : HIS PARENTAGE:
Nowhere the poet Nazir gave a detailed introduction to his life. One has to collect it from his writings in which some hints are there.

The name of Nazir Akbarabadi was Muhammad Faruque. His mother was the daughter of Nawaab Sultaan Khaan of Aagraa Fort. Muhammad Faruque was serving under a rich man. He was originally a sepoy. There are several stories about his birth. It is said that before the birth of Nazir, his parents were sad because they had no children.
Some children were born and died. In this manner, they lost twelve children. Nazir's father went to a Fakir, who gave him five flowers and asked him to take smell of the flowers and then to throw them to a river. The *Fakeer* then asked them to report afterwards. *Faaruque* did what *Fakeer* directed him to do. When flowers were thrown to river *Yamunaa*, it was seen that only one flower floated while other four sank down. He then reported the matter back to *Fakeer*. *Fakeer* was very much satisfied and told him that a son would survive and would shine his name.

So, after the death of so many children, Nazir was born and happiness came to the family. All the ceremonies were celebrated and in accordance with the then superstitions, his ear and nose were pierced for wearing ornaments and was dressed as girl. His mother was the daughter of the In-Charge of *Aagraa* Fort and therefore, he was from a high family from his mother's side. Such a celebration made him liberal and it is evident from his writings and narrowness is absent in them. He inherited such a liberal attitude of mind from his parents. While going through his writings, it seems as if he was very rough, but, he faithfully served his family and performed his duty.

*Muhammad Faruque* left *Aagraa* for *Ajeemaabaad* to serve under a *Nawaab* where he died later. The continuous attack for three times by *Ahmad Shaah Abdaalee*, it became difficult to live in Delhi. Therefore, Nazir with his mother and grand mother went to *Aagraa* at
the age of about 22-23 and lived in a rented house near the
Mithaaee Pool.

2.05: **HIS MARRIAGE AND FAMILY**:

The marriage of Miyaan Nazir took place in Aagraa. He married Tehbaarunnisaa Begam, grand daughter of Abdul Rahmaan Khaan Chugtaaee and daughter of Md. Rahmaan Khaan. Miyaan Nazir also left his former residence and began to live at Taajganj, where he bought his own house. He had one son named Gulzaar Alee and one daughter, Emaami Begam. Prof. Shahbaaz, who collected data from Vilaayatee Begam, wrote many things about the life and works of Nazir Akbarabadi. Prof. Shahbaaz wrote one book on Akbarabadi — *Zindagaanee Benazeer*, where one can get important informations about Nazirjee.

Most part of Nazir's life was spent in games and sports. He used to play several indigenous and modern games particularly gambling. He also took part in wrestling. He also took part in different celebrations like the Ieed, Shab-e-baaraat, Raksha Bandhan, Holee etc.

As a means of livelihood, Nazirjee joined as a teacher at Mathuraa for a few days. He did not like it and then became the Ustaad in the Aagraa Fort. After that he taught the children of Nawaab Md. Alee Khaan for a short period. Then he left his job and began to teach the children of Raja Vilaas Raay of Maaithaan Muhalla at monthly payment of Rs. Seventeen only.

Prof. Shahbaaz wrote about the life of Miyaan
Nazir as follows:

When Nazir came to Aagraa from Delhi, the famous Urdoo Shaayar Meer Taquee had tremendous influence there. Coming to Aagraa, Nazir jee also wrote one Ghazal in his own manner. The news reached Meer Saahab. Nazirjee read out his Ghazal in a Mushaayraa where Meer Saahab was also present. The first lines were as follows:

‘‘नज़ीर पड़ा एक बुल परीवश,
निराली सजधज नयी अदा का।
जो उप्र देखी तो दस बरस की,
यह क़हर आफ़त ग़ज़ब ख़ुदा का।’’

When Nazir finished reading, Meer Saahab called him and congratulated. From then, Miyaan Nazir became renowned as a Shaayar for his Ghazals. But, scholars have different opinions about this description of Prof. Shahbaaz. Intazaamullaa Shahaabee in his Nazeernaamaa wrote that the incident took place when Meer Saahab came to Aagraa and Miyaan Nazir was about thirtyfive years of age at that time. In the same manner, Alee Ahmad Faatmee rejected this idea.

The poems of Miyaan Nazir became popular among both the Hindoo and the Muslim within a short time. People of all statuses, male and female were curious of his poetry. Many people began to praise him. Although, he was a Muslim, yet he wrote poems on Hindoo gods, and other Hindoo religious celebrations. Even some Hindoo Bhakts began to read out his poems before their gods. When the Bhairav temple at smashaan ghat was established near
Taajganj, the stuti Bhaironji composed by Miyaan Nazir was also read out as a prayer to the god Bhairav

"देखा है जबसे मैंने तेरा जमाल भेरो।
रखता हूँ तबसे दिन में तेरा ख्याल भेरो॥
दिन-रात है ये मेरा, तुझसे सवाल भेरो।
अब दर्द-गँग से आकर, मुझको सम्हाल भेरो॥"

Religious differences did not touch Miyaan Nazir. He did not see the Hindus and Musalmaans, Sikhs etc. differently.

The poet Nazir was a simple natured man. When he came out of his home, people began to wait to salute him. They asked him to recite poems and did not spare him without doing it. Nazirjee began to sit down and recite poems for hours together. Even petty businessmen took poems from him and recite them while selling their commodities. He composed poems for selling different commodities. One for kakree sellers he wrote Aagare kee kakree

"क्या खूब नर्मो-नाचुक, इस आगे की ककड़ी।
और जिसमें ख़ासकर फिर, इसकेद तो ये ककड़ी॥"

For Beggars (Kanhaiyaa Kaa Baalpan) :

"क्या-क्या कहूँ मैं किशन कन्हैया का बालपन।
ऐसा था बाँसुरी के बजैया का बालपन॥"

Once, some two persons coming from Taajganj stopped him and requested to recite poems. He then asked their name. One told him that his name was Gangaa and the other was Yamunaa. Miyaan raised his hands in the style of
prayer and recited immediately:

"या रब! मेरी दुआ को जल्दी क़बूल कीजे।
जमना में लगा बल्ली गंगा के पार कीजे॥"

When he was going to Maaithaan, a prostitute smiled at him and requested to recite a poem. In reply, he said:

"लिखें हम ऐसे को तख्ती पे किस तरह ऐ जाँ!
कलम ज़मीन के ऊपर, देवता कोठे पर॥"

Miyaan Nazir took his dinner at the residence of Raay Saahab. One day when he was eating 'Besan-rotee', he wanted to take some 'Achaar' with it. One Bholaanaath gave him Achaar, but to his astonishment, he found a dead mouse in it. He then composed a poem 'Choohe Kaa Achaar'.

There were many lovers of his poetry in 'Braja Kshetra'. Being informed about him, Raajaa of Bharatpur invited him. But, Nazirjee loved Aagraa so much that he refused to leave it. He wrote the following piece of verse:

"अशिक कहो, अमीर कहो, आगरे का है॥
मुल्ला कहो, हबीर कहो, आगरे का है॥
मुफ़लिस कहो, फ़हौर कहो, आगरे का है॥
शायर कहो, नज़ीर कहो, आगरे का है॥"

2.06: HIS DATE OF DEATH:

Like the date of his birth, his date death is not definitely known. Different scholars give different opinions about his date of death. Prof. Shahbaaz in his book 'Zindgaanee Benazeer' wrote that when Nazir breathed his last, he was seventynine years of age. There was a tradition
of finding out the age of a person from the letters of Persian and Urdu poems. Prof. Shahbaaz also spoke of some such basis to find out the date. He found a piece of Persian poetry where there is an indication of Nazir's death.

"ज्ञान अकबराबादी चुनी दुनियाये अवतार शुद।
मुख्य बेसरोप बैते बे दिल फरोबे सर शुद॥"

On the basis of this piece of poetry the date of Nazir's date of death can ascertained as in 1246 Hijri or 1830 AD. Abdul Asee Baaree in his 'Kulliat-e-Nazeer', also referred the date as 1246 Hijri or 1830 AD. So also Mirzaa Farhtullaa Beg in his 'Deewan-e-Nazeer Akbarabadi', Raambaaboo Sakseenaa in his 'Taareekh Adab Urduoo' and Saleem Zafar in his 'Gulzaar-e-Nazeer' accepted this view. In addition to them, Ahsaan Marhabee in his 'Taareekh-e-Intekaal Nazeer Akbarabadi' wrote that two other persons also died in the year in which Nazir was dead and the year was 1246 Hijri.

Intazaamullaa Shahaabee also accepted this date. All these scholars agreed that Nazir was ill in 1243 Hijri and had to against death for about three years and he succumbed to death. This date has been accepted by all. Considering the date of death, the life-span of Nazir can easily be ascertained.

"ऐ बार सौ बरस की हुई अपनी उम्र आकर।
और खुरियाँ पड़ीं हैं सारे बदन के ऊपर॥"

Generally a person attained the age of ninetyfive or so likes to say that he lived for hundred years. When in the above lines, the poet narrated his old age, it is sure that
no person can narrate, which he did not experience. On the basis of these lines, one can easily assume that Nazirjee lived a very long life. Even some Urdu scholars who did not believe that Nazir did live for hundred years, believed that he might live around 90 to 95 years.

Mirzaa Farhatullah Beg in his 'Deewan-e-Naveer Akbaraabaadee' fixed the date of Nazir's death on 26 safar Hijri corresponding to August 1, 1830. Intazaamullaa Shahaabee wrote

"98 घर्ष की उम्र हो गई तो 26 सफर 1246 हिजरी के मुताबिक 16 अगस्त 1830 ई। को इत्तलात हुआ।"

According to Farhatullah Beg, Nazir was ill and after suffering three years, he died on 26 safar i.e on August 1830. Janaaze Namaaz on his death was recited by both the Shiaa and Sunnee communities separately in accordance with their own customs. Even the Hindoo also presented Chaadar for Janaazaa. His Mazaar was built near his house.

Miyaan Nazir lived a period from the middle of the Eighteenth to the middle of the Nineteenth Century. Nazirjee, who was the symbol of the soul of India and a popular poet of the Eighteenth Century, laid down to eternal rest in 1830 A.D.. People of both Braja Kshetra and Aagraa still remember their beloved poet Nazir Akbarabadi. On Basant Panchamee when the earth was adorned with flowers of mustard, black bees became mad with the flowers of mango-trees and the cultivators prepared themselves for their cultivation, people who loved Miyaan Nazir met together and
paid homage to their beloved poet Miyan Nazir Akbarabadi. Every year, Nazeer Melaa is celebrated at the tomb of Nazir Akbarabadi with pomp and gay on the day of Basant Panchamee and attended by both Hindus and Muslims. They celebrate it with various cultural programmes.

"है ताजगंज में अब तो नजीर का मेला।
नजीर क्या कि अजब बेनजीर का मेला॥"

2.07: HIS SHIKSHAA-DEEKSHAA (EDUCATION):

Nazir Akbarabadi received his primary education at Delhi. According to Prof. Shahbaaz, nothing is known about the formal education of Nazir. Considering his literature, it can be assumed that he had some formal and non-formal education of some type. But, his knowledge was deep. He had a good knowledge of different languages like Arabee, Urdoo, Persian, Panjaabee, Maadwaadee and Hindee. An idea of his education can be had from his following lines:

"फहम न था इल्म से कुछ अरबी के उसे।
फारसी में हो मगर समझे था कुछ इंग्लोआ॥
शोरे गजल के सिवा, शीर्षक न था उसे।
अपने गजल में रहता था खुश हर जमां॥"

Miyaan Nazir learnt Arbee and Persian languages at Aagraa and acquired a good knowledge of both the languages. He also acquired the knowledge of Sanskrit, Urdoo, Maadwaadee and Hindee. Prof. Shahbaaz wrote:

"नजीर ने अपनी तवज्जो को मुख्तालिफ़ जबानों को हासिल करने में मसरख़फ़ किया। वह धोंड़े हो जमाने में पंजाबी खासी तरह
There are several Sanskrit terms in his writings. Along with the knowledge of languages, Nazir also acquired the knowledge of writing poetry. His compositions give us an idea of the co-ordination of feelings and words, minute observation of things, expression of ideas, capacity of thought and imagination etc. of his writings. He acquired such eligibility through his perseverance. All these were not because of the formal education but because of his own endeavour based on what he experienced and felt about the weal and woe of the practical life. Some Ghazals and prose writings in Persian by Nazir are also found.

The writings of Nazir are also appreciated by western scholars. Dr. Felon, a well known scholar, remarks:

"'नजीर हो एक ऐसे कवि हैं, जो सूरोंकेयों की दृष्टि में कवि बने जाने के अधिकारी हैं। उनकी सब कविताओं में आम लोगों के दिलों में राख की है। लोग उनकी कविताओं को सहज हो गलियों और खेतों में गाते फिरते हैं। वही एक ऐसे कवि हैं, जिन्होंने बच्चों और माँ की ममता पर कविताएं लिखी हैं और दुखी लोगों के साथ हमदर्दी दिखायी है। वह स्वतंत्र प्रकृति के व्यक्ति थे। वे भाग्य और दुःखिय के बीच भेद नहीं करते.'"

His meekness, civility and greatness can be
realised from his Urdo and Hindee compositions.

2.08 : HIS JEewan-VRITTI:

The life of Nazirjee, itself has been shining like the sun and illuminating the whole world. Considering his activities, it is found that he was attached less to his personal than to the social life. His life was associated with the social emotion of the common people. The centre of his life circle was his life in Aagraa. His later life was made out of this life in Aagraa. He witnessed the troubles and difficulties suffered by the people of Delhi as a result of the aggression of Naadir Shaah and Ahmad Shaah Abdaalee. For such experiences, his realisation of self and insight began to change. Changes, which witnessed, had great impact on his mind. The impact of environment of his time was so strong that he became indifferent to life. He taught some students in Mathuraa for some time for his livelihood. It could not satisfy him and therefore, left for Aagraa where he became an 'Ustaad' at Aagraa Fort. After that he taught the children of Nawaab Muhammad Alee Khaan. But, here also he could not become steady and left the job. Then he taught the children of Raajaa Vilaas Raay for few days.

From the point of earning livelihood his life was not very satisfactory. He did nothing for the sake of money. Business was not an end to life but was a means for livelihood.

The end of Nazir's life was to become a true literateur. He was a man of self respect and of independent
attitude. He did never pen a line in praise of any king. *Nawaab* or a rich man. Whatever he wrote, he did it for the mass people. He did never covet for anything nor he liked flattery. It was said that *Nawaab Sayaadat Alee* honoured the poet and artists. He knew about poetic genius of Nazir and also about his poverty. He sent a messenger to invite Nazir and sent a huge amount of money as a gift. Nazir accepted the gift and invitation but, later he thought it so deeply that he could not sleep during the whole night. In the morning, he sent back the money and informed the *Nawaab*:

"बादशाह से मेरा सलाम कहना, मेरी तरफ से माफी मांगना और अर्ज करना कि नजीर फक्री तो अपनी झोपड़ी में खुश है। शाही महलों में रहना उसकी तक़दीर में नहीं।"

All these efforts and genius were devoted only to serve poetry. When Nazir came to *Aagraa*, *Meer Taqee Meer* was famous as scholarly person there. Nazir read out one of his *Ghazals* in presence of *Meer Saahab* and the latter praised and blessed him.

This poetic genius of Nazir remained as the lifetime achievement and controlled his whole life-circle. To own the distressful emotion of the mass life and to give it a poetic expression was his life-force. He was associated with the mass life of *Aagraa* so much that it became a part of his literary life. Even people began to ask for a poem whenever and whenever they met him. In this manner, the life circle of Nazir mixed up with the life of the mass people.

Considering the above facts, it can easily be
concluded that the life of the poet was a life of a social 'Sant' who lived in the society and witnessed it with his own eyes. He put the image of the society in his poetry and his poetry became 'Chitrashaalaa' of mass life. He was very successful in translating the scene into words as he witnessed emotions of life from very near. He gave everything to the society but took nothing in return.

2.09: **HIS JEEWAN-STAR:**

The jeewan-star i.e. stratum of life of a man is nothing but individual human life in relation to the whole social life. Ordinarily, the stratum of life of a man is weighed through the material means. If considered in this way, the stratum of life of man has two sides — one from the point of material means and the other considering life from the point of ideals. So, considering from both the points of view, one's stratum of life can be ascertained. This stratum of life can decide the trend of literature in case of a writer. So, also it can decide the psychology of the writer. Therefore, to understand wholly the writings of any writer, one has to study the stratum of his life.

Considering from the material point of view, the first test of stratum of life, Nazir's life was very poor from the time of his childhood. After the death of his father, he had to undergo very many troubles and difficulties. When he arrived in Aagraa, he taught children only at rupees seventeen monthly. He took his meal at the residence of Raajaa Vilaas Raay for few days. From these incidents his
material stratum of life can easily be imagined. It was definite that he had to depend upon his students for his livelihood. Prof. Shahbaaz cited one incident in support of his point:

"my friend Nazir used to teach his students under a neem tree and a plum tree. His family life was full of wants and poverty. But, he regarded it as a happy life. His wife had to grind "aataa" herself. An incident in this regard can be cited here:

We have cited all these to show that material life of Nazir was that of the most common ordinary man. There were dearth of 'rotees', 'daal', 'aataa' etc. and also of money all the times. His thought was also affected by it. His writings which express the philosophy of rotee, chapaatee, pat, paise, aataa, daal etc. exposed his Jeewan star to the readers. The wants somehow or other left some marks in his consciousness which compelled him to look into the world from this point of view.

His life can be viewed from the point of his ideals and values. From this standpoint, the stratum of Nazir's life was very high. He maintained an honourable and high status. He even donated his whole monthly income to one poor man. Here an incident can be cited in support of this. It is said that once he came home with his monthly pay. While on his way home, somebody asked him for money for marriage of his daughter and he then gave the man his whole pay. This was why people of Aagraa welcomed him as a 'Saadhoo'. He even refused the invitation of Raajaas and Nawaabs, where he could have lived a wealthy life. It proves his high ideal of life. It is seen, however, he got the respect of an honourable man in the society.

It is now clear that considering humanitarian ideals the stratum of Nazir's life was very high.

2.10 : HIS DISCIPLES:

The main business of Miyaan Nazir was to educate children and to write 'Shers'. Most of his time was
spent in educating children. It was also his means of livelihood. He was one of the famous teachers of Agra. He taught Harbansh Raay, Gurubans Raay, Moolchand Raay, Mansukh Raay, Bansheedhar and Shankardaas Raay, all sons of Raajaa Vilaas Raay. In addition to them all, he taught many other children. Poet Nazir became popular among both the Hindoo and the Muslim within a short time. His life was a life of goodwill and unity. Many people praised him. Many others took him as the source of inspiration and more others put him in a special status. From this point, he would remain in the mind of people for a very long time.

*Miyaan* Nazir was a successful literateur and a teacher. Literature was his business of life and teaching was the means of his livelihood.

Poet Nazir was a simple man. When he came out of his house, people began to stop him and saluted him. They requested him to recite poems for them and only after doing so he was freed to leave. He submitted to them and sit there for hours to recite poems to them. Even 'feree waalaa' took poems from him to recite when they sell their commodities. He composed the 'Aagre kee kakree' for kakreewaalaa, the 'Kanhaiyaa Kaa Baalpan' for beggars and so on. :

'ब्या-ब्या कडहूँ में किश्नान कन्हेया का बालपन।
ऐसा था बांसुरी के बजिया का बालपन॥'

Once, he was stopped by some 'Bedinees' and he was forced to sing some poems. When he asked about their names one told him that her name was *Jamuna* and other's
as Gangaa. He then raised his hands and began to sing—

"या रब! मेरी दुआ को जल्दी ऋबूल कीजिये।
जमया में लगा बल्ली गंगा के पार कीजिये।"

Again, when he was going to Maaithaan, one prostitute asked him to recite poems for her. Miyaan Nazir recited:

"लिखें हम ऐसे की तख्ती पे किस तरह ऐं जाँ!
कलम जमीन के ऊपर, दबात कोठे पर॥"

It made her ashamed.

People, men and women, loved to enjoy his poems. All these people can be regarded as his worshippers. Therefore, the number of his disciples and well-wishers were many.

The third group came in the form of his disciples and friends who were directly related to his livelihood. These were those whom he taught in different places.

When he was in Aagraaa, he taught the sons of Raajaa Vilaas Raay and Bhaau, the Maraathaa fort-man. He also taught the children of Nawaab Muhammed Alee Khaan.

In addition to these disciples, there were several disciples who took inspiration from his 'Shaayaree'. Prof. Shahbaaz has selected eleven major disciples of Nazirjee. Another list of Nazir's disciples was also prepared by Dr. Daamodar Vashishth.

Like the personality and literature of Nazir, his disciples also constituted a symbol of co-ordination. Both the Hindus and Muslims were his disciples. The list of his
disciples may be presented as follows:

1. Hazrat Aasir;
2. Hazrat Bateen;
3. Haakim Muhammad Zaheer;
4. Nabee Bakhsh Aashique;
5. Laalaa Buddhsen Safi;
6. Shekh Madaari Jameer;
7. Kaazi Hussain Ali Mahaab;
8. Khudaa Bakhsh Mauz;

Dr. Daamodar Vashishth prepared a list of Nazir's disciples:

1. Qutubuddeen Bateen;
2. Mahaaraaja Balwant Singh;
3. Laalaa Buddhsen Safee;
4. Shekh Madaari Jameer;
5. Haakim Meer Md. Mehdee Jaheer;
6. Shekh Nabee Bakhsh Aashique;
7. Munshee Hussain Alee Khaan;
8. Bedaar Bakhsh Lahar;
9. Shekh Hussain Bakhsh and
10. Jameer.

The list prepared by Prof. Shahbaaz is as follows:

1. Khaleefaa Gulzaar Ali Aasir;
2. Haakim Meer Qutubuddeen Bateen;
3. Mirzaa Asadulla Ghaalib;
4. Maharaja Balwant Singh;
5. Laalaa Buddhsen Safi;
6. Shekh Madaani Jameer;
7. Haakim Meer Md. Jaheer;
8. Shekh Nabee Bakhsh Aashique;
10. Bedar Bakhsh Lahar and

Of these disciples, there are some differences of opinion regarding Mirzaa Ghaalib. Nazir Akbarabadi was born in 1735 and lived upto 1830 while Mirzaa Ghaalib was born in 1786 and lived upto 1868 and therefore, Nazir was quite old when Ghaalib was a young boy. Ghaalib spent his childhood days in Aagraa. According to Prof. Shahbaaz, during those days both Nazir and Khalifaa Muazzam lived in the Mumtaaz Mullaa. Therefore, Ghaalib had to to visit them both.

Dr. Alee Ahmad Faatmee in one of his articles—'Nazeer Aur Ghaalib' published in the Urdu daily 'Aajkal' in its July 1883 issue discussed about Nazir and Ghaalib in details on the basis of the 'Zindagaanee Benazeer' of Prof. Shahbaaz and came to the conclusion that Ghaalib was a disciples of Nazir Akbarabadi and was much benefitted from Nazir in relation to composing 'Shers'.

Dr. Vashishtha did not discuss this matter in preparation of the list. In his list, he included Shekh Madaanee and Jameer, as two students of literature. But, Jameer was the nickname of Shekh Madaanee. In the same
manner, the name of Kasheeraaj Mahaaraajaa Balwant Singh, which was referred to as the disciple of Nazir, was not included in the proven list of disciples. Of course, Mahaaraajaa Balwant Singh was influenced by the poetry of Nazir and praised it. He was a ruler who invited Nazir to his court also. If the name of the Mahaaraajaa is considered in the list, then the names of Nawaab of Lakhnaoo, Mahaaraajaa Chandoolaal, Wazeere Aajam-Haidaraabaad and Bharatpur Riyaasat who also invited Nazir to their courts, should have to be included in the list of disciples. So, the idea of Dr. Vashishth is incorrect. In the same manner, Nazir's son Aseer, who composed a book on poetry as 'Aseer' should also have to be included in the list as son and disciple. So, only nine names should come in the list of Nazir's disciples.

Qutubuddeen Bateen in his 'Gulistaan-e-Bekhijaan' referred the name of Ghaalib as the disciple of Nazir Akbarabadi.

In this manner, we can conclude that in tradition of writing poetry, the disciples may also be considered as friends. So, the disciples of Nazir were proud of being his friends. In case of literature, the disciples and friends carry the same connotation. In other words, we can easily say that the disciples of nazir were his friends also. They can also be termed as disciple friends.

2.11 : HIS PERSONALITY :

A man is social animal and he is the basis of the
society and culture. Culture grows out of the life style in the society. A man creates the family, clan and the village as social organisations only to make life organised one and thereby he creates a way for better and developed personality. Personality or individuality is the abstract form of the individual. The image which is reflected in a man as the member of the society, is known as the individual, wherein all his personality is reflected.

It is better to compare Nazir Akbarabadi with the Himalayas because like the Himalayas, his personality is high and with a huge appearance. It is the image of simplicity and openness, of liberalism and friendship and of belief and love of freedom. It is of belief to the Almighty and of thoughtfulness and love for playfulness. All these qualities were tagged together into a garland.

Personality of a literateur is like a mirror which reflects the whole man. According to Mukti Bodh:

"कवि काव्य के माध्यम से अपने अर्जनों में अपना चरित्र प्रस्तुत करता है।" ७

Personality is such a virtue which enters into every aspect of one's creation without one's knowledge and remains responsible for all one's activities. All the activities performed in one's lifetime remain tagged in the thread of one's personality, which have deep impact on the life of the person. Personality lives in the activities. Personality is the relationship between personal activities and influencing attributes with a poet's poetry. All these activities build one's
personality. Being filled up with the experiences of life, personality gets its expression in the poetry. In the words of Dr. Ranveer Rangraa and Dr. Nagendra, personality is:

"व्यक्तित्व ही रचनाकार को हजारों से अलग चमकाता है। व्यक्तित्व वह सामाजिक क्रिया है, जो किसी रचनाकार की सम्पूर्ण उपलब्धि को बनाती है। जो वह होता है, इसी बात को दूसरे शब्दों में कहें तो व्यक्तित्व रचनाकार के मनोभावों को उसी प्रकार स्पष्ट करता है, जैसे दर्पण दर्शक के चेहरे की हर रेखा को हूँ-बूँ व्यक्त कर देता है."

In this manner, all the social, family life, relations, economic, personal aspects of life are included in one's personality. It is said that all these together build the personality of a man. The life force, likings and dislikings, culture, love and hatred together make one's personality. Personality reflects in the activities and writings of a person. Therefore, in order to understand the writings of a poet, one should know his personality. On the other hand, through literature the personality of the poet can be realised. In this manner, writings and personality of a literateur are interconnected. To find out the personality of Nazir Akbarabadi, we must study the different aspects like emotional, social and literary aspects from the internal as well external evidences of his life and have to make a picture out of them.

2.11.1 : EXTERNAL ASPECT OF NAZIR'S PERSONALITY:

There is a correlation between the external and internal aspects of personality. The external aspect of Nazir's
personality was as great and attractive as its internal aspect. *Farhtulla Beg* expressed his views on the personality of Nazir in the following words:

"जन्म रविश भस्ता क्रद साँवला हिन्दी नज़राद।
तब भी कुछ ऐसा ही था क्रद के सुआफिक अर्थाँ।
मध्ये पर एक खाल था, छोटा सा मस्ते के तौर।
था वह पढ़ा आनकर अबरुचों के दरमियाँ।
बजा सुबुध उसकी थी, तिसपे न रखता था रीश।
मूँछ थी और कानों कर पद्ठे भी थे पुम्बः सा।
पीरी में जैसी कि थी उसकी दिल अफसुर्दगी।
तैसे ही थी उन-दिनों जिन दिनों में था जवाँ।"

Here in these lines, one can find outspoken nature, humility, patience and honourable personality of Nazir Akbarabadi. Some appreciated his balanced views in the description of self. His attraction can be attributed to the proportion of his body. In the same manner, there is a good balance in his literature. It is said that a comparatively
reading forehead indicates the high personality and vigour. Beautiful and spreading eyes indicate minute observation and high thinking. His redish beard and mostache was the symbol of honourable personality. He wore a high turban, a long kurtaa and a trouser with a pair of chentalee shoe made him a gorgeous looking one. His beautifully decorated rings on the fingers also add to his personality. One can easily find that his external personality indicated his internal qualities. In this manner, his ideas and external aspect of personality mingled together indicated his whole personality.

2.11.2 : INTERNAL ASPECTS OF NAZIR'S PERSONALITY :

Internal aspects of Nazir's personality was very much similar to his external one. There were intelligence, genius, studious nature and friendliness, which reflected custom, faith and beliefs of medieval Indian culture in his personality.

The internal aspect of his personality was as high and great as the Himalayas. His simplicity and kindness and of all qualities, his smiling face made him very popular.

HIS LOVE FOR ENTERTAINMENT :

Considering his life full of struggle and the troublesome state of the society, it can be easily assumed that Miyaan Nazir faced all trouble and distress with a smiling face. His personality was not rude like that of a thinker or a philosopher. Poet Nazir could not enjoy life but it was like that of a poet having a living personality. His living
personality could be discerned in both his poetry and personality. His love for entertainment can be seen in many of the incidents of his life.

When he was going to his maternal uncle's house, he had to pass by a market place. One prostitute requested there to sing a poem for her. *Miyaan Nazir* asked her not to request him. But, on her repeated request he began to sing:

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"लिखें हम ऐश की तख्ती पे किस तरह ऐँ जाँ!
कलम जमीन के ऊपर, द्वार कोठे पर।"
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The woman became silent and Nazir went away.

In another incident, while Nazir was going from *Shaahganj*, two women asked him to sing a poem. They forced him to do it. He then asked their names where upon one said she was *Gangaa* and the other *Yamuna*. He then paused in the form of prayer and began to sing.

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"या रब! मेरी दुआ को जल्दी कङ्कुल कीजी।
जमन मे लगा बल्ली गंगा के पार कीजी।"
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**HIS SIMPLICITY AND DOCILITY**: Poet Nazir was a man of simple nature. His life was a life of simplicity. When simplicity and docility go away from life, then a man goes away from humanity. *Miyaan Nazir* through his simple and easy life attracted people to him and made himself for all. For him, both *Hindoo* and *Muslim* were one and same. He had no different feeling for them both. It was said that he took his food during the day time with *Laalaa Vilaas Raay*. When Nazir came out of his house, people generally stopped him and requested him to recite his
poems. People from different walks of life gather together to hear his recitation of poems. Even the petty sellers of kakree beggars and prostitutes gather near to hear him. Our poet satisfied people of all status with poems they liked. There was nothing like showmanship in him. His simplicity can be found in almost his creations.

**HIS GENEROSITY:**

An easy and simple life make a man liberal and simple hearted. There is no place for anything narrow and low in simple and easy life. The simplicity and liberalism of the life of Nazir can here be taken as an example of such life. He was so kind hearted that he could not tolerate the distress of any people. Simplicity and generocity were tagged to his life. It is said that one he was coming for his home after taking his salary and in the way some body asked him to help him for the marriage ceremoney of his daughter, he immediately gave the whole amount to him. Because he could not tolerate such a disaster of anybody. One can easily find several examples in his life and also in his writings.

**HIS INDIFFERENCE TO WORDLY THINGS:**

Liberalism and kind heartedness is the basis of indifference. When there is liberalism and kindheartedness in the personality of a man, then, there is no place for partiality and individualism. When there is nmo individualism or selfishness in a man, then a man would never have self interest and interest for all becomes his own interest. Such
indifference to worldly things is found in the personality of Nazir Akbarabadi. although he lived a poor life, he had no lust for wealth. He showed his indifference worldly things by refusing the presents of the Nawaab of Lakhnaoo and his invitation to be courtier and have a luxurious life there. Wealth and riches could not allure him. His poems like 'Duniyaa Dhokhe Kee Tattee Hai', 'Duniyaa Bhee Kyaa Tamaashaa Hai', 'Duniyaa Ke Tamaashe' etc. proved his indifference to worldly things.

**HIS SELF RESPECT**

**AND LOVE FOR FREEDOM :**

The tendency of different personality is always to shine and there is no boundary of these activities. He does not flatter anybody. Nazir was a self-respecting and freedom loving man. He did not like meaningless flattery. He did never express any praise to any king or Nawab. If there was any prayer, it was only for God. He gave due respect to the paigambar in his poems. For this peculiarity in his character, he even refused the invitation from the royal court. Aagraa was his favourite place. He loved a free life and did not tolerate any type of restriction. His celebrated poem 'Khushamad' although humorous, expresses his love for freedom and self-respect.

**HIS FAITH AND DEVOTION :**

Self respect and love for freedom in its corrupted form lead to a faithless life. Nazir Akbarabadi was self-respecting, proud and lover of freedom; but, was not rich.
That is why, he was not faithless but, but completely a devoted one. His devotion was not towards any person or to any class or to any particular religion. He had faith for the whole ideals of the society. He had faith for all great personalities like Hazrat Muhammad, Hazrat Ali, Shri Krishna, Naanak, Mahaadev and others. This faith ascended him to the zenith of 'Bhakti' (Devotion). His devotion got its expression in many of his poems.

**HIS POWER OF MINUTE OBSERVATION**

**AND THOUGHTFULNESS :**

The personality of Nazir Akbarabadi was an impartial personality. His impartial personality opens up doors for minute observation and thoughtfulness. A person with such personality consider each and every corner of life and of the society with interest and make them explicit to the people through the medium of thought. Nazir Akbarabadi due to this capacity in him could observe common life from very near and could own them. He made minute observations and express the life of common people in his writings. The whole works of Nazir Akbarabadi proved his minuteness of observation and deep thoughtfulness.

2.12 : **HIS LITERARY PERSONALITY :**

The literary personality of Nazir Akbarabadi was the personality which refused the shining life of a court poet and accepted the cool and simple life of the mass people.

A writer, though works in the line of the literary flow of the time, yet he maintains his own identity.
personality of a poet has its own role to play in literature. On the basis of such role, the personality persists.

The literary personality of Nazir Akbarabadi is literary in real sense and depended upon his ownself. Poet Nazir posed his identity distinctly in literature in the manner in which kept his individual identity in the distinct way. Nazir neither took any straight way in his life nor he took it in his creations. That was his peculiarity of literary personality. He could enter into the mind of the common people as the 'Mandaakinee' or the nectar. Even his selection of subject matter of his writings proved his distinct personality. His coordinating and uniting ideology had distinct impact on his writings. He took up literature as pure literature and mixed up his self with it. That is why his poetry was neither of a Hindoo nor of a Muslim poet but of a poet, which reflected his ideals of co-ordination and of unity.

His limitless emotion did not express the emotion of any particular religion, community or tribe; it crossed all these limitations. This rightful emotion was the distinctive feature of his poetry. There is another distinctive feature of Nazir's personality. It was that he did not indulge in the business of literature. Even he did not use it to get the support of any royal court and to make money. He used it for the mass people, the real centre of creation in literature. In this manner, the literary personality of Nazir was mixed up with the common people.

As stated, the literary personality of Nazir was
that personality which was away from the shining royal courts and was in the midst of common life of the mass people.

In fine we can easily conclude that the realistic views of modern literature and national consciousness began with the writings of Nazir. The truth, patriotism, love for common life, friendliness and simplicity found in his poetry was never found in any writing of any writer prior to him. The brighter use of literature like those in the writings of great writers proves Nazir's strong literary personality.

2.13 : HIS PHILOSOPHY OF LIFE :

One can understand the philosophy of Nazir's life on the basis of his personality and his life story.

Poet Nazir was of simple nature. Since he was simple and easy going, he did not show any artificiality in his creation. Simplicity and easiness of life was his basis.

Nazir Akbarabadi was the symbol of sympathy, kindness, friendliness and liberalism. He used such language in his poetry to prove all his virtues.

His poetry is full of his love for entertainment. There are humorous entertainment in his poems. His humour is simple and did not take the shape of satire. Poet Nazir was not in favour of lonely life and was always in favour of social and collective life. According to Nazir, the basic ideal was also in favour of a unattached life. He did not like the attachment to means of happiness. He regarded satisfaction as the basic ideal in place of happiness.

Poet Nazir placed more importance to self
respect. He was really very self respecting. Compromise with self respect meant to him a corrupted life and there can be no happiness for such a person who can compromise with it.

Nazir Akbarabadi was too much faithful. He recognised the role of faith in life. Faith and belief gives a basis to life and it reflects the personality of a man.

Poet Nazir was not in favour of tagging life to a particular class. He gave importance to a co-ordinating life. He did not like to see life in certain limits.

Another feature of Nazir's philosophy of life was to find life in its living form. He liked to live a sweet and easy life in the midst of all disasters and troubles of life.

2.14 : THE WORKS OF NAZIR AKBARABADI :

There is a cause and effect relationship between the works and personality of a man. The personality of a literateur is such a quality that becomes responsible for all qualities and style of his writings. The personality of Nazir remains spread up in all his works and alternatively all his works made up his personality. His personality got its expression through his works.

COMPILATION AND COLLECTION OF HIS WORKS :

Poet Akbarabadi composed his poems while walking on the street. He did never collect his poems. That is why all his poems are not available in one book form. Being inspired by his poems, people kept his poem by heart and some kept them written.
It is believed that Nazir Akbarabadi wrote many poems. But, nobody can say about the actual number of his poems. He generally gave expression to his ideas under different circumstances. So, there is no authentic and serially arranged collection of his poems. His poems were the outcome of inspiration gathered from lives of common people. These poems are scattered in the hands of his disciples, friends and in the hands of those who respected him. Simply they noted them on papers.

Since his poems lacked of any literary principle and literary form, people neglected them as ordinary and useless and nobody cared to collect them. As a result, his personality remained unknown for a very long period in the literary world. It was only during the twentieth century, that people came to recognise him. During this period, literature began to connect with life and therefore, it came nearer to the people. But, as a matter of fact Nazir Akbarabadi expressed this connection before several years in his writings.

It will not be correct to say that in Nazir's poems, the *Urduo* tradition which was given birth by the feudal system and Iranian influence, was totally absent. Nor it may be said that the modern realism and 'Shaashtreeya Chetanaa' are found in Nazir's poems. But, it is the fact that patriotism and the knowledge, love and friendship of common people which are available in the writings of Nazir are fefinitely absent in the poems of the predecessors of Nazir.

*Miyaan* Nazir Akbarabadi was born (in 1735
AD.) before Bhaaratendu Harishchandra who was born in 1850. The period of Bharatendu's writings was 1868-1885. Bhaaratendu is known as the father of modern poetry. The term 'modern' referred to a different style from the medieval one and also to worldly outlook of the poets. During the medieval period there was the primacy of devotional writings. During 'Reeti kaal', art and poetry were mixed up and poems were written in certain metres. During the middle ages, the people were dominated by spirituality and therefore did not care for the worldly affairs. It is only during the modern period, people became conscious of their surroundings. Reformation, cleaning up and resurrection of the old ideals became the gift of the modern period. As a result of this historical process, the place of Brajabuli was taken by the Kharee Bolee.

Miyaan Nazir was of the period when Meer Taqee Meer (1725-1810), Saudaa (1706-1781), Dard (1722-1785) were making long runs in Urdu literature. During this period, the social and economic life of the people were divided into two streams. The first class was composed of the Baadshaah, Jaageerdaar, Raajaa, high military officials and high officials of the royal court and the other class was composed of peasants and other working people or the common people.

During this period the ideas of the Urdu poets were occupied with feudal thinking, education and with military thinking. They maintained this stream in their
writings. Most of these poets had no experience of common life. Even they did not like to talk to ordinary people. Urdu language was overburdened with Persian and Arabic terms and had no connection with the common people. Most of the Urdu poets, being well-versed in the Persian Kaavyashaashtra, believed that the use of Persian in place of Urdu was the symbol of civilisation. They used all figures and metres from the Arabic world.

Miyaan Nazir Akbarabadi loved all things, great and small of his motherland and made them the subject matter of his poetry. The insignificant things and persons like kakree, Til ke laddoo, Rotee, Pet, Kaudee, Banjaaraa, Aadmee etc. of Aagraa did not come to the notice of celebrated poets. But, Nazir made them the subject matter of his poetry. In his poetry, there were no Urdu structure and metres. Therefore, Urdu speaking people regarded him the 'Baazaagroo Shaayar' meaning the poet of the market; and did not like to include him in the list of poets.

Nazir Akbarabadi introduced many modern elements in his poetry even before they came to the literature in the twentieth century. After Nazir Akbarabadi getting recognition in the literary world, people began to search his poems and endeavoured to establish him. for the first time, Prof. Shahbaaz, a well known scholar of Urdu literature, collected the writings of Nazir and published it in the name and style —'the Kulliaat-e Nazeer'. With this, he opened the way to examine the works of Nazir Akbarabadi critically. It
encouraged scholars to search for the writings of Nazir. As a result, many scholars began to publish and edit the works of Nazir.

Generally the scholars of the *Hindee* world also gave their attention to the works of Nazir in addition to those *Urduo* scholars. They began to show respect to these writings as they did in the case of the writings the 'Sants'. In the mean time more than twenty editions were published both in *Hindee* and *Urduo*.

A collection of *Gazals* written in Persian and some books of poems in Persian by Nazir were also available now.

**COLLECTION OF *URDUO* POEMS**

**OF NAZIR AKBARABADI:**

Following are the collection of poems of Nazir Akbarabadi in *Urduo* available now:

1. *Kulliot Nazeer* - : Md. Abdul Gafur 'Shahbaz';
2. *Roohe Nazeer* - : Makhmoor Akbarabadi;
3. *Munta Kabate Nazeer* - : Makhmoor Akbarabadi;
4. *Chaman-e-Benazeer* - : Makhmoor Akbarabadi;
5. *Deewan-e-Nazeer Akbarabadi* - : Miyan Farhatulla Beg;
8. *Kulliot Nazeer Akbarabadi* - : Maulana Abdul Bari 'Asi';
11. *Intakhabe Nazeer* - : Rasid Hassan Khan;
12. **Intakhabe Gazliyat** - : Dr. Malik Jada Manjoor;

**COLLECTION OF HINDEE POEMS OF NAZIR AKBARABADI:**
1. **Ashare Miyan nazeer** - : Lallulal, Calcutta, 1812;
5. **Nazeer Vani** - : Firaque Gorakhpuri;
8. **Nazeer Kavya Sangrah** - : Pt. Uday Shankar Shashtri;
9. **Nazeer Akbarabadi aur Unki Shayari** - : Saraswati Sharan 'Kaif';
10. **Kavivar Nazeer** - : Dr. Shivmangal Singh 'Suman';
11. **Mahakavi Nazeer** - : Raghuraj Kishore 'Vatan';

Besides these, some small booklets like 'Bachpan Kanhaiyaa Kaa', 'Mahaadevjee Kaa Vyaah', 'Naagleela', 'Choohe naamaa' etc. were also published. There are some Bhajans by Nazir in the 'Bhajan Sangrah' published by Geetaa Press.

All these collection of poems are complete in themselves yet they complement each other. But, considering
from different angles they are all having their own importance of all these collections, the collections made by Prof. Shahbaaz, Farhatullaa Beg, Maulaanaa Asee and Makhmoor Akbaraabaadee are more important ones. All of them are in Urduoo script. Two important Deewans of Nazir met Mirzaa Farhatullaa Beg by Aaghaa Haidar Hasan Dehlavee. On the basis of the manuscripts, he prepared his collection of poetry. Witnessing the manuscript, Mirzaa Haidar exclaimed —

"या मेरे अल्लाह ये वह दीवाने हैं, जिनकी तलाश में प्रोफ़ेसर शाहबाज ने पूरा हिंदूस्तान छान मारा और दीवानों का जिक्र तो किया मगर सिखाए बातिन के किसी को इतना देखना नसीब नहीं हुआ।"12

The collection of Farhatullaa Beg can be claimed to be authentic. Some scholars of Hindee literature also published some collections of Nazir's poems in Hindee script. Of these collections the Deewan-e-Nazeer (Hindee) is more authentic. To fulfil the need of an authentic version of Nazir's poetry in Hindee, Prof. Nazeer Muhammad of Aleegadh University published a collection 'Nazeer Granthawali' and presented it to the Hindee world. Dr. Gurumukh Raam Tandan, a lover of Nazir poetry and a weknown scholar had a big collection of Nazir's poems. His collection becomes the basis of a complete works of Nazir, available till today.

2.15 : HIS POETIC BACKGROUND :

All the poetic creations of Nazir was written during the 'Reeti Kaal' of Hindee literature. During that period, the Reetikaleen poets depicted the picture of their
heroes and heroines through 'shringaar ras'. In this process of using the shringaar ras, the shringaarik roop of Raadhaa-Krishna was also made the subject matter of poetry. In addition to the shringaar ras, another stream of ethics and Bhakti came into being. In this manner, the stream of Hindee poetry was full of shringaar, ethics and Bhakti.

Miyaan Nazir was such a poet, who did not put a hinderance to the tradition of the period. Miyaan Nazir was the shining star of Hindee-Urduo literary sky, who did not join in the stream of development but but remained shining after and showing the way to others. There were spirit of patriotism and common life in his poetry.

Nazir Akbarabadi was the first modern poet to begin modern period in hindi literature. According to the classification of ages by Raamchandra Shukla, he came during the later part of the Reeti Kaal. But, considering the thought, ideals and language he may be included in the list of the best poets of the modern age. Some of his writings like the pet, Rotiyaan, Paisaa, Muflisee, Banjaaraanaamaa, Aadmeenaamaa, Maut Kee Philosophy, Duniyaa Dhokhe kee Tattee Hai, Duniyaa Bhee Kyaa Tamaashaa Hai, Rupaye Kee Philosophy, Chapaatee, Aate Daal Kaa Bhaaw, Hansnaamaa etc. attracted the attention of the people. All these poems did never fall short of any poem of the twentieth century poets.

Miyaan Nazir (1735-1830 AD) was prior to Bhaaratendu Harishchandra (1885 AD). Bhaaratendu is regarded as the father of modern poetry. The term Aadhunik
(Modern) means that it is different from the medieval age and forerunner of new worldly viewpoint. During the Bhakti kaal, there was the primacy of subjects related to Bhakti. In the Reeti kaal poetry, there was the mixture of art and poetry (kalaa with kaavya) and was presented in a different style mixed up with Shringaar Ras. Poetry was composed only in a particular metre.

During the medieval ages, people being over shadowed with spirituality forgot their own environment. In the modern age, the people became conscious of their environment and nature. Reformation and Renaissance are the gift of modern viewpoint. As a result of the historical process, kharee Bolee replaced Braj bhaashaa.

The period in which Miyaan Nazir was born, the Urduoo world was dominated by Saudaa (1781), Dard (1785) and Meer Taquee Meer (1810). In Aagraa, Nazir Akbarabadi received encouragement from Meer Taquee Meer in writing poems. It is said that once when Nazir read out one of his Ghazal-s before Meer Taquee Meer and the latter appreciated the Ghazal very much. The great poet of Urduoo, Meer Taquee Meer and Saudaa had tow sides of their creations. In one, their 'Shayaris' were in Persian tradition and second, they made easy expression their basis of poetry.

In the same manner, there were two streams in the economic and social fields also. In one side there remained the Baadshaah, Zameendaars, Raajaa-s, high officials of the royal court and on the other, there were
peasants and other low class people. During this period the ideas of the poets were dominated by feudal and ethical ideas. Even they did not like to talk to the common people. They used Persian and Arabic terms and therefore, their ideas were not much related to Indian life directly. Miyaan Nazir used a way, different from the style of Meer, which was based on reality and shaped in accordance with his own personality.

As a result, his poetry was based on humanitarian, social and cultural background. In this manner, Nazir's poetry did not follow any poetic tradition, rather it represented Indian mass mind and Indian culture. The poet Nazir lived the most insignificant things of his mother land and made them the subject matter of his poetry. That is why he composed poems on kakree of Aagraa, Til kaa laddoo, Kaurinaamaa, Paise etc. which was not liked by the lovers of Urdu poetry. That is why the Urdu-speaking people called him a ghatiyaa and baazaaroo shaayar. He was even not recognised as a poet by them, and was left out from the world of poetry. But, there was a multiplicity of subjects in the poetry of Nazir Akbarabadi.

His throbbing of the heart mixed up with the throbbing of the society. He lived for the society and was bound by it. He looked to the society with an open mind, and kept it, as it is, in his camera of the mind. His poetry is the Chitrshaalaa (Gallary of pictures) of words, where one can find a whole and complete image of the society. There is no need of any imagination by the readers. It presents a complete
image in front of the reader. No such living picture can be had in *Hindee* or *Urdoon* literature. It was quite divine for him to express anything in words he witnessed. In other words, his quality of expression was quite unique one.

**2.16 : THE MAIN STREAM OF NAZIR'S POETRY**

The main stream of Nazir's poetry was the Indian society, Indian mass-mind and Indian culture of his time. It was of his time in the sense that the culture of India has never been the culture of any particular community. On the other hand, the mixed culture during the 'Reeti kaal' period was the centre of Nazir's poetry. In this manner, his poetry comes out from his own country, own motherland and the mass-mind. In his poetry, there is a conscious voice of the common people along with the deep spiritual thought of Indian culture. No other poet of his time had the feeling for the common people like him. He lived a common life and had a complete experience of that life. There were unhappy picture of distressed people around him which he depicted in his poetry. Therefore, in the poetry of Nazir one can feel the heart of the mass people. His poems 'Muflisee' and 'Eflaas kaa Nakshaa' are found to be realistic and can be regarded as the basis of progressive poetry. In other words, Indian society and culture were the main background of Nazir's poetry.

**2.17 : NATURE AND ASPECTS OF HIS POETRY :**

From the point of nature, Nazir' poetry has a distinct identity from the traditional flow. Generally, in Hindi
literature some particular type of mentality has been owned, which separates it from the common one and which can never represent the mass people.

From this point of view, the poetry of Nazir Akbarabadi is always radical and original. From the point of nature there are varieties in his poetry. His poetry began with the different aspects of Indian life. In his composition, he made references to man and the society with their tradition, picture of the nature, the realistic picture of both life and culture. In some of his poetry he also depicted the spiritual aspect, presence of mind, different stages of life, Hundoo and Muslim ceremonies, description of flora and fauna, description of tours, stories, Ghazals etc. For example, in his poem, 'Paree Kaa Shraap' was a poem of the Reetee kaaleen tradition where beautiful and vivid description is found. From the point of nature, there are several aspects of Nazir's poetry. These aspects may be discussed as follows

2.17.1 : **SPIRITUAL ASPECT** :

The life of Nazir Akbarabadi was the life of faith and belief. His belief got its expression in his literature in the shape of spirituality. The spiritual aspect expressed in his writings, is found to be of the Soofee tradition based on his own personality. A major portion of his poetry is found to be filled up with the Soofee thought which is expressed through prayer songs. His spiritual thinking, lie his whole personality and his poetry is Indian throughout. so, the fragrance coming out of these ideals is united together and
gives birth to Indian-ness. His poetry includes not only poems like 'Ishq Allaah' but also hymn to Lord Ganesh. There are the 'Kalmaa-e-Muhammad' and also the prayer to Shri Krishna. His other poems like 'Naanak Shaah Guru', 'Durgaa ke Darshan' etc. carry spiritual thinking. Again his 'Soofiaanaa Nazmen' is another poem where there is a spiritual thinking and life got expression together.

Poet Nazir has given a good expression of spiritual thinking with very common things. for example, 'Aashiqon kee Bhaang, Aashiqon kee Sabzee, Duniyaa Dhokhe kee Tattee Hai, Duniyaa ke Tamaashe, Faqeeron kee Sadaa, Rotiyaan, Chapaatee' etc. are some of such poems dealing with very insignificant things. Here we cite a few lines from his 'Rotiyaan' :

"जब आदमी के पेट में आती हैं रोटियाँ, 
फूली नहीं बदन में समाती हैं रोटियाँ।
अँखें परी-रुख से लड़ती हैं रोटियाँ।
सीले पर भी हाथ चलाती हैं रोटियाँ।
जितने मजे हैं सब ये दिखाती हैं रोटियाँ।"

Here the poet Nazir expresses that a man can commit certain evils for the sake of his stomach. To fill up the stomach a man can do even the lowliest work and can commit sin even. The poet Nazir realised the actual importance of a 'Rotee' for a hungry man. In the same manner, his love of spiritual things can be found in other poems also.

Another peculiarity of Nazir's spiritual thinking
is that he did not care for the 'Shaashtreeya' basis more than for the emotion of the common people. Whatever belief whether of Hinduism or of Islaam, was expressed in his poetry, it was only based on tradition of the mass people and was related to human instincts and emotions. His poems like 'Banjaranama' express his spirituality which can be regarded as the best expression of his understanding.

2.17.2 : GLIMPSE OF INDIAN LIFE :

The poetry of Nazir Akbarabadi is the poetry of Indian soil. In his poetry, the living picture of Indian life with all its traditional ceremonies is depicted. In addition to it all the different stages of life childhood, youth and old age are depicted in a very living and colourful way. The poets other than the saint poets deal only with partial Indian life.

They deal only with the section of the society and neglect the other sections. Nazir was such a poet who made the contemporary indian society alongwith feeling of one Indianness his subject-matter of poety. Here there are descriptions of both Hindoo and Muslim festivals. He made pictures of all kinds of Indian life like business, entertainment, description of towns, functions etc.

2.17.3 : REFERENCE TO MEANS OF LIVELIHOOD :

The basic need of human life is the means of livelihood. With the development of human society, there is the development of means of livelihood very rapidly. At the beginning in the primitive stage, human life depended on the means of livelihood. During the time of development the
means of livelihood was based on material world. When there was the development of the basis of means of livelihood became business-like.

2.17.4: THE REALISTIC FORM OF LIFE:

The realistic aspect, which reflected in the twentieth century Indian literature, was reflected in the poetry of Nazir many years ago. In his poetry, the realistic attitude was reflected in the depiction of lives of various people and their problems. His poetry urged the people to get inspiration and to develop faith in future life with all his realistic description of Rotee, Chapatee, Pet, Khushaamad, Admee, Paisaa etc.. In all these realistic pictures, he mixed up his emotions and imaginations with the realities of life. Nazir's realism has been reflected in his depiction of folk-life and folk-culture. In this connection, the remark made by Raghupati Sahay-Firaque Gorakhpuri is quite applicable:

"...कि वह मुक्तामी संभवता और संस्कृति में रंग गये थे।"

In addition to these Nazir's realism in poetry can be available in his description of 'Shringaarik Paksh' of folk life and in the Lokgeet etc..

2.17.5: VALUES OF LIFE:

The values which Miyaan Nazir regarded as important, rejected material life of a man and established simple life. Poet Nazir realised deeply the selfishness and uselessness of the world. He found happiness in an indifferent life. He expressed this ideal in many of his writings. The acceptance of this ideal as values of life became the main
purpose of his poetry. It is the ideal of love and friendship, which can make a man more sensitive to another man in times of grave situation and in ordinary times, he may be entertained with humour and laughter. For example, his poetry 'Samdhin, Mehandee, Kauwe Aur Hiran Kee Dostee, Kissaa Lailaa Majnoo' etc. give such time for humour and laughter.

2.17.6 : LANGUAGE :

From the point of Kaavya Shaastra, the poetry of Nazir is full of defects. He did not care for rhymes and metres of poetry, pronunciation of words, sounds and beauty. From a certain point of view, his weakness proved to be good for him. It was to see, if conciousness could be blooming openly if one obeyed the bindings of the 'Kaavya Shaastra'. There is doubt about it. Nazir followed the principles of poetry to the limit of making it simple. He did not rebel against the principles of poetry. But, sometimes he neglected them. There may be two reasons for it. First, it might be that he had no rivalry with any other poet and therefore, he had no opportunity to try it in this field. Second, that he composed poems only when others asked him for them. Nobody knows how much poems he composed at the request of businessmen, fakirs and such other common people, under such circumstances generally principles of composing poems are not followed.

Nazir Akbarabadi placed his ideas in poems before the common people in the way in which received his
ideas from the people, since he lived at Aagraa, his language was that of that locality. But, it was a mixed form of Braja and Kharee bolee. Because of this, scholars differ in their opinion regarding his language. Some scholar believed that language used by Nazir was influenced by language of the people of Delhi. Others called it as the influence of the language used in Aagraa. But, as a matter of fact, there is no basis of such controversy. It was the basic quality of Nazir Akbarabadi, which was reflected in his composition. Such a co-ordination is found everywhere in his life and poetry. Therefore, the language he used was the result of his mind for co-ordination. Like Kabeer, he did not use language knowingly. It came in a natural way according to the need of the emotion and ideas. Like other poets, his poetry also expresses his personality.

Nazir's language is coinciding the subject matter, where the subject is related to high official, he used the language of such people and where it is related to Hindu Gods, he used language that is used by the Hindus as prayer. In them, he used language befitting to such occasion. The language he used in writings like the Raakhhee, Basant, Holke, Sudaamaa Charit, Mahaadevjee Kaa Vyaah, Durgaa Darshan, Dasam Kathaa etc.proved use of appropriate language:

"हे रौं जनम की बुझ होता जिस घर में बाला होता है।
उस जनम में हर मन के भीतर सुख-चेत दोबाला होता है।।
सब बात बिधा की भूले हैं जब भोला-भाला होता है।"
In case, he writes about Islamic subjects like 'Allaah Kee Stuti, Muhammad Saahab Kee Prashanshaa, Muslim Tyohaar, Urs' etc., he used Urdu and Persian words. Such use of language can be had in many writings, e.g.:

"इलाही तू फत्ताजा है और करीम।
इलाही तू ग्राम्यशाश्व है और राहीम।
मुक्तहस मुअल्ला, युनज़ा अजीम।
न तेरा शरीक और न तेरा सहीम।
तेरी झांतवाला है यक्ता क़दीम।"

Again, in some other writings like 'Baldev jee Kaa Melaa, Raas' etc., he used natural and simple language, which is appropriate for the expression of these subjects:

"कहीं राम और कहीं लछमन।"
In this manner, he used ordinary language to express ordinary subjects like 'Aagre Kee Kakree, Gilharee Kaa Bachchaa, Reechh Kaa Bachchaa' etc.. In such cases his language is found to be much similar to that of a child:

"'जो एक बार यारो, इस जा की खाए ककड़ी।
फिर जा कहाँ की उसको, दरगाह न भाए ककड़ी॥
दिल को नज़ोर गाए हैं, यानी मंगाए ककड़ी।
ककड़ी है या क़ब्रामत, क्या कह्ने हाए ककड़ी॥
क्या खुबु नरम-नाचुक इस आगे की ककड़ी।
और जिस में खास काफर स्कन्दर की ककड़ी।'"

"'लिए फिरता है दूँ तो हर बच्चा बच्चा गिलहरी का।
हर एक उस्ताद के रहता है घर बच्चा गिलहरी का॥
व लेकिन है हमारा इस ऊँचा बच्चा गिलहरी का।
दिखावें हम किसी लड़क़े को गर बच्चा गिलहरी का,
तो दम लौट जाए देखकर बच्चा गिलहरी का॥'"

Poet Nazir was glossary of pure Hindee terms and therefore, whenever he wrote on any subject, words
began to pour in accordance with the need of the subject. It
seems that he stored all kinds of words to apply in proper
place, and with his slightest hints they pour themselves into
his poetry, due to this salient feature, his writings came nearer
to mass life. Here, mention of remarks by *Raamdharaaree
Singh 'Dinkar'* in this regard may be made:

"काव्य में जब शैली प्रधान हो उठती है और भाषा गौर्ण हो जाते
हैं, तभी कविता जन-जीवन से दूर होने लगती है। यह कहना
सत्य है कि उर्दू के कवि कला के शैल को भारत से निकल
कर ईरान चले जाते हैं। फिर तो उर्दू का स्टेप्डर्ड इतना विचित्र
हो उठा कि कविवर नजीर अकबराबादी जैसे कवि को श्रेष्ठ
कवियों को पंक्ति में बहिष्कृत माना जाने लगा। उर्दू के
आलोचक इसका कारण यह बताते हैं कि नजीर उर्दू-ए-सुअल्ला
के मालिक नहीं हैं। यानी फसील और टकसाली उर्दू नहीं लिखी
है। लेकिन बहुत से लोग यह मानते हैं कि उर्दू के अदीबों ने
नजीर अकबराबादी का उचित सम्मान इसलिए नहीं किया कि
उनके अधिकांश विषय भारतीय हैं।"13

In the writings of the poet Nazir, some rural
terms are also available. By the use of such language against
the principle of *Kavya Shashtra*, he was successful in giving
expression to these ural words and taking his poetry to the
masses. It is a revolutionary step in the use of language. His
language is living and practical inspite of his use of such base
and uncultured language. He neglected the then used
Sanskritised and Persianised language and used a language
natural and in co-ordinated form. Considering this form of
language Dr. *Raam Vilaas Sharmaa* remarked:
Scholars differ in their opinion on the use of language by Nazir. Dr. Aashaa Gupta expressed two contradictory opinions on the language of Nazir. Considering the nature of words (Shabdon Ka Swaroop), Dr. Gupta was critical about Nazir's style:

"Nazir's poetry is not a natural creation, but a product of the lot of words in the language. The words of Nazir should be considered as separate entities that have their own distinct meanings. These words are not simply detachable parts of speech, but are integral parts of the language, and hence, they should be treated as such.

This idea of Dr. Gupta seems to be pre-conceived and more or less contrary to the fact:

"These words of Nazir are not a product of the lot of words in the language. They are integral parts of the language, and hence, they should be treated as such.

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The most important feature of a living language is its force of absorption of various terms according to needs. It is well and good if it can absorb more and more.

At another place, when Dr. Gupta discussed about Nazir's language deeply, she realised this feature of Nazir's use of language and praised it:

"बाणी के ऐसे बाळशाह को रचनाओं में अलंकारों की कृत्रिम सज्जाओं, शब्द-शक्ति के सूक्ष्मतत्त्व भेदों की छान्बीन और रीत सृष्टि आदि जैसे उपकरणों का चयन करना कविता-कृतिकृति के साथ अन्याय करना होगा।"

Finally, the first charge brought forward by Dr. Gupta against Nazir's use of language was falsified by her later. She herself changed her opinion. One should look into the language of a poet in accordance with the ideas of the poet and then and then only criticisms against the poet may be justified. Considering this factor Prof. Nazir Muhammad remarked:

"शक्ति निपुणता लोकशास्त्र काव्यविद्वेक्षणातृ में सিযाँ नजीर ने ईश्वर प्रदत्त प्रतिभा और काव्यविद के साथ ही लोक-जीवन की बारीकी को निरंतर और परंपराएँ की शक्ति परम अद्भुत थी...भावों को सफलतापूर्वक प्रकट करने की अद्भुत शक्ति उनकी भाषा में है।"

Several scholars tried to brand the language of
Nazir either as *Braja* or *Kharee bolee*. According to Dr. *Vashishth Prasad*:

"नजीर की भाषा में... खासकर आगरे की बोली तो उनकी रचनाओं में अपनी पूरी छवि और माधुर्य के साथ रागबद्ध हुई है। उनकी खड़ी बोली में आगरे की सीधी-सादी भाषा का वैभव निकला है।'"

*Aachaarya Raamchandra Shukla* on the other hand, believes that language of Nazir was of *Kharee Bolee* tradition. He remarked that Nazir's poem on *Krishna Leelaa* were written in *Kharee Bolee*. Dr. *Daamodar Vashishth* called Nazir's language as *Taksalee Kharee Bolee*. He remarked that Nazir's language was *Taksalee Kharee Bolee* the greatness of which seemed to be oneness.

"मियाँ नजीर की खड़ी बोली टकसाली खड़ी बोली है, जिसका महत्त्व सार्वजनिक और भाषा की एकरूपता की दृष्टि से अत्यधिक है।'"

This remarks of Dr. *Vashishth* does not seem to be justified because Nazir's ideas were simple, easy and natural. In his words, *Braja* or *Kharee bolee* was commonly used by the people. Therefore, this change seems to be baseless. According to Dr. *Abdul Aalim*:

"नजीर अपनी भाषा में शब्दों के रूप गढ़ते नहीं हैं बल्कि बिना कोई विचार किए हुए शब्द स्वतः भावातुकूल उनकी भाषा में आ जाते हैं।'"

There are words in the writings not only of two languages — *Kharee bolee* and *Braja* but also of different languages like *Awadhee, Raajsthanee, Panjaabee* etc.. His
language grew out of co-ordination of many languages which came to him in a natural way without any endeavour. His language expresses his personality of co-ordination.

There was no other *Urdu* poet as liberal as Nazir was. He led the folk-culture (including *Hindoo* culture) where he used words of day to day use of the people and in the appropriate use. From the point of grammar, he used *Urdu* of the time of *Meer* and *Sauda* where there was no such strict rule of the present time. Therefore, his *Urdu* is found to be different from the present *Urdu*. If we consider it from the point of use in grammar, his language in spite or the use of old proverbs and sayings was better understood by the common people than they understood those of other *Urdu* poets.

**2.10 : CONCLUSION :**

*Miyaan* Nazir composed poems in both the languages—*Hindee* and *Urdu*. Being joyful he expressed his own emotion in poetic verses in different circumstances.

His literature, being related to emotion of common people and being devoid of words, traditions and *shaashtreeya* base of the royal pomp and gaity, was regarded as valueless and was neglected.

The different cultures, existed during the 'Reeti Kaal' were the central points of Nazir's poetry.

We can regard the poetry of Nazir Akbarabadi as the heart beats of culture of the Indian society. His poetry is the poetry of man and his society, with their traditions,
description of nature, the realistic form of life etc. All these became the main theme of his writings.

*Miyaan* Nazir made the common of the commonest subject more an expression of spiritual thinking. In his poetry, the faith, whether it was of the *Hindoo* or the *Muslims*, was expressed in connection with folk tradition and emotion of the common people.

His poetry was based on co-ordinational spirit. He prayed *Allaah* and *Muhammad* and also wrote poems on *Krishna*, *Guru Naanak* and other. He wrote poems on both *Muslim* festivals and on *Hindoo* festivals like the *Holee*, *Diwalee*, *Rakshaa Bandhan* etc..

Although on one hand, there is the description of the 'Shringaarik Paksh' of life, yet on the other there is the depiction of folk literature (*Lok gaathaa*).

Nazir was such a poet who made idea of Indianness of the contemporary Indian society as the subject matter of his poetry. His name is the name of a great personality and of successful achievement of the time. He stands in a unique way.

Nazir composed about two lakh *Shers*, but he did not preserve them. Of these, some of his disciples collected them; but there were scattered all over. One of such collection available, now contains *Nazmein* and *Sher* in *Urduo*. Another in *Persian* and some prose in *Persian* are also available.

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