CHAPTER-FIVE

IDEOLOGY OF NAZIR AKBARABADI
CHAPTER V

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5.1: THE SOCIAL VIEW POINT OF NAZIR AKBARBADI

Nazir Akbarbadi is a social personality who wrote both in Hindee as well as in Urdu. His poetic consciousness is the result of the co-ordination of the environment he lived and his personality. His poetic consciousness took shape in his social view point. The then Indian society and its environment had a great influence over his social atmosphere and his personality. The poet himself experienced that the society of his time has been a divided one. The then Indian society was divided into two--the Hindoo and the Mussalmans and they lived a disturbed life. But at the same time people were trying to evolve a view of co-ordination between these two sections. Although Nazir had the experience of the social consciousness of his time yet he tried to build the foundation of the future society for advanced in time. In his 'Ideology', Nazir had only one society--the Indian society, where no division can be made like the Hindoo and the Muslim. Therefore, the first salient feature of his social view point is his social background which is based completely on the Indian society.
The poet Nazir had a deep feeling of the selfishness and the uselessness of the world. He believed in simple and unattached life and therefore, his social life reflected such an idea. He experienced a life of poverty. He lived with the common people of the society. Therefore his social viewpoint was a point of the common people. He stood on the earth and viewed the earth with this outlook.

There was another class of people side by the society he lived, who led their life in entertainment and in luxuries. So, he witnessed this rich class also.

The evil and ugly side other society hot the real society. There is a beautiful and delightful side of the society. Nazir social viewpoint depends upon this beautiful side also. He represented this side of the world along with the real social consciousness.

Finally, one can come to this conclusion this Nazir depicted both the beautiful and ugly sides of the society, with the medium of this picture, he hinted at the possibility of making a new society. It is necessary that one must consider that the background of the social viewpoint is quite spiritual, which co-ordinates with the realities of life. Now we shall discuss thye society as depicted in the poetry of Nazir.

5.1.1 : SOCIETY DEPICTED IN THE POETRY OF NAZIR :

The backgroung and the subject-matter of Nazir poetry is the society. He depicted the real picture of the
society in poetical language. He gave a direct economic and social picture of the society of his time. Smile it is written in a poetic language, the picture is found to be quite symbolic one. The poet Nazir had his relationship with all sections of the society. Considering the pictures of his poetry, one can find to what extent Nazir had the idea of the problems of the society and had the all round knowledge of the time. He, therefore, did not depict the beautiful aspect of the society only, but also its ugly aspect. In most cases the poetry of Nazir took the shape of satire, which may be a virtue of a high class poetry.

The development of human society chiefly takes place on the basis of economic factor. The various aspects of the society develop along with the economic development the economic aspect of any society becomes the element that controls the consciousness of the social life. Therefore, the experience literature takes economic factor to produce new ideas among the new generation. Nazir Akbarbadi takes the economic elements along with other elements of life as one of elements of literature of the society. The first need of a man is his food (Rotee). Nazir composed fore poems on the importance of Rotee — 'Rotiyaan', Chapaatee, Pet and Pet Kee Philosophy. In these poems he not only showed the importance of a Roti but narrated what might happen in absence of it. These poems of Nazir became objective rather than being subjective. But his poems reveal the economic side of the society clearly. He was influenced by the time, where
there were burning problems. It is also clear that the poet was laying more stress on the belly (pet) and the roti (meal). The rotis became a great problem for the common masses. Therefore Nazir's heart was greatly troubled to find the condition of the common masses for rotis, and wrote poems on this problem:

"जब आदमी के पेट में आती हैं रोटियाँ।
फूली नहीं बदन में समाती हैं रोटियाँ।"

The problem of rotis was so interlinked that the value of the society began to fall with the fall of the value of rotee. Rotee made everybody friendly:

"पेट में रोटी पड़ी जबतक तो यारों खेत है।
गर न हो फिर गैर का अपने ही जी से बेर है।"

Further, Nazir in his pet Kee philosophy and the pet discussed about the economic consciousness of the society.

"उनफत किसी के दिल में, किसी में फटा है बेर।
माने कोई हरम को, कोई पूजता है बेर।
खाने की सारी दोस्ती, खाने की सारी सैर।
कहता है अब फकीर भी देकर दुआ-ए-खेत।
बाबा कुछ आज मुझको दिला पेट के लिये।"

During the days of Nazir, religion also came under the fold of the 'pet'. All the religious activities came under economic activities.

"बैठे हैं सब दुकान लगा पेट के लिये।"

The religious activities became a means of earning and an economic affair.
Nazir depicted the picture of economic condition of the society in his several poems like the Kaudee, Paisaa, Rupaye Kee philosophy, Zar, Muflisi, Aate dal Kaa Bhaw, Aflaas Kaa Nakshaa etc. In these poems the readers may find that there were the dearth of roti and money during Nazir's time. As a result the consciousness for money made the people more hungry and covetous. In his poem 'Kaudee', Nazir has depicted the consciousness of the people.

"कौड़ी ही चाहती है सदा बादशाह को।
कौड़ी ही थाम लेती है, कौजो सियाह को।
लेकर छड़ी रुमाल गदा भी निबाह को।
फिरता है हर दुकान में कौड़ी की चाह को।
कौड़ी के सब जहाँ में नक्शो नशीन हैं।
कौड़ी न हो तो कौड़ी के फिर तीन तीन हैं।"

In his poems Paisaa, Rupaye kee philosophy and Zar, Nazir recognises the importance of money from a philosophy point of view and hinted that people have a great desire for money. Although Nazir has never given the disasterous picture of the society yet he gave a clear picture of poverty of the people. The poems like 'Muflisee', 'Aate Daal Ka Bhaaw', Aflaas kaa Nakahaa etc are good example of it. There is a very heart-rendering picture of poverty through Nazir's poem the 'Muflisee'.

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In this poem Nazir narrated a story of the marriage of one poor man's children. So the 'Karun Ras' is quite clearly evident in it.

The thing which influenced the society of Nazir's time most was the poverty. With the downfall of the Mughal Empire, there was none to give shelter to the artist. Such a condition of the artist has been reflected in the poems. It was very difficult for artists to have a full meal during those days and therefore, they did not care for the time limit.

Nazir depicted a living picture of poverty in his poem "Iflaas Kaa Nakshaa". Here he depicted a heart-rending picture of poverty, which wasy bring trans to the eyes of the readers.
Poverty took such a turn that people had to sell their charpayes for *rotis*. They had to sleep on bare ground.

"चारपाई बेच खायी और बान को जलाकर।
रोटी पकायी रो-रो और खायी आह भरकर।
सोने के वक्त जलगा गुड़ड़ा रहा न चादर।
कोहनी पे सर को रखकर सोये फकत जमीं पर।"

During those days, poverty went to such an extent that there was a decrease of human values. Poverty also affected human mentality to a great extent.

"असबाब था को क्या-क्या, रखते थे लोग रिश्ता।
मुफ़िल्स हुआ तो हरिचुं रिश्ता रहा न नाता।
ने भाई-भाईं कहता, ने बेटा कहता बाबा।
इसपर नजीर मुझको, रोना बहुत है आता।”

In his poem 'Shabberaat, Nazir Akbarbadi depicted the picture of the influence of poverty on the society. Due to poverty, the people had to do away with all their desires during festival times. Nazir depicted a very heart-rendering picture of poverty. Considering the human tendency towards poverty he made a philosophical interpretation of it.

"ठिलिया, चपाती, हलवे की तो सबमें चाल है।
अदना गरीब के तई यह भी मुहाल है।
काले से गुड़ की लपटी कढ़ी की मिसाल है।"
Nazir considered unemployment as the main cause of poverty. Again poverty causes unemployment. According to Nazir, unemployment was the main cause of poverty.

“बेशोजगारी ने यह दिखायी है मुफलिसी।
कोठे की छत नहीं है यह छा ची है मुफलिसी।”

During Nazir's time, there were political upsetting, foreign aggression and luxurious life style of the administrators which effected the economic system of the people. All the people of the society had to suffer due to such an economic system with unemployment and poverty. Although big businessmen controlled the whole economic system yet their condition was going down during these days the labourers could not get any work even when they were prepared to spend money for it; and as a result low class people were sad.

“बैठे बिसाती राह में तिनके से चुनते हैं।
जलते हैं नानबाई, तो भड़ भूजे भुनते हैं।
धुनिये भी हाथ मलते और सर धुनते हैं।”

In this manner the people suffered from unemployment and poverty during this period. The effect of unemployment was so great that not only the mass people suffered from it but also the authority had to suffer. The soldiers were compelled to sell out their horses and even they sold out their weapons. They didnot get their salaries and at
the same time there was no means to get their food. They were compelled to leave their own homeland.

The economic disasters influenced the social instincts in various ways. On one hand the social values were decreasing and on the other the social consciousness was also loosing its values. The economic troubles during Nazir's days went to such an extent that people even lost their own prestige and glory and became flatterers. This flattery took the people to such an extent that they lost their mental capacity to judge to what extent they were going down. It seemed as if they forgot everything for want of rotis.

In his poem 'Khusamad', Nazir Akbarbadi praised flattery satirically and depicted a picture of the society full of flatterers.

"जो कि करते हैं खुशामद, वे बड़े हैं इनसाँ।
जो नहीं करते हैं वे रहते हैं हमेशा हैराएँ।
हाथ आते हैं खुशामद से हजारों सामाईं।
जिसने यह बात निकाली है में उसके कुर्बाँ।"

To fulfil one's desires, one took the help of flattery. If this goes on what would be the fate of the society? The number of flatterers would be increasing day by day and there would be no value of good qualities like labour, honesty and competence.

"चार दिन जिसको खुशामद ने किया झुक कर सलाम।
वह भी खुश हो गया अपना भी हुआ काम में काम।
बड़े आकिल बड़े दाना ने निकाला है वे दाम।
खूब देखा तो खुशामद ही की आमद है तमाम।"
In Nazir's days the society was, on one hand, dependent on flattery and on the other, practised deceit, 'beimani' and depravity. According to Nazir the main cause of all these evil in the society was poverty.

"जब दोस्त मिलके लूटें असबाब मुशफ़्फ़ि़ानों का।
फिर किस जुबां से शिकवा अब कीजे दुश्मनों का।
हुशियार यार जानी यह दश्त है ठगों का।
याँ टुक निगाह चूकी और माल दोस्तों का।"

In the poetry of Nazir, there is the picture of other aspects of the society along with the economic one. The illuminating aspect of the society which is quite inspiring for the people can never be neglected. Such an atmosphere can be seen during the festive days.

Although the times Nazir was effected badly by the economic condition yet people did not forget about certain festivals. Nazir depicted of clean picture of the social life of the time to such an extent that he himself became a part of it.

Nazir gives us a living picture of the society through different festivals. His picture reflected the age of Nazir. Miyaan Nazir being a socially conscious poet, he concentrated his eyes on the basic issues of the society; and drew a realistic picture of them, he also provided a way for social thinking.

5.2 : **TYOHAAR :**

Nazir Akbarbadi depicted the starts and emotions of the Hindus as well as of the muslims through their
festivals, while discussing about the 'Sabberat', Nazir depicted a delightful picture of the society; but he did not forget to refer to the poverty of the people. In the sabberat, the people used to celebrate the festival inspite of their poverty. Nazir drew a living picture of the festival emotionally.

5.2.1 : 

**Enthusim of the Society :**

"जिन्दों की है जुबा की मजेदार शब्बरात।
मुद्दों की रूहों की है मददगार शब्बरात।
लगती है सबके दिल को गरज प्यारी शब्बोरात।" 

**Shabberaat and the poor Society :**

On the fifteenth day of the month of Shahban, the faristas counted the age and foodstaff of the Bandas with the command from the Khuda. The muslims prayed on that might continuonsly. They used to cook sweet food and oblation made to their death relatives through the Mullah. The children used to entertain with crackers and balloons. Nazir depicted the sabberat with its social background. There is a particular importance of Haluwa in this festival. People prepare various kinds of Halwas in accordance with their economic capacity. Nazir expressed the importance of Halway and its attraction in a very poetic way.

"क्योंकर करे न अपनी नमूदारी शब्बरात।
चलपक, चपाती, हलबे से है भारी शब्बरात।
जिन्दों की है जुबा की मजेदारी शब्बरात।
मुद्दों की रूह की है मददगारी शब्बरात।
लगती है सबके दिल को मरज प्यारी शब्बरात।"

The festival of shabberat is connected with 'Daan'
(Donation) and charity. Due to this emotion, there is a custom of giving food to the poor. The friends, relatives and beloved are served with Halwa as a mark of friendship love and sympathy. It is believed that the deceased ones come to the earth to eat \textit{Halwa} and if they donot have their own relative they look for others' doors.

"वारिस है जिनके जीते वे मुर्दे भी आनकर।
हल्वे, चपाती खूब ही चलते हैं पेट भर।
जिनका कोई नहीं है वे फिरते हैं दर-ब-दर।
औरों के लगते फिरते हैं कोनों से घर-ब-घर।
उनकी है खारी नोन से भी खारी शाब्बरात।"

He depicted a heart-rendering picture how the poor people celebrate the festival of shabberat.

"शक्कर का जिनके हल्वा हुआ वह तो पूरे हैं।
गुड़ का हुआ है जिनका वह उनसे अधूरे हैं।
शक्कर न गुड़ का जिनके वह परकट लंडूरे हैं।
औरों के बैठे हल्वे चपाती को घूरे हैं।
उनकी न आदी पाव न कुछ सारी शाब्बरात।"

The society of Nazir's time was troubled by poverty to a great extent. But yet to preserve their cultural values there was a great enthusiasm. Even people borrowed money to celebrate the festival.

"बेरोजगारियों से सभी के हैं दिल बुझे।"

In the same manner the poet depicted the picture of the estivals like \textit{Holee}, \textit{Diwaalee} etc.

"किसी ने घर की हवेली गिर रखा, हारी।
जो कुछ थी जिस मयस्सर बना बना हारी।"
The poet Nazir depicted the picture of his society etc his poetry by narrating 'Melo-thelos' with great enthusiasm. The nature of the Melaa also reflect the nature of the society. The belief and faith of the people are reflected in the Melaa. His ‘Baldev jee ka Mela’ is the symbol of the Culture of Braj. There is a place named Baldev (Daujee) near Mathuraa. There is an old temple of Baldev and his wife Revatee here. Here in every year during the full moon night in the month of Agahan, the Baldev jee ka Mela' is organised and it is kept open for 10 days. People in huge number come to enjoy the festival. People take bath in the 'Kund' known as the ksheer saagar and enter into the temple. Miyaan Nazir depicted the picture of the Melaa in beautiful words.

“इतने लोगों के ठठ लगे हैं आ।
जो कि तिल धरने की नहीं है जा।
ले के मन्दिर से दो-दो कोस लगा।
बागो-बन भर रहे हैं सब हर जा।”

He gave a clear picture of the Melaa along with the tendency of the people. He speaks of the love of music, love of arts etc vividly along with some bad characters coming to the Melaa. The tendency of theft and of deceit of the then people was also depicted.

“खल्क आती है सब जुड़ी जबड़ी।
The society of Nazir's time, lived with the residence of the Mughal empire. There was unemployment and poverty for the common mass while on the other hand the feudal lords led a life of luxury and idleness. The women, who are the important part of the society, remained to be an object of sexual pleasures only.

The consciousness about the position of women also appears in some places in the poetry of Nazir. It is found everywhere, whether it is in the description of the Audhi 'Tambihul Gafilin' he gives as a picture of the society.

"तुम्हारा अब है जितना हुस्न का आलम गनीमत है।
अगर है बेश तो बेहतर, बर्ग ना कम गनीमत है।
हमारा देखना और अशिक्की का गम गनीमत है॥"  

In another poem, 'Sakhawat Israt' the depicted a picture of social consciousness towards a woman as an object of luxury and enjoyment. People spent every thing for beautiful women.

"जो गुलबदन है रूहे जर दे उठे मना ले।
बोझा उन्हों का लेकर सीने से फिर लगा ले॥"

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In the feudal culture, wine is also associated with women. In his time the society was addicted to both woman and wine. Nazir presented a beautiful picture of wine and women.

“उधर बाँ हुस्न की मस्ती, इधर याँ इशक की लय है। चमन है अब है साँभी सुरा ही आम और मय है। जो करना हो सो करलो इस घड़ी अब एश की शय है। राजब है ऋषर है जब जी निकल जाएगा तो ऐं है॥”

While luxury with women grew in the society, the people accepted women as an object of luxury and enjoyment the secret love affairs reached it zenith and women moved freely into the 'Kothee' as prostitute and offered themselves as an object of enjoyment there. It was rather a recognition and prestige for them to enjoy women. Nazir has depicted a vivid picture of luxury of the society in his poems.

“जो सूहबसू तबायफ है हुस्न की घमण्डी। सीना लगे है जिसके हो जाए छाती ठण्डी। देख आशना का चेहरा और चेरदार बण्डी। टुक देख रोशनी को अब ताजगज अन्दर॥”

There were very many people who had secret and immoral connections with women as a part of their luxurious life. Such people were also reflected in the poetry of Nazir. In his poems 'Chaandananee Raat' and 'Andheree Raat', Nazir narrated about many people of such character who were adulterers. When a third person comes to pair of lovers as
an adulterer, the women hides the lover and help here to mate with her after wards in the dead of might.

“सोते थे जो हम इसमें, सुने गैर के खटके।  
छुप-छुप गए दोनों उठ दोनों वहां चीचे पलंग के।”

There was a lack of consciousness in the society due to poverty and luxury. The progress of the society suffered. On the other hand the religions environment became more gorgeous. Different sects and people with different faith filled up the society, who failed to give correct guidance to the people. Now they try to deceive them. In Nazir's writings there are several such people, whom could be recognised from their external appearance.

“सूफी कोई जाहिद कोई बदमस्त शराबी।”

There was a lack of consciousness in the society due to poverty and luxury. The progress of the society suffered. On the other hand the religions environment became more gorgeous. Different sects and people with different faith filled up the society, who failed to give correct guidance to the people. Now they try to deceive them. In Nazir's writings there are several such people, whom could be recognised from their external appearance.

“बैठा है पहाड़ों में, फिरता है कोई बन।  
माला कोई जपता है कोई शोक में सुमिरन।”

The administrative set up is another important argu of the society. When the administrative set up becomes organised and permanent, then the society is also Stable and organised. When a person is associated with the administration his importance is also attached to it. Nazir himself witnessed the changes that occurred in administration which he depicted in his writings.

“कहता था कोई देखो, ये है अमौर खाँ जी।  
और यह है खानखाना और यह है मीर खाँ जी।”

Nazir hinted at the instability of administration, which indicated that the people had some interest in the

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administration. This gave birth to more changes.

The poetry of Nazir Akbarbadi represents his age. Miyan Nazir was a really conscious poet and he concentrated his own views on the society. He made a good picture of the society. His picture might be useful in guiding the society. The society can know itself from his poetry. It can also reform itself from its evils. Nazir not only depict a realistic picture of the society but also he suggested means to get rid of evils of the society can be made better. He is the first poet of the Reetikaaal. The scope of his poetry was so wide that everything, high and low, did not escape from his view. He made taadaatmya with his subject matter. Because of this materialistic approach, his subject presented themselves as blooming flowers.

5.3 : Social thought as expressed in Akbarbadi's poetry.

The ideas of Nazir Akbarbadi was far ahead of his time. He did not follow the customery principles of poetry of his time and discovered a new trend of poetry. His poetry can never be bounded by any poetic tradition. The poet Nazir was such a slimming star of the Hindee and Urdo Sky that he could never be classed under any traditional way of writing but was person shinning in his own way. His popular poems are full of patriotism and scent of mass life. The love for ordinary or common people was so much wiherent in his writings that is not generally found in the writings of other poets. He lived a common life with common people. He
witnesses the troublesome and difficult life of the poor masse from near and depicted it in his poems. He was not only a common poet but was a socially conscious person and he witnessed the common life from near. He examined and evaluated the life of common people and tried to philosophise it. In his idea of life there is a co-ordination of individual life and social life. He wanted to see individual life in the context of social life and vice-versa. He studied both the micro and macro aspects of human life and was able to give interpretation of all aspects of life. He looked at the society through his own philosophical plane. For the planning of a healthy co-ordinating society the poet wanted to prepare it on the basis of this philosophical plane. He planned all aspects on the basis of eternal cultural values. Nazir's society stood on the spiritual bond based on cultural values.

The litterateur has his own society to decide his own ideals. He witnessed all the points—odd and even of the society. He expressed his opinion about all of them. His ideas and opinions made an image and with the help of this image, he gave a new shape. In this process the dirt have to be removed from the mirror-like society and to irrect a stable artistic image. The poet had his own ideology which was formed through a definite process of psychology.

*Miyaan* Nazir had love for all-everything of his own motherland. So, he was happy when the motherland was happy and sad when she was sad.

The difficult environment of his age made Nazir
so disillusioned that he wanted to give a new direction to the society in respect of equality and unity. Because of this he wanted to make a co-ordination between the two important cultural streams. Such a view is also available in the liberal attitude of the last Mughal rulers. The political upon sings and the foreign aggremions made them and the people conscions about such co-ordination in addition to it both these two cultures had one similar salient feature that they mixed up religion with culture. They united people into one nation by means of religion. Mujan Nazir recognised this truth. All these environmental factors gave shape to thought of Nazir which ultimately became the heart of all his poetry. His poetry proved his social thinking.

5.4 : Religions Co-ordination:

There are people of different faith and different sects in the Indian society. People of different faith and sects may live in one society as different units. Therefore, for a healthy society, there is the need of religions co-ordination.

there are disintegration and disastus not only in Indian Society but also in defferent pants of the world due to non-establishment of any co-ordination in social setup. With such a co-ordination in religions outlook, india can never progress in any direction. The socially conscious poet Nazir recognised this fact. This was the reason as to why Nazir depicted a picture of religions co-ordination in his poetry. The religions co-ordination is the salient feature of Nazir's poetry. He wanted to say that it is fruitless to fight
for differences of religion and of sect. One can make use of religions dresses, do worship and read religions scriptures his different ways. Nazir remarked,

"झगड़ा न करें मिलतो मज़हब का कोई याँ।
जिस राह में जो आन पढ़े खुश रहे हर आँ।
जुनार गले या कि बगल बीच हो कुराँ।
आशिक तो कलन्दर है न हिन्दू न मुसलमां।"

Miyaan Nazir wrote several songs describing the 'Leelaa' of Lord Krishna. There he showed no iota of lustfulness of Krishna; but the poems are full of his faith, respect for and belief on Krishna. In his poems like 'Janam Kauhaiyaa Jea, Kanhaiyaa Jee ke Khel-Kood, Baansuree, Kanhaiya ki Raas' etc. Nazir successfully depicted almost all the 'Leelaa' of Lord Krishna not only in this case, he very respectfully depicted the social life of the Hindoo, their duties etc. in his poetry. Although he was a Muslim, yet he successfully depicted many things of the Hindoo religion like some symbols, some images and similes very properly, which astonished even the Hindoo and Muslims equally. The poems Ganesh Jee Kee Stuti, Krishna Kanhaiyaa Kee Tareef, Durgaa Jee Ke Darshan, Sudaamaa Charit etc. are some of the best examples. These are the concrete example, of his idea of Hindoo-Muslim unity and co-ordination. His life itself is like a bridge between the Hindoo and the Muslims. During those days the Hindoo and the Muslims came very near. His teaching of the children of a Hindoo king, Laalaa Vilaas Raay is another example. Being encouraged by the feeling
of Hindu Muslim unity, Nazir wrote most of his poems. For his gay behaviour, he was enjoying spiritual and worldly happiness and no evil could react him.

“तारीफ करें मैं क्या-क्या, उस पुराली अधर बजैया की।
नित सेवा कुंज फिरैया की और बन-बन गठ चरैया की।”

_Dayaa Kee Bhaawanaa:_

The poet Nazir introduced the idea of pity (Dayaa kee Bhaawanaa) into his social thought. He is the representative of mass people. He generally depicted the condition of the poor and was satisfied with it. The trouble he felt for the poor mass, is not available in the writings of other poets. He himself lived a ordinary life and suffered like an ordinary people. He witnessed with grieved heart the troubles and difficulties of poor masses. According to him a full man is one who can be happy in the midst of the suffering poors. Most of his poems are full of pity towards the down-trodden. Going through his poems like _Rotee, Chapatee, Muflisee, Iflas Ka Nakshaa, Aate Daal Kaa Bhaaw, Kaudee Paisaa, Rupayaa_ and _Zar_ one can easily understand his ideas about the poor class and their difficulties.

These may be regarded as the 'Dastaavez' of poverty. In his poems like _Sudaamaa Charit, Shri Kisan Wa Narsee Mehtaa_, Nazir supported the feeling of pity towards the poor. He found that even _Krishna_ showed pity to his poor friend. It becomes an ideal for the society. Wherever there is the question of love, piety also inspires the people. When the feeling of pity is arowed, the question of differences
between man and man does not arise. Even if there may be some differences, pity can do the duty of a co-ordinator or an unifying factor.

**Aparigrah:**

The tendency for *Parigraha* i.e. sense of possessing gives birth to many evils in the society. It plays a great role in providing exploitation in the society, particularly when one wants to possess more than what one needs. This sense of possession is called 'Parigraha'. A person with such a feeling is always after his own selfish interest. It gives rise to inequality, revenge, dissatisfaction and such other evils in the society. Most of the great thinkers speak ill of *Parigraha* and are in favour of *Aparigraha* i.e., feeling of non-possession or non-acceptance of charity. It also means renunciation.

The poet Nazir wanted that *Aparigraha* should be go of the day, and in most of his poems, he speaks of this *Aparigraha*. His idea of the *Aparigraha* has got its clear exposition.

"तू लाख अगर माल के सन्तूक भरेगा।
है यह तो उसकी आखिरण, इक दिन तो भरेगा।
फिर बाद तेरे इसमे जो कोई हाथ धरेगा।
और नाच मजा देखेगा और आश करेगा।" ¹⁰

In his poem 'Banjaaraanaamaa', Nazir supporting *Aparigraha*, wrote that the society should suffice *Aparigraha*. The poet Nazir, with his simple and plain language made it clear that *Aparigraha* is the best way for
the society.

"तू बधिया लादे बेल भरे जो पूरब-पश्चिम जावेगा।
या खबूद बढ़ लावेगा या बेटा घाटा पावेगा।
धन-दैलत नाती पोते क्या, एक कुन्या काम न आवेगा।
सब ठाठ पड़ा रह जावेगा जब लाद चलेगा बजार॥

Samvednaa :

The feeling of Samvedna is the roof cause of Aparigraha, and it develops as the result of aparigraha. It is the nature of a healthy society. If there are some people with feeling of Samvednaa them life of the mass people would be a happy in the midst of distress. In the society, it means equal emotion or feeling that means enjoying happiness and distress equally. The feeling of Samvednaa in the society comes into being only when humanitarian feeling or view point comes into being. In humanitarian views, one should forget the differences of have and have-nots and all men should be treated equal. Nazir Akbarbadi was the supporter of this view. In his poem, 'Aadmee' the poet has given a strong exposition of this view. Nazir viewed everybody—the Baadshaah, the poor, the Ameer and everybody with humanitarian out look. This view point is the result of feeling of Samvednaa.

"दुनिया में बादशाह है सो है वह भी आदमी।
और मुफ्तिसी गदा है सो है वह भी आदमी।
जरदार बेनवाह है सो है वह भी आदमी।
नेमत जो खा रहा है सो है वह भी आदमी।
टुकड़े चबा रहा है सो है वह भी आदमी॥"

As regards to equality in the economic field,
Nazir wanted that there should be equality in this field and wanted that the difference between the rich and the poor should go on the basis of humanitarian considerations with this humanitarian outlook he wanted place all men as equals.

"याँ आदमी ये जान को बारे हें आदमी।
और आदमी ये तंग को मारे हें आदमी।
पगड़ी भी आदमी की उतारे हें आदमी।
चिल्ला के पुकारे हें आदमी को आदमी।
और सुनके दौड़ता हें जो हें बह भी आदमी।"

Nazir introduced the feeling of *Samvednaa* in the society both in emotional and material outlook. Where there is no human 'Samvedna' Nazir tries to give an idea of *Samvednaa* through references to this feeling and where this feeling is present, he tries to establish it. In his poem 'Aadme', his idea of human *samvednaa* is in its zenith. During the time of death a man looks at man as a man and this type of feeling might be the basis of equality in the society. Nazir supported different feelings of a man with the idea of the above feeling.

"मरने में आदमी ही काफ़्रन करते हें तैयार।
नहला-धुला उठाते हें काँधे पे कर सवार।
क़लमा भी पढ़ाते जाते हें, रोते हें ज़ार-ज़ार।"

*Maanvataa* : (Humanity)

Some critics gave a wrong idea about Nazir that he composed obseness and poetry lack of human values. They did not discuss about the humanitarian side of Nazir's writing and practically speaking they did not discuss his ideas at all.
with sincerety.

“परन्तु उद्देश्य शायर की तवारीख में शायद ही कोई दूसरा शायर हमेशा निर्माण का इतना बड़ा अलमबन्दार हुआ है, जितना नज़ीर था।”

Nazir was a humanitarian writer and his viewpoint was not confined to any particular religious thinking. Because the door of religion was against him. Dr. Rageeb Hussain remarked—

“कवि नज़ीर अकबराबादी का मूल्यांकन हम केवल एक साधारण कवि के रूप में करते रहे हैं परन्तु वह वास्तव में मानवता के दूत थे। उनकी कविताएँ मनुष्यत्व और देश-प्रेम का प्रतीक हैं। अपनी कविता की प्रत्येक पंक्ति में उन्होंने प्रेम और मानवता का गीत गाया है। जहाँ एक आज वह होली, बस्तन और दिखाली मनाते हैं, वहीं दूसरी ओर ईद और शाब्देरात आदि उत्सवों में भी आनंदित होते हैं। वह न तो हिंदू हैं और न ही मुसलमान, वरन् एक विशुद्ध भारतीय हैं और राष्ट्रीय एकता के संदेश-वाहक हैं। उनकी वृद्धि में धर्म-गरीब, सजन और दुर्जन सभी मनुष्य हैं;”

“वह आदमी ही नार है और आदमी ही नूर।
वह आदमी ही पास है और आदमी ही दूर।
कुल आदमी का हुस्नो-कबह है वह जहूर।
जीवन भी आदमी है जो करता है मकरे जीर।
और हादी रहनुमा है सो है वह भी आदमी।”

Nazir Akbarbadi wanted to bring different status into one and wanted to establish humanitarianism in place of different views. Here one can find him in the background
of human philosophy. In his poem—‘Mout Kee Philosophy’ he remarks:

“क्या सूरत लोग-लुगाईं की, क्या नक्सा नारी-नरपत का।
क्या रंग बने का रूप हुए क्या स्वांग बनाया गत-गत का॥
जो समझे उसको आसा है नहीं फँसे है राई-पर्वत का।
बस और नजीर अब क्या कहिए, है जो तमाशा क़ुदरत का॥”

In this manner he established the background of humanitarianism. This humanitarianism brings froth unity in diversity and the dream of a healthy indian society was made concrete. Nazir wanted to braid everything—rich and poor, ruler and the ruled in the same thread of humanity. In his humanitarian out look all rich and poor, good man and bad ones are equal. In his poem—the Admi, Nazir expressed this idea.

“अच्छा भी अदमी ही कहाता है ऐ नजीर।
और सबसे बुरा है सो है जो भी आदमी॥”

There may be differences between a man and a man; but with all there differences a man is a man. They all should be respected. This idea has been expressed in his poem the ‘Aadmee naamaa’.

Miyaan Nazir was a strong supporter of co-ordination of religion. Any religious or cultural suppression is meaningless for him. Being a teacher, he loved the peaceful environment of Indians culture. He had balanced views. As he taught many Hindoo students in Aagraa, some Hindoo ideas and their liberalism touched his hearts and gradually the idea of co-ordination of all religions came into being in
his mind. Later it becomes the co-ordinating humanitarianism.
He became conscions about preaching this humanitarianism.
He wanted that a man should be related with humanitarian
values like pity, love, and such other values of greater
importance in life. It is a social necessity that one should be
intelligent and be with humanitarian outlook. he wanted to
present the society in this humanitarian plane. he wanted to
do away with the idea to differentiate between a man and
another. This fulfilled the eternal need of humanity. like
Kabeer, Nazir also had faith on humanity. Like Kabeer, Nazir
also had with on humanity. But Nazir was not a reformer, and
his idea of humanity is move practical and more pleasant.
Persons following one's own religion have nothing to protest
against the idea of Nazir. Practically speaking the path of
Nazri is smooth and without quity to others.

"जो मरना-मरना कहते हैं, वो मरना क्या बतलाए कोई।
वो जो हर बांहें खोल मिले, सब अपनी-अपनी छोड़ हुई।।
सी धारी अाँख दुरंगी की जब बकरंगी ने मार सुई।
नामदेव का गुलश्चोर रहा, न औरत की कुछ आह हुई।"

Saraltaa Aur Salajt aa:
The poet Nazir was a man of simplicity and he
led an easy life. When simplicity and easy life-style slip away
from one's personality, he is separated from the mass life and
inequality comes into being for the stability of virtues like
love, pity, humanitarianism and religious co-ordination it is
necessary that simplicity and easy living should be owned.
So long as these two qualities are absent, there can be no
stability of good virtues in the society.

Nazir Akbanbadi was in favour of simplicity and easiness in the life of a man. In most of his writings he narrated the influence of these two virtues in life. Several poems like 'Duniyaa Dhokhe kee Tattee Hai, Kalyug, Duniyaa Bhee kyaa Tamaashaa Hai' etc. come under this class. In most of his poems, Nazir propogated for simple and easy life. In his poem 'Duniya Dhokhe Kee Tattee Hai, Nazir explained about simple and easy life.

"यह पैठ अजब है दुनिया की, और क्या जिन्स इकट्ठी है।
यों माल किसी का मीठा है और चीज किसी की खट्ठी है।
क्या पकता है, क्या भुजता है, पकवान, मिठाई पट्टी है।
जब देखा खूब तो आखिर को, ना चूल्हा, भाड़, न भट्टी है।"

_Desh prem:_ (Patriotism)

Nazir Akbanbadi is a poet at mass life. It must be made clean that he was a poet of the Indian mass life. Since his literature is related to emotion of the masses, his writings donot use standard words and as such his writings were neglected as of low standard. The crities passed such remarks only considering only his poems on 'Shringaar' and the _Ghazals_ by him. The greatest of the poet can be realised only from those poems written in praise of the nation. Such a poem praising the motherland so much found the _Hindoo_ and _Urdoo_ literature for the first tune. Most of the poem of Nazir show to what extent he praised his motherland and how he wept to witness the troubles and difficulties of fellow Indians. During his days all the other _Hindoo_ and _Urdoo_
poets neglected the problems of the society and devoted their
attention only to subjects related to Shringaar. Nazir
Akbanbadi realised the problems of the country to a great
extent and tried to get rid of the subjectivity in poetry and
to establish a relationships between the society and poetry.

Miyaan Nazir was very torry to witness the
severe poverty of his tune and was with a heavy heart to
realise the scarcity of food for the people. In olden days the
Hindoo as well as Urduoo poets did not depict the picture of
poverty and disasters of the mass people. In other words what
we experience now was practically absent in those days but
of course, the feeling towards one's province has already been
aroused. Bhooshan was the only poet who expressed the glory
of the whole nation. Nazir Akbarabadi drew the picture of
the then Aagraa. It was the tune when the seen of the Mughal
de empire was gradually setting and its glory was at state.
Several tribes like the Jaat, Ruhela, Maraatha and other
foreigners made aggressions and began to plender the
counrty. Therefore it was natural that people could not live
in peace.

“मारे हैं हाथ पै हाथ सब याँ के दस्तकार।
और जितने पेशेरब हैं, सब रोते हैं ज़ार-ज़ार।
कूटे है तन लोहार तो, पीटे है तन सोनार।
कुछ एक-दो के काम का रोना नहीं है यार।
छत्तीस पेशा वालों का है कारोबार बन्द्।”

It was not only that the flow of money was
stopped but the rotee was not available.

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The business was shut down to such an extent that the cowries were not available.

"अब आगरे के नाम को आसदग़ी नहीं।
कौड़ी की आ के ऐसी हुई, रहगुज़ार बनद।"

Depicting the real picture of the helplessness of the people of Aagraa, poet Nazir says further,

"अब आगरे में जितने हैं, सब लोग हैं तबाह।
आता नहीं किसी का नज़र एक दम निगाह।
माँगो अजीज़ों ऐसे बुरे वक़्त से पनाह।
वह लोग एक कौड़ी को मुहताज़ अब है आह।"

It is clear that in those days there was anarchy everywhere. But yet Nazir prayed for wealth and riches of Aagraa.

"हे मेरी हक़ से अब ये दुआ शाम और सहर।
हो आगरे की ख़ब़ऱे ये अब मेहर की नज़र।
सब खाचे, पीचे, शाद रहे, अपने-अपने घर।
इस दूटे शहर पर भी झलाही तू फज़ल कर।
खुल जाचे एक बार तो सब कारोबार बनद।"13

In the above lines, the poet Nazir has made an emotional expression of his feeling of oneness with his fellow people in times of happiness and disaster. It is the culture of our country to understand the happiness and grieves of
fellowmen and to love to the society is true love. Nazir was so much attached to every part of Agra that he wanted to find himself completely mixed up with every activity of the place.

"आशिक कहो, असीर कहो, आगरे का है।
मुल्ला कहो, असीर कहो, आगरे का है।
मुफ़्तिलिस कहो, फकीर कहो, आगरे का है।
शायर कहो, नजीर कहो, आगरे का है।"

Nazir's love for Agra is another form of love for the country, in which, he attached himself to Indian culture and society leaving aside his religion, sect etc.. The mixture of different streams of cultures in his writings can be regarded as the symbol of his patriotism.

After studying Nazir's poetry from the viewpoint of society as a whole, it can be realised that his social consciousness was far ahead of time. It will be proper to remark that his poetry exposed the nature of the future society and cut off its relationship with the then literary nature. His contemporary poets with their feudal mentality gave a 'Shringarik' colour to their poetry and exposed their consciousness towards wine and women. In those days Nazir tried to arouse the beauty of consciousness on the basis of religions and culture of the whole of India in the minds of the common mass. He wanted to cure the diseases from Indian society and to give birth to a nationality through cultural penacea and to give birth to new life.

5.4.1: RELIGIOUS THOUGHTS OF NAZIR AKBARABADI:

To Nazir Akbarabadi, religious walls are
contradictory to his nature and no system of particular *poojaa* could show him the humanitarian 'maarg'. A religion releases a man from the selfish and narrow thinking and leads towards a wide collective end. It is the religion that gives us the sense of faith by pointing one's incapacity, which recognises the power of the ultimate entity (*Param Satya*), The role of religion is to join lives and hearts. The psychological basis of religion is to establish the moral values by regulating the instincts of a man. From one point of view, the religion manages all the principles of a man in some way or other. Religion in its wider sense includes the sense of duty, i.e. what is to be done and what is not to be done.

A literateur, in his literature, gives out religious and moral references only to make them beneficial to the readers. Therefore, there is a close relationship between religion and literature.

**LITERATURE AND RELIGION**

The Indian culture remains to be sensitive to religion right from the beginning. Because of this, there are morality and faith in it everywhere.

Indian literature stands on morality and religious principles and that is why it raises it from the low ground to a considerable height and advocates for world welfare.

Nazir is a representative of religious thinking of the medieval society. In his poetry, there is a co-ordinating element of religion. Considering his ideas, he can never be taken as a man of any particular religion like - *Islaam*, 
Hinduism, Sikhism, Christianity etc.. He was both a Hindu and a Muslim at the same time. In other words, his religion was a humanitarian.

THE RELIGIOUS ELEMENTS OF NAZIR'S POETRY:

In Nazir's poetry, the nature of God and His existence, His greatness, His powers, reverence to Him, praise for Him and faith in Him proved his religious outlook. If his poetry is analysed sincerity, one would find that every aspect of human life and society has been covered within it.

NATURE OF GOD:

Like that in the cultural outlook, Nazir, in his poetry, made all efforts to depict the standard nature of God in accordance with the ideas of Hinduism and Islaam. In his poetry, he expressed the nature of the 'Param Sattaa' in accordance with Islamic faith in his 'Hamd, Musaddas Kareemaa, Isq Allaah' etc.

"इलाही तू सत्तारो गम्फ़कार है।
मेरा याँ गुनाहें का अम्बार है।
न हामी कोई न मददगार है।
अब इस बेबसी में तू ही परवरदिगार है॥" 15

In the same manner, the belief of the Hindus is reflected in his poems like 'Haree Kee Taareef, Durgaa Jee Ka Darshan' in which he expressed his faith in the essence of God:

"उस मण्डल ऊँचे गुम्बट में, जो देखी आप विराजत हैं।
तन अबरन ऐसे झलकत है, जो देख चण्ड्रमा लाजत है।"
In Nazir's poetry, the multi-deism of the Hindu culture made a revolutionary step centering around his religious ideology. He also included the belief of Guru Nanak in the periphery of his religious ideology.

"असबाब ख़ू़शी ओँ ख़ू़शी के , घर बीच उन्हीं के भरते हैं।
आनंद इनायत करते हैं और मन की चिन्ता हरते हैं।
इस बिखराश के , इस अजमत के , हे नानक बाबा शाह गुरु।
सब सीस नवा अरदास करो, और हरदम बोलो वाहे गुरु॥"

In this manner, Nazir finds a co-ordinating identity of the Lord in his heart. Here there is a unity in diversity.

It is necessary that for religious faith and belief, the authority and greatness of the Lord should be established. He should be kind and just. Nazir's faith in the Lord has been expressed in this line:

"तेरा शुक्रे श्यामां हो किससे अदा।
हमें मेरह से तूने पैदा किया।
किचे और अल्ताफ बेल्ड़न्तहाँ।
नजीर इसके सिवा क्या कहें सर झुका॥"

**Bhakti due to Faith : (Aasthaajanya Bhakti)**

In Indian culture, Bhakti i.e. devotion or veneration is an important part of life. Here veneration to the Lord in the heart of all whether he is a Hindu or a Muslim.
The praise of the Lord has been regarded as 'Bhakti'. The nature of a man is the aggregation of his weakness. Bhakti towards God gives strength at the time of disaster. This idea has been rooted in the minds of different people of different religions. The poet Nazir made this refined faithful emotion hsi basis of Bhakti. In the Musaddas Kareemaa, Nazir shows his helplessness before God:

"इलाही तू सत्तारे गम्फ़र है।
मेरे याँ गुनाहों का अम्बार है॥"

In his 'Durgaa jee kaa Darshan', Nazir expressed his faith in Goddess Durgaa in the form of prayers with great reverence

"जो महर सुने इस देवी की, वह दूर दिशा से धावत है।
जो ध्यान लगाकर ध्यावत है, सब उसकी आस पुजावत है।
पर्सन्द बहुत मन होते हैं, यह रीत है सच्चे दरसन की।
तारीफ कहीं में क्या-क्या कुछ, अब दुर्गाजी के दरसन की॥"

Again, in his 'Ganesh Stuti', he expressed his respectful faith towards Lord Ganesh in the way of Hindu faith:

"हर आन ध्यान कीजिए, सुमिरन गनेश जी।
देखेंगे जो सिद्ध जन-धन गनेश जी॥"

In this manner, the religious environment under Indian culture got its best expression in the poetry of Nazir. It is the originality of his religious ideal within any particular religious faith. On the other hand, he took up the whole Indian cultural atmosphere and place his faith within it.

**MATERIAL ELEMENTS OF RELIGION:**
The material elements of religion have their own importance in reforming the life of a man in accordance with the cultural progress. The institutions like Mandir, Masjid, Poojaa, Namaaj etc. play important parts in arousing and deeping in fact the religious consciousness of a man. In the writings of Nazir, the Hindu and Islamic culture have been represented in accordance with their cultures and faith.

There is an expression of 'Multi Deism' of the Hindu culture in the poetry of Nazir. He made an attempt to co-ordinate these two religions— Hinduism and Islam, which is quite revolutionary. Nazir has recognised the greatness of Hindoo gods like Lord Krishna, Mahadev, Ganesh, Durgaa, Gauree and others. This extension of religious periphery is the symbol of Nazir's understanding of culture and changeability of Indian culture.

**MORAL ASPECT:**

There is a deep relationship between religion and morality. The definition of right behaviour in human life has been already given. To establish ideals like co-operation, love etc., there should be morality in the society. Recognition of different units of society depends upon moral principles. Every person should see that he should behave others in the way in which he expects from others. If all the members of the society behave in this manner, the nature of the society would be changed to a great one. The principles of relationsheip have been ascertained in the context of the whole society in which the welfare of self would remain tact along
with the welfare of others. For this there should be some restrictions on the weaknesses of a man and they should be rectified. A religion does this work. It transcends human self and makes a man well behaved, benevolent and sensitive. It also tries to limit human activities through moral principles.

The poet Nazir stood on the basis of humanity through psychological analysis of mutual relationship. He laid much importance on the act of helping the poor as a good job leading to a successful life.

"जो और की बस्ती रखे, उसका भी बस्ता है पुरा। जो और के मारे छुरी, उसके भी लगता है छुरा। जो और के तोरे धुरी, उसका भी दूरा है धुरा। जो और की चेते बदी, उसका भी होता है बुरा।"

In this manner, the rise and fall of one section of the society is related to the rise and fall of the other. So, a friendly relationship of all the sections depend upon their own motive. The main representative of Indian society i.e. the Hindus and Muslims are bound together through customs and conventions. Both of these two cultures stand upon their own customs and traditions. These customs and traditions are based on charity, simplicity of life, satisfaction, pity, love to humanity and such other ideals, which are evident in their practical life. Nazir has referred to this moral life in his poetry.

Nazir Akbarabadi agreed that —

"नेकी का बदला नेक है, बद से बदी की बात ले। मेवा खिला, मेवा मिले, फल-फूल दे फल-पात ले।"
Nazir wanted to be 'हरकदम की खाक'. The poet believed that the world is transitory and it is such a thing that the presence of 'Paak' and 'Bebaak' is good for human life.

"हर हाल में तू भी नजीब, अब हरकदम की खाक रह।
यह वह मकां है, आ मियाँ, या पाक रह, बेपाक रह॥"

Since the world is transitory, it is better to do good things and success of life remains in it. :

"तू और को मेहमान कर, तुझको भी मेहमानी मिले।
रोटी खिला, रोटी मिले, पानी पिला, पानी मिले॥"

The morality for the poet is practical and is favourable to life. Nazir did never advocate for such morality which is of no existence like the 'Paarijaat' flower. So it can be assumed without doubt that his morality inspires a man to have active relationship between a man and another. :

"काँटा किसी के मत लगा, मिले गुल फूला है तू।
वह तेरे हक़ में तीर है, किस बात पर फूला है तू॥"

**IMPORTANCE OF FESTIVALS IN NAZIR'S POETRY:**

Nazir has given an important place to fairs and other national festivals in his poetry. He accepted them in the form the people accepted them generally. He was well-versed in depicting Hindu festivals. In his poems like *Mahaadevjee Kaa Vivaah, Krishna Janmotsav, Narsee Awtaar, Durgaajee Ke Darshan* etc., it becomes clear that he was not only associated with the external part of them, but also he tried to enter into the depth of them all. In his poetry, not only the practical side of also he dealt with *Muslim* festival used form of the *Jeed, Shabberaat* etc. where he narrated some
festivals or some *melaa-thelaa*, he always took up the forms in use. He remained always optimistic and realistic. He had deep faith in life. Poet Nazir was a poet of mass-consciousness and the mass people is the basis of his expression.

Nazir did not touch the part of *Diwaalee*, which is related with the festival of *Purushottam Ram*’s victory, nor did he touched the part of *Holee* related to its historical or mythological importance. In the same manner, he did not touch the part of *Vasantotsav* related to gods, the part of *Baldev*’s spiritual aspects and the religious part of each and every festival. He was also not interested in the religious aspect of the *leed*. He only touched the social aspects of all festivals and ceremonies. The pictures he depicted were never reflected in the writings of any other *Reetikaaleen* poet. It seems as if the study of human psychology of Nazir was very deep which always helped him in depicting living pictures of the society. So, some people wanted to call him 'a commentator'. His poems give the impression that he was witnessing something and issuing a running commentary on them.

In his poems related to Hindu gods, there are two viewpoints — first, he only used the cutomary materials and they are based on folk-faith and belief. Here in them their godliness has been brought to the human plans. Secondly, the human emotions were expressed through them, but they are extra-ordinary. His main intention was to impose godliness
on man and vise-versa.

Nazir's viewpoint is healthy for the society and is full in itself. His viewpoint is like the sun rays which clears off the mists and shows path to the people. Only crude godliness is of no use for men and in the same manner crude humanity without godliness is equally useless. Therefore, Nazir imagined of such a man who is inspite of being a man he is bestowed with godliness. The basis of the society is made of such men which is the Indian ideal.

Considering the festivals as depicted by Nazir, it is evident that Nazir was with minute observation and analysis. We can also find out the nature of the society with such analysis.

**DEEWAALEE**:

Deewaalee is a national festival of India. The defeating of Raavana, the king of Lankaa, by Maryaadaa Purushottam Raam, is the main cause of this festival. But, now a days, it has changed its colours. Nazir Akbarabadi has used this term only in the sense in which people use it now. Its original inspiration has been lost now. Earthen lamps are lit at every homestead. But the arrangement for food and drinks got over hand. There are some particular materials gaining more importance. Even bataashaa is regarded as unavoidable. Markets are full of toys. But, Nazir being the true representative of Indian people, he did not forget about poverty.

It is difficult for the poor people to celebrate the
festival. Only to follow customs, they are compelled to celebrate it.

During this festival, earthen toys are also in the market. People buy them and worship the idols. An example of conversation between a *Kumhaar* and his customer has been cited by him:

"वह ठेला फेंक के इसका कुम्हार अलबेला।
खिलौना छीन कर कहता है ‘चल, मुझे दे ला’।
तू ही तो आया है ग्राहक बड़ा दिवाली का।
ये धुन है दिल में तो लड़का तुम्हारा खेल चुका।
चबेना लड़के को दो तुम दिला दिवाली का॥
ये कहता है कि मैं बेचौंगा, पाँच आने को।
ये पैसा रखो तुम अपने अफीम खाने को।
कि जिसको लहर में देखो, मजा दिवाली का॥"

During the dark *Amaavashyaa* night of *Diwaalee*, there are several cases of theft also. Even the game of dice is also played. During *Diwaalee* night, it is believed that Goddess *Lakshme* comes to the earth. Many people believe that one should play a game of dice during that night.

"‘किसी ने घर की हवेली गिरो रखा हारी।
जो कुछ थी जिस प्रयासर बना-बना हारी।
किसी ने चीज किसी की चुरा-छुरा हारी॥"

'Juaa' is the game of dice has not only regarded as means of gathering money but also as religious rite. so, prior to the beginning of the game, it is worshipped. Poet Nazir considered all these aspects of *Diwaalee* and narrated in poem related to *Diwaalee*.
"मकान लीप के ठिकिया जो कोरी रखवाई।
जला चिराग को कोड़ी का वह जल्द झँकाई।
खुशी से कुद-उछल कर पुकारे और भाई।
शुगून तुम करो पहले ज़रा दिवाली का॥"

'Juua' during Diwalee was degenerated during the days of Nazir. He depicted the degeneration of Juua in his poems. He showed that to what extent the Juua may degenerate people's morality.

"किसी ने घर की हबेली गिरो रखा हारी।
जो कुछ था जिस महसूस बना-बना हारी॥"

Nazir Akbarabadi criticised this degeneration of people due to Juua. Even he recognised the importance of Diwaalee and at the same time, he lamented at the shameful degeneration.

"नजीर आप भी हैं जवारिया दिवाली का॥"

HOLEE:

In Indian culture the Holee is the symbol of love, friendship, equality and happiness while the Diwali is of hope, belief and faith. During the Holidays all people forget their differences and celebrate it. This festival does not bear religions favour so much as it bear social anmd cultural importance Nazir Akbarbadi recognised the cultural importance of this festival He was so delighted to narrati about twenty poems on Holi. He depicted the mental atmosphere in this festival. During this festival all types of enemity vanishes, and friendship begin to bloom. In his words:
If the 'Holi of Braj' is not connected with 'Holi' them it remains half depiction of the cultural entity of it. This was the reason as to why Nazir in his narration of Holi, he could not neglect the Holi of Braj. His depiction of the Holi in Braj, he made it so clear as if he himself witnessed it:

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"यह सौर होली की हमने तो ब्रज में देखी।
कहीं न होवेगी इस तल्फ की मियाँ होली।
कोई तो हुआ है दामन से लेकता चोली।
कोई तो मुरली बजाता है कह कहैयाजी।"
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In the 'Braj kee Holee' the central figures are Krishna and Raadhaa. Nazir depicted this Holi with great care.

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"जो कुछ कहाती है अबला बहुत पिया प्यारी।
चली है अपने पिया पास ले के पिचकारी।
गुलाल देख के फिर छाती खोल दी सारी।
पिया की छाती से लगती वह चाव की नारी।
न ताब दिल को रही ने करार होली में।"
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The Holee of Braj has influenced the poet so much that each and every scene of it was inscribed in his heart. He translated them in letters in his poetry. The emotions of Raadhaa, Krishna and the Gopikaas have been depicted in the Holee. The poet, depicting the tradition of the people, has given us a very beautiful picture of Holee played
by Raadhaa and Krishna:

"जब देर तलक मनमोहन ने बाँ होली खेली रंग भरी।
सब भाँगी भीड़ जो आई थी साथ उनके ग्वाल बालों की।
तब भाँगी विश्रांकुशीया का बाँ रंगों की बोछार हुई।
और भाँगी राधा गोरी भी और उनके साथ सहेली भी॥"

The heart of the poet swells to describe the scenes of Holee and the whole scene of playing Holee came dancing to his eyes. The cultural consciousness of the people reflected in his lines:

"नजीर होली का मौसम जो जग में आता है।
वह ऐसा कौन है होली नहीं मनाता है।
कोई तो रंग छिड़कता है, कोई गाता है।
जो खाली रहता है वह देखने को जाता है।
जो ऐस चाहो तो मिलता है यह होली में॥"

In this manner the poet Nazir depicted the cultural nature of Holi in all its aspects.

**RAKSHAA-BANDHAN**:

The Raksha Bandhan is the symbolic festival of emotion of the Hindoo. In the Raakhee Bandhan, there are two feelings of securitfirst of the Yajmaan by the Braahman and second, of the sisters by brothers. This festival has been celebrated by the Hindoo with great pomp and gaiety: The poet in his poem the Raakhee has expressed his emotional attraction towards the Raakhee:

"मची है हर तरफ क्या-क्या सहीनों की बहार अब तो।
हर एक गुल्लू फिरे है राखी।"

The festival of Raakhee is celebrated in the
'Poornimaa' in the month of *shraavan* people call it 'Salooone' of 'Sanooone'. Nazir also narrate it in those names. He expressed this delight of the *Raakhee Bandhan* in a very colourful way. During this festival people prepare varieties of *Raakhee*. Nazir Akbarbadi depicted the picture of all these varieties of *Raakhee*. He has hinted the cultural aspect of the *Raakhee*:

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अदा से हाथ उठाने में गुले राखी जो हिलते हैं।
कलेज़ देखने चारों के क्या-क्या आह खिलते हैं।
कहाँ नाजुक ये पहुँचे और कहाँ ये रंग मिलते हैं।
चमन में शाख पर जब इस तरह के फूल खिलते हैं।
जो कुछ खूबी में है इस शोरुगुल रक्षसार की राखी।''
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Finally we can arrive at a conclusion that Nazir and his poetry represented the Indian culture of his time. His description of the Indian festivals are the co-ordinating factors of Indian culture. He has taken both the *Hindoo* and *Muslim* culture with the same sincerity. He kept al the mass festivals of both the *Hindoo* and *Muslim* outside the periphery of religion and spirituality. He them attempted to depict all festival in the cultural context. In all his description af festivals he depicted the cultural aspect only. His description of the festival of both *Hindoo* and *Muslim* enable people to have an idea of these festivals.

**THE SHABBERAAT:**

The *Shabberaat* is a festival of the *Muslim* of Indian culture for hope, faith, belief, and wishes for prosperity. It also represent s of view, spiritual emotion. From
one point of view, it is a festival of delight and hope. It is
to some extent comparable to the festival of Deepaawalee of
the Hindoo as regards to cultural aspects. Nazir Akbarbadi
depicted the nature and the cultural aspect of shabberat in his
poetry. There is a peculiar place and importance of the
Halwaa. Nazir has given a description of the Halwaa
prepared for the shaberat in a poetical language:

"क्यों न करें न अपनी नमूदारी शब्बरात।
चपलक, चपाती, हलवे से हे भारी शब्बरात।
जिन्हें की है जुबां की मजेदारी शब्बरात।
लगती है सबके दिल को मरज प्यारी शब्बरात।"

The shabberat is associated with charity and
sense of benevolence. For these virtues the foods are offered
to the poor. There is a feeling of friendship, love and
sympathy associated with this festival and as such Halwaa
offered to one's kinsmen and friends.

There is a tradition of firing crackers as a mark
of delight and happiness in this festival. It is rather a tradition
for Indian Muslim to fire crackers in this festival. This
tradition is something like a mixture of Hindoo and Muslim
culture. Probably the system of playing with Aatishbajee of
the Hindoo influenced the Muslim in India Nazir recognised
this system of playing with Aatishbajee and at the sametime
he won also critical of the evil side of it. Nazir has given an
eye witnessed description of the Aatishbaze:

"चेहरा किसी का जल गया, आँखें झुलस गयीं।
छाती किसी की जल गयी बाहें झुलस गयीं।"
While describing the shabberat he outlined the cultural emotion of the people. The shabberat is a festival for the well being of the coming year. Finally he prayed to the Lord in this way.

"कहता है वो नजीर भी आतिश की देख सैर।
या रब तू सब की कीजियों बरसो-बरस की खैर।
बेतेहें कर रहीं हैं नमूदारी शब्बेरात।"

IEED-UL-FITR:

The *eed-ul-Fitr* or the *eed* is an important cultural festival of the Muslims. It is a symbol of happiness, love, equality, charity and good behaviour. Throughout the month of *Ramjaan*, the *Muslim* observed 'Rozaa' and try to control the scene organs and establish the spiritual and religions values. At the time of *Idd*, there is happiness all around and all people rich and poor joined the celebration. Nazir remarked:

"रोजे की खुशियाँ थे हे जो जर्द-जर्द गाल।
खुश हो गए वो देखते ही ईद का हिलाल।
पोशाक तन में जर्द सुनहरी-सफेद-लाल।
दिल क्या के हेस रहा है पड़ोसन का बाल-लाल।"

There is an great importance to join the *eedgaah*. Everybody, children, old and young, womens and men, all gets happiness and delight there. Nazir depicted the picture of this atmosphere in beautiful language:
In giving a description of joy and happiness of *Idd*, the poet goes to the poor masses and described the problems of these people. He depicted it in simple and easy language. He picturisation is quite emotional:

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"हे करते बस्ते शहर के सब खुर्द और कबीर।
अदना गरीब-अमीर से ले शाह ता वजीर।
हरदम गले लपेट के मेरे यारे दिल चिंजीर।
हेंस-हेंस के मुझसे कहता है क्यू ए मियाँ नजीर।"
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We can come to the conclusion from the above analysis that the poet Nazir expressed the Indian cultural festivals through his poetry. It is rather the nature of Indian cultural life. Here in his poetry almost all types of Indian festivals got expression beautifully. He also hinted at the cultural progress of India through poetry. Nazir's description of the festivals gives us an idea of one united India, which tries to bind the common masses of India emotionally and this aspect of Nazir's poetry is quite praiseworthy.

5.5 : PHILOSOPHICAL THOUGHT OF NAZIR:

There is a very intimate relationship between life and philosophy. From the point of origin, philosophy is one-

"Drishyate Anena Eti Darshanam". In this manner, to look
into the real nature of life by going through the nature of the perceptible world to the questions- what is life what is it actual nature etc. is the philosophy. The main business of philosophy is to supply us proper answers to question-what is our duty in this world, what are the means through which we can live our life successfully etc.

Hence philosophy is the basis of life. Philosophy considers each and every problem of life faithfully. The main aim of this consideration is to unravel the discrepancies of life and to establish a relationship between a man and another. With these a culture life is developed, through which there is cultural development. There is an intimate connection between philosophy and culture. The human life and the perceptible world stand as an anigma before a man. The curious nature of this perceptible world compels man to try to know it what might be the eternal being behind this world that controls this world? With such and other questions compel men to look into the world and as a result a man acquires the knowledge of the world and this knowledge is known as philosophy. The worldly entity, creatures and the great soul and their natural relationship is the subject matter of philosophy.

There is an intimate connection between literature and philosophy. Although the literature is a philosophy yet he does not prepare theoretical analysis of the matter but be gives colour to the philosophicaal thought and turns it into passionate and emotional piece.

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Nazir was not confined to any limited philosophy. Being a Muslim from the point of consecration and of the background, the Islamic philosophy influenced his thought to a great extent. Being a rough fellow from the point of disposition, his philosophical ideas were nursed by the sufi thought. Besides these, the Hindoo philosophy scattered among the masses also influenced him. Under these circumstances, his philosophy became a 'Trivenee' (Mixer of three) of culture co-ordination and made his personality an impressive one. The poetry of Nazir depicted the nature of the 'Param Sattaa' (the Great soul) and its relationship with creatures (Jivas).

**THE NATURE OF THE PARAM SATTAA:**

Poet Nazir Akbarbadi recognize the existence of the param satta, which has been recognised by different sects and communities. According to Islamic philosophy, the Allaah has a 'Nirgun' nature or identity. But His omnipotent, omnipresent, kind and with all virtues. Nazir in his poem the 'Hamd' he remarked:

"'इलाही तू फ़य्याज है और करीम।
इलाही तू गम्फ़कार है और रहीम।
मुक़ड़स मुअल्ला मुनजज़ा अजीम।
न तेरा शरीक और न तेरा सहीम।
तेरी जाते बाला है यक्ता कदीम॥'"

Nazir also accepted the Hindoo philosophy along with the Islamic one involving the idea of incarnation and Multideism.
Nazir Akbarbadi did not keep the philosophy of the *Hindoo* and the Muslims apart; but he tried to co-ordinate them. According to him there is no difference between Lord *Krishna* and the *Allaah*.

"तू सबका खुदा, सब तुझपे फिडा।
अल्लाह गनी अल्लाह गनी।
है कृष्ण कन्हेया नंदलला।
अल्लाहो गनी अल्लाहो गनी।"**16**

**THE WORLD**

Nazir recognised the ideologies of both the *Hindoo* and Islamic philosophy regarding the world. He believed that the world as the handiwork of the 'param satta'. In the same manner all the creatures of this world are the acreation of the 'param sattaa'.

"इस अज्ञेसिमा के अर्थ में, यह जितना ख़चम-ख़चम है।
यह ठाट तुझी ने बाँधा है, यह रंग तुझी ने रच्चा है॥"**

In his poem *'Aasma-ul Husn'*,' Nazir showed that everything in this world are the creation of the 'Param sattaa'.

It is also the view point of the *Hindoo* philosophy that all the creatures are created by the *Param Sattaa* which is based on the 'Advaita' principles. Nazir has described the nature of the *Jagat* in the followintg way :
The idea of Nazir about the *Jagat* is both spiritual and practical. He realised the nature of the world in a practical way. The nature of the world as well as attraction towards spiritual happiness. With this idea, Nazir composed a poem- "*Duniyaa Dhokhe Kee Tattee Hain*". The poet clearly shows the fruitlessness of the *Jagat* and at the same time he gave an emotional description if the *Jagat*:

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"कोई रोता है कोई हंसता है, कोई नाचे है कोई गाता है।
कोई छीने लपटे से भागे, कोई घास थड़का लाता है।
कोई माल झटटा करता है, कोई कुंजी कुप्ल पलगता है।
जब देखा खूब तौ आखिर को सब झगड़ा रगड़ा आता है।
गुल शोर बबूला आग हवा और कीचड़ पानी मिटटी है।
हम देखा चुके इस दुनिया को, वह तो धोखे की टटटी है॥"
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The inequality and corruptions in the society are the out come of materiabistic attraction and differences only. That is why the attention of all great men, who show the right path to the masses, centred arround it. So long as these two evils of men are not controlled, a healthy and co­ordinating society can never come out. To control these two tendencies, the meaninglessness of the material world is to
be proved and there is the necessity to invent some great theories relating to it, which could prove the different natures of the Jagat.

Spirituality is such a thing in the development of human culture, which alone can fulfill all the three aims since the worldly things can never satisfy the spiritual happiness of a man, a man has to go for spirituality. As soon as the spiritual ideals are established, the attraction towards material happiness decreases. This spiritual idealism binds man with another on the basis of a conscious theory. In this manner, a society based on spiritual idealism can be free from inequality and corruption. There is the fragrance of spirituality in the foundation of Indian society, which is the result of cultural development for centuries. In the third fourth of this composition. Of Nazir, there is the spiritual idealism. Most of his writings contained spirituality. But this spirituality is not of any single religion. In the eye of Nazir, the Allaah, Krishna and Raam are the different names of the same 'sattaa'

"तू सबका खऱ्दा सब तुझपे फिंडा।
अल्लाह हो गनी अल्लाह हो गनी।
हे किशन कन्हेरा नन्दलला।
अल्लाह हो गनी अल्लाह हो गनी॥"

Nazir incorporated this ideal of spiritual thought in his poetry. On the basis of this ideology he proved the meaninglessness of material world.

"दुनिया में न कोई खास न कोई आम रहेगा।"
The emotional unity of various forms has been based on this spiritual idealism. Sant Kabeer also tried to prove unity in diversity on the basis of this spiritual idealism.

"'हम सब माहि सकल हम माहि।
और दूसरा नाहि॥"

Like Kabeer several sants and Bhakt made this spiritual idealism the basis of social equality and unity. Nazir Akbarbadi in his "Kudrat Kaa Guldasta" also look into the Jagat through this spiritual idealism.

"'दुनिया न कहो इसको, यह बाग है सरबस्ता।
क्या दस्त से कुदरत के बाँधा है ये गुलदस्ता॥"

INDIFFERENCE TO THE WORLD:

The knowledge of the fragility of human life and the meaninglessness of the Jagat is necessary for giving birth to indifference to the world. This knowledge gives birth to 'Parajagatic Udasinata'. There are so many examples in the writings of Nazir about indifference to the world. Nazir's 'Banjara Nama' is such a poem on the spiritual foundation that it indicates a peculiar way in the mind of the people. In this poem of Nazir, the consciousness that makes social views is indicated:

"'हर आन नफा और ठोटे में, क्यों मरता-फिरता है बन-बन।
टुक ग्राफिल दिल में सोच ज़रा, है साथ लगा तेरा दुश्मन।

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Nazir has taken the indifference to such an extent that the body has been regarded as a but only:

"हे ज्ञोपड़े में रहते हैं सब शाह और बजीर।
इसमें बकील बख़्ती, पुतसही और अमीर।
इसमें ही सब गरीब हैं, इसमें ही सब फकीर।
शाह झोपड़ा जो कहते हैं सब हैं मियाँ नजीर।
अपना न मोल का न इजारे का झोपड़ा।
बाबा ये तन है दम के गुजारे का झोपड़ा।"

The poet Nazir did not indicate a life free from indifference. But he wanted to remain in the society and wanted to lead a life of satisfaction on the basis of equality and lack of evil. It is the basis of a healthy society and a very powerful point in Nazir's philosophy.

**AASTHAAMAY MANOVRITTI:**
(Mentality full of faith)

The indifference to the world gives birth to satisfaction. The probability of social conflict goes down with such satisfied individuals. If there is satisfaction in the society, then several ideal values are established naturally. Nazir has regarded satisfaction as the basis of the Bhakti emotion and tried to make it permanent.

If there is no tendency to depend upon the faith on the Lord and to control the undisciplined nature of the mind, then the way for struggle is opened up. To keep faith
on God and to remain satisfied brings forth the possibility of a struggle free society. Nazir in his poem, 'Tahkhul' has given expression to this philosophical thought:

"नेमत मिठाईं शीरा शाक्कर नान उसी से माँग।
kोड़ी की हल्दी-पिंच भी हर आन उसी से माँग।
kभक्ताब ताज़ा गड़ा गजी हाँ उसी से माँग।
जो तुझ्न को चाहिए सो मेरी जाँ उसी से माँग।
गैर आज खुदा के किसमें हैं कुदरत जो हाथ उठाया।
मकदूर ब्या किसी का वही है वही दिलाया॥"

NIHSPRIHTAA:
( Freedom from Desire)

The 'Nisprihataa' shows the way to life spiritual thought. In life will and desires become the cause of trouble, and therefore, for a religious life desires are rejected. Sant Kabeer in his works taught the importance of a life free from desire:

"निरबैरी निहकापता साँई सेती नेंह।
बिपिया यूं न्यारा रहे, संतनि का अग एह॥"

The Nisprihataa opens up several vistas to look into the life from different angles. The origin of 'Sprihataa' is money and the avarice for money makes human desires mad. With this end in view, Nazir asks the people not to run after money:

"सर को जो मुहम्बत तुझ्न पड़ जावेगी बाबा।
दुःख उसमें तेरी रूह बहुत ही पाएगी बाबा।
हर खाने को हर पीने को तरसाएगी बाबा।
दीलत जो तेरी याँ है, न काम आएगी बाबा।"
In certain cases Nazir has taken more right a path than that of Kabeer.

**JEEWAN SAADHANAA:**

(Devotion of life)

the Philosophical ideals becomes practical 'Jeewan saadhanaa' in the cultural journey of life. The devotion to life is related to a particular view point on the basis of which the aim of life has been decided. Nazir Akbarbadi, as we find him, has a personality of a 'Fakkar Soofee Sant'. As such the aim of his life was easy and was to live an easy life. To express the easiness and naturalness of life, it is necessary to introduce 'love element' into it the easiness and naturalness of life can be kept in tact with the element of love. Under the 'Raag Tattwa' or element of love come simplicity, purity, restraint, 'Nirlobh Vritti', Truth, pity, 'Top' sensitivity, friendship and such other virtues. If and when spirituality becomes the basis of all these, then it becomes a basis for a permanent idealism in life.

In case of 'saadhnaa', Nazir Akbarbadi believed in one co-ordinated spirituality. He wanted to reach the element of love on the basis of spirituality. His poems like the 'Aashikon Kee Bhaang', Isq Kee Mastee, Khudaa Kee Dee Huyee Nemten, Fakeeron Kee sadaa, Banjaaraanaamaa etc. Give expression to this 'Jeewan saadhnaa'. Like that of the sufis, worldly love and the 'Isq Hakeekee' come together in his poems. Like the practical life, the spiritual life has its practical side. The simle of spiritual sadhna given in his poem
'Aashiqon kee Bhaang' is quite remarkable:

"एक प्याले को पीते ही हो जाओगा मतवाला।
आँखों में तेरी आकर खिल जाओगा गुल।
क्या-क्या नजर आंवेजी हरियाली व हरियाला।
आ मान कहा मेरा, ऐ शोख नये लाला।"

Nazir regarded the 'Isk' as the cause and effect of "Jeewan Saadhnaa" and was absorbed in the emotion. His 'Isq' was not of the world but of the spiritual plane for which Nazir was made for all and all for Nazir. His poem 'Isq Kee Mastee' is a beautiful piece of worldly emotion on the basis of spirituality.

"िै आशिक और माशूक जहाँ, वाँ शाह नज़ीरी है बाबा।
ना रोना है ना धोना है, ना दर्द असीरी है बाबा।
दिन-रात बहारे चोरहैं हैं और इशक सगीरी है बाबा।
हर आन हँसी-हर आन खुशी, हर चक्कत अमीरी है बाबा।"

Indifference and sensitiveness are two essential elements of life alone with the element of love. Nazir has analysed the the theoretical aspect of the Jeewan saadhnaa through this point of view. In his poem 'Banjaaraanaamaa' he indicated the indifferent and 'Nivrittiparak' analysis of life. In this poem he declares:

"हर आन नफा और टोटे में क्यों मरता-फिरता है बन-बन।
टुक गाफिल दिल में सोच जारा, है साथ लगा तेरे दुसरन।
क्या लौंडी बाँदी, दाई-दबा, क्या बन्दा, बेला नेक़ चलन।
क्या मंदिर-मस्जिद, ताल-कुं आ, क्या खेती-बाढ़ी फूल-चमन।
सब ठाट पड़ा रह जाओगा, जब लाद चलेगा बंजारा।"

Analysing the philosophy of life, poet Nazir
looks into life as mutual relationship. In his views every man has his own philosophy of life. Whatever one wants, one gets that life. It one behaves properly to others, others would behave one equally. His poem, 'Duniyaa Badle kee Jagah Hai', he expresses this philosophy:

"जो पार उतारे औरों को, उसकी भी पार उतरनी है।
जो गर्द करे फिर उनको भी, याँ डबकू-डबकू करनी है।"

He regarded the world as such and tries to indicate a nature of behaviour:

"है दुनिया जिसका नाम मिया, वह और तरह की बस्ती है।
जो मेंगों को तो मस्ती है, और सस्तों को जो सस्ती है।
याँ हरदम झगड़े उठते हैं, हर आन अदालत बस्ती है।
गर मस्त करे तो मस्ती है, जो पस्त करे तो पस्ती है।
कुछ देर नहीं अंधेर नहीं, इन्साफ और अदलपरस्ती है।
इस हाथ करो उस हाथ मिले याँ सौदा दस्त च दस्ती है।"

The philosophy of life can never analysed only through spirituality, element of love, indifference and sensitivity the basic needs of life are also a matter of great importance. Therefore to take philopophy of life to perfection, one should analyse the theoretical aspect also. Poet Nazir has thought deeply in this aspect also. He prepared his poems—Rotiyaan, Chapaatee, Muflisee etc on the basis of this aspect of life. In his poem 'Rotiyaan' he proved the importance more of Rotiyaan than of spirituality.

"पूछा किसी ने यह किसी कामिल फकीर से।
यह महरों-पाह हुक ने बनाए हैं काहे के।
वह सुनके बोला 'बाबा' खुदा तुझ को खूर दे।"
He also proved the importance of rotee for spiritual life:

"जिस जा ये हाँड़ी-चूल्हा, तबा और तनूर है।
खालिमः की कुदरतों का उसी जा जहूर है।
चूल्हे के आगे आँच जो जलती हुजूर है।
इस पूर जे सबब नजर आती हैं रोटियाँ।"

One thing is to be considered carefully that although poet Nazir analyses the material aspect of life yet he was not in favour of materialistic philosophy. But he did not neglect nay of these aspects and wanted show a balanced view of life. There is another bint of caring for the tradition of excessive philosophical thinking. Most probably Nazir could not express the depth of his philosophy and emotions in his poetry. But he prepared a picture of Indian life in its true sense.

5.6 : The cultural thought of Nazir Akbarbadi:

poetry of Nazir: cultural aspect:

The age in which poet Nazir was born was a period of co-ordination and stability from the point of cultural out look. The conflict and revenge, which took place between the Hindoo and the Muslim for a long time, began to stop now. In the mean time the Hindoo accepted the Muslim as a powerful political authority and the Muslim felt it indispensable to co-ordinate with the Hindus. It was the result of the long journey of cultural co-ordination.
Nazir was a poet not only of the Hindi literature but also of *Urdu* literature. Hence he was of both the literatures. Likewise his personality is a composite one: both of *Hindoo* and *Muslim* cultures. Really speaking, Nazir was such a poetic personality whom can be regarded as a symbol of India the land of unity in diversity. Like his social personality, his poetry also contains the elements of unity in diversity and is a symbol of the national stream. Nazir was for ahead of his time and composed poems on folk-emotion, folk-culture and on cultural life of the people. His poetry is within that stream of Indian culture wherein all the sub-streams of cultures met together. This stream of culture can be regarded as the social culture and this may be called the Indian culture in true sense of the term.

Nazir was the worshipper of this great Indian culture and his poetry is the expression of this culture.

**CULTURAL VIEWS OF NAZIR AKBARBADE**:

A new literary tradition began with Nazir Akbarbadi, which was intermingled with the them Indian culture. He was within the limits of traditional literature; but gradually he came out of it and gave birth to an individual style and for his particular views relating to Indian culture, he occupied an important place among the *Hindoo* and *Urdu* literatures. The viewpoint of Nazir on poetry is chiefly related to the development of *Urdu* literature. Two traditions are evident in case of the development of *Urdu* literature. The first of them deals with the composition of
literature in feudal atmosphere, wherein there are developments of feudal thought and moral principles. In the second stream, there is the expressions of ordinary common masses and their emotions. Nazir Akbarbadi was an important writer of the second stream.

In the process of developing cultural viewpoint of Nazir, the stream of culture prevalent in his time, particularly the culture around Aagraa played a great role.

Aagraa was the capital of the great Mughal emperor Akbar, where the Taajmahal stands as the symbol of love and liberal culture. The Taajmohal is the symbol of that love which is the life force of Indian culture. The Vaishnav movement of the Krishna Marg gained ground around Aagraa during those days. In places like Mathuraa and Vrindaavan near Aagraa were overflowed with songs of love and devotion of Lord Krishna and his paramour Raadhaa. In addition to these songs were related to the 'Melaa' and 'Parv' of the Brajkshetra. This composite culture gave a new outlook to Nazir on cultural viewpoint, which is reflected in his poetry. Dr Ahtesam Hussain remarks clearly on Nazir's viewpoint of culture:

"उस शुष्क और उज़र संगम पर आकर नज़ीर ने अजनात भी दी और शूरू भी पूर्वका, तसबीह भी ली और जनेज भी पहना, मुहर्म में रोए, तो होली में भड़वे भी बने, रमजान में रोजे भी रखे, तो सलूनों पर राखी वाँधने को मचल पड़े, शब्बेरात पर महताबियों छोड़ीं, तो दीवाली पर दीप सजायें, नबी-पीर-वली, पैगम्बर के लिए जी भर कर लिखा, तो कृष्ण, महादेव, नरसी,
In this manner Nazir's views on culture was formed on the basis of culture that is born and brought up in Indian soil. His views are not brought up by any single culture—Hindoo or Muslim. But in his views Indian culture is a mixture of Hindoo and Muslim cultures which was born and brought up in Indian soil and developed under Indian climate. The poetry of Nazir was the product of social and co-ordinated culture of India.

CULTURAL CONTEXT AS EXPRESSED IN THE POETRY OF NAZIR:

The poetry of Nazir is the poetry of cultural emotion. He viewed the contemporary cultural life in a particular cultural view and he gave expression to it. In his writing there is the expression of traditional culture with its changing nature. Miyaan Nazir's poetry is not of any systematic culture but it was his own personal realisation of cultural tradition. In his poetry includes his personal life along with religions, social, and philosophical aspect of the
great Indian culture. 

**CULTURAL CONTEXT IN RELATION TO NAZIR'S PERSONAL AND OF HIS FAMILY:**

A man is a social animal. The expressed self of a man gives shape to the personal life as well as to the society. In ancient Indian culture, a man from before his both to the end of his life has been bound by sacraments in connection with greater life. These sacraments are of various nature and these are meant for the spiritual life.

In the *Manusmriti*, the natural evils coming with its birth of a child can be done away with these sacraments:

"इस लोक में तथा मृत्यु के बाद परलोक में पवित्र करने वाला बाह्मादि वर्णों का गर्भाधान आदि शरीर संस्कार पवित्र मंत्रों से करना चाहिए।" \(^{18}\)

There were several sacraments during the days of Nazir, like the *Naamkaran, Vivaah, Sagraae, Haldee Charhana, Var sajjaa, Devee poojaa, Varyaatrua, jyaunaar, Daan Dahej, Samadh Milaap, Nyauchhaawar, Vidaa, Antyesti Sanskaar* etc. The poet Nazir made those sacraments his subject matter of poetry, which were directly association with life. Nazir spoke of the celebration of the *Naamkaran Sanskaar* of *Krishna* by Garg and other relatives. After naming, a child does not remain a child but it has a particular name now. The Sanskar is associated with several folk rites
like feask, songs by women, presents to the child, etc. with all these the emotion of love is created towards the child. Nazir has given a very living description of this cultural tradition:

"कुछ हरदम मुख इस बालक का बलिहारी होकर देख रहीं। कुछ बाल पंजीके के रखीं, कुछ सोठ-सठोरे करती थीं। कोई घुट्टी बैठी गर्म करे, कोई डाले स्पन्द और भूसी। कोई लाई हङसली और खड़वे, कोई कुर्ता, टोपी, मेवा, दी।"  

Nazir has given a description of this Sanskar along with traditional ceremonies and there are several similarities in the culture of Hindoo and of Muslim in this case.

**NAAMKARAN:**

The 'Naamkaran' sacrament is one of the major sacraments of Indian culture. The sacrament has been observed by both the Hindoo and Muslim. Under Hindoo culture.

"हिंदू संस्कृति में जन्म से दसवें या बारहवें दिन ज्योतिषशास्त्र में कहीं गयी शुभ तिथि, नक्षत्र और गुणयुक्त नक्षत्र में बालक का नामकरण संस्कार दिया जाता है।" 19

In the Muslim culture, this is known as the 'Aqeekaa', through which a child is bestowed with a particular virtue. In the case of this 'Naamkaran Sanskaar' of both the cultures several folk rites are associated with it.

Nazir in his poems narrated the Naamkaran Sanskar of Lord Krishna.

"धुड़नालें छूटीं, नाच हुआ ओ नौबत का गुलशोर मचा।
The Vivaah Sanskaar is the sacrament for entering into household life or family life. The religions scriptures discuss the marriage relationship with great importance. The main aim of a marriage is to equalise the life of a man and a woman. It has another aim also. It is social development. So, to give a legal approval to the relationship between a man and a woman, the marriages are arranged. In marriage particular stress is given on psychology of the couple and on the social necessity. Manu referred to eight classes of marriages:

"ब्राह्म, देव, आर्य, प्रजापत्य, गान्धर्व, राक्षस, आसुर और यैः ये आठ प्रकार के विवाह हैं।"

All these eight different classes of marriage have been recognised considering psychological and social aspect of a marriage. Now-a-days of these eight classes only four classes are in vogue. To keep the sanctity and stability of a marriage in fact several traditions are followed. There are as many as forty rites relating to a marriage.

Nazir Akbarbadi narrated a marriage with description of cultural tradition and custom any principles. His description of a marriage is available in poems like Vyaah Kanhaiyaa, Mahadev Jee kaa Vivah and the Dasam Kathaa of these, the Dasam Kathaa refers to the marriage of Kanhaiyaa was some type of mixture. Again in Vyaah
Kanhaiyaa the marriage of Raddhaa and Krishna was a Gandharwa type marriage because in this case Raadhaa and Krishna were united period to the marriage. Nazir has made a beautiful description of the love affairs of Raadha and Krishna.

"सहेलियों संग राधा जी कहीं उबर से जो आन निकलीं। सरूप देखा वह किशन जी का, उबर से उनकी सुनी वह पुरली। जूही वहाँ राधिका जी आई, सो ऐसी मोहन मोहनी की। दिखाया अपना सरूप ऐसा, कि उनकी सुरत देखते ही। इधर तो राधा के होश खोए, हर एक सहेली की सुध भुलाई।"

Radhaa was ill being shot at by the love of Krishna, Krishna immitated as a Vaidyaa (physician) and treated her.

"फिर एक कला की वह कितने दिन में कि राधा गोरी को मोह डाला। फिर आप मोहन ने बैद बनकर दवा की शैली को वाँ सेहाला। पुकारे बरसाने बीच जाकर कि अच्छी करते हैं हम दवाई। उन्होंने वाँ कुछ दवा भी दी, और दिखाये कुछ छू-छू मतरे भी। पठत्र क्या थी वह एक कला थी, हुई वहाँ अच्छी राधिका जी।"

Nazir made it i.e. love affairs turn into marriage. As Raadhaa was healed, her parents were quite influenced and they wanted to give Raadhaa in marriage to Krishna. Nazir believed that when love affairs are recognised by the parents, the marriages become healthy. He depicted a good picture of such marriage in his poetry. In his poem-'Mahadev Jee Kaa Byah', he narrated the traditions and customs of a marriage from the point of culture. He depicted the cultural
aspect of a marriage in his *Mahaadev Jee Kaa Byaah*:

"एक रात राजा-रानी थे बैठे अपने मुख-मण्डल से।
मुख जान बिराजे दोनों के और हंस-हंस बाते करते थे।
वह बाली सुन्दर परवती, खुश बैठी आगे दोनों के।
हर चेरी बाँधे हाथ खड़ी, पोशाकें पहने और गहने॥"  

Nazir considered a marriage in both as a sacrament and a folk culture he marriage as a part of culture includes the religions, aspect, which has been ascertained by scholars of the society. It involves several steps like *Varprekshan, vaagdaan, Mandap-karan, Vadhoo-grihaagaman, Madhupark, Paanigrahan, Agni-pradakshin* etc. In the folk culture aspect comes entertainments and faith, which has been continuing traditionally. They are known as folk-culture. It includes *Nimantran, Haldee-Tel Charhana, Var Kee Sajjaa, Kankar-bandhan, Devee poojan, Samadh Milaap, Jyaunaar, Gathjora, Tahlaa, Daan Dahej, Nyauchhaavar, Vidaa etc.*

Nazir narrated all these two aspects of a marriage and his depiction of marriages of *Raadhaa and Krishna, Rukminee and Krishna,* and *Mahaadev and Parvatee* are quite entertaining.

**VAR-PREKSHAN:**

In this part of the marriage, the bridegroom is sent to the bride to meet her. Nazir's *Krishna* was playing on flute to attract the attention of *Raadhaa* and to defeat the varity of *Vrishbhaanu.* He was never sent nor invited by anybody. He wanted to attract the attention of *Raadhaa* at his
own will.

"बनाके मोहन सरुप मित-प्रति ही खूब बरसाने बीच जान।
गरे बही हरि फिर उस मकान में और अपनी बंगी जा बजाई।"

**SAGAAII YAA MANGNEE:**

It is another part of a marriage. It is the first celebration after the marriage has been fixed. In Nazir's poetry, the 'Sagaaee' has been taken by a Braahman or by clever women. In Mahaadev Jee's marriage, the Purohit took the 'Sagaaee'. The king Himaalay invited the purohit, because he had faith on his intelligence.

Again, in Nazir's Byaah Kanhaiyaa mother Yasodaa sent some old women for the Sagaaee of Krishna. Some old women went to Vrishbhaan's house and talked with Keerti about the engagement and marriage of Krishna and Raadhaa.

**VAAGDAAN:**

In Vaagdaan, the verbal assurance is made between two parties for marriage. A Braahman honours the groom with a teekaa-tilak on his forehead. On the other side, the bride's side also make merriment on this occasion.

**LAGNA PATRIKA:**

On a pre-ascertained day, the lagna patrikaa of the bride is sent to the grooms side. In some of the regions of our country, the ritual is known as 'Sagun'. Raajaa Himaachal also sent sagun to Shivjee through a messenger:

"तब राजा ने शिवशंकर को, इस बात की पत्री लिख भेजी।
वह पत्री शिव के पास गयी, ले हाथ उन्होंने सब बाँधी।"
**NIMANTRAN:**

The relatives and friends are invited in the marriages. Nazir, while giving a detailed description of the marriage of *Mahaadev*, did not speak of any invitation to anybody. But he mentioned the presence of all the Gods in this strange marriage of Shivjee. All the thirty three crores of Gods attended the marriage and accompanied the bridegroom. Nazir spoke of the major Gods like *Vishnu*, *Brahmaa*, *Indra*, *Naarad*, *Shuk*, *Vrihaspati*, *Shanischar* and others in their best apparels. In the same manner, in his *Dasam Kathaa*, Nazir has described the gathering of people on the marriage of Rukmini also.

**MANDAP KARAN:**

The 'Mandap-s' are erected for the marriages. Generally these *Mandap-s* are erected with the help of banana trees, and are decorated with flowers and leaves. These *Mandap-s* are created in the house of the bride and in these *Mandap-s*, the main functions of the marriage are carried on. These functions include *Kanyaadaan*. How again *Pradakshin* and so on. Nazir did not speak of the *Mandap* in the marriage of *Shivjee* but he mentioned about the particular place where necessary functions were carried on. In his *Dasam Kathaa*, he mentioned about the *Mandap*, where the marriage ceremony of *Krishna* and *Rukminee* took place.

**HALDI-TEL-CHARHANA:**

There is a custom of applying *Haldee* (Turmeric) and *Tel* (oil) to both bride and bridegroom. To make the skin
beautiful these are applied on them. It is called the Tel Charhaanaa and Haldee Lagaanaa. Since Krishna married Radha and Rukmini through the process of the Gandharva Vivaah, the ceremony of Tel charaanaa and Haldee Lagaanaa were not observed. He mentioned if in the marriage of Mahaadev jee; but in a satirical way. In the case of Shiv jee, the ubtan (mixture of Haldee, Besan and oil) took the shape of 'Raakh' on the other hand Kaajal and Mehandee were applied to the bride.

"मुख राख भरा और लाल आँखें, कनमुदरे कर में एक सुमन।
इस जोगीपन में शिवजी का था दूल्हा का यही जोर बरन।
वह राख मली जो मुख तन पर वह राख न थी वह था उबटन॥"

VAR SAJJAA:
There is a tradition of decorating the bride in a particular way. Nazir, in his 'Mahaadev jee kaa Vyaah' gives us a beautiful description of decoration of the bridegroom:

There is a tradition of decorating the bride in a particular way. Nazir, in his 'Mahaadev jee kaa Vyaah' gives us a beautiful description of decoration of the bridegroom:

"उस वक्त ख़ुशी से मसनद पर शिव बैठे बनकर खूं दूल्हा।
मुख पान की लाली कर मेंहदी और आँखों बीच लगा कजरा।
हर तार चमकता चीरे का और ताऱ झुन्हरी का बागा।
उस तार जरी के चीरे पर जूँ सर चमकता मुकुट धरा॥"

DEVEE POOJAN:
In many places there is a custom of worshipping 'Devee' before and after the celebration of marriages. In his 'Dasam Kathaa', Nazir narrated that Rukminee was sent to
offer *Poojaa* to the *Devee* and *Devataa* at the time of her marriage. *Rukminee* with her friends went out for offering *poojaa*. She offered *Poojaa* and then prayed for fulfilling her desires:

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"बन-टन के जब खुशी हो वह पूजा के तई चली।
साथ उनके नारियाँ चली, गातीं बहुत खुशी।
सुन्दर की जाति पाँवों की पाबल जो बाजती।
रूप और सरूप उसका बयां क्या करे कोई।
पहुँची खुशी से वाँ जहाँ थी पूजने की जा।"
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**VADHOO GRIHAAGAMAN:**

The bridgroom has to come to the house of the bride with all his relationes and friends to celebrate the main function of the marriage. Nazir has made an elaborate description of the 'Baaraat' the Shiv-Paarvatee marriage. His description of this 'Baaraat' was the expression of his contemporary marriage party only. It included, dance of the prostitutes, Nakkaare, Naubat, Tablaa, Algoze etc. It was rather a marriage party of the medial age:

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"जब रात हुई तब शिव शंकर, खुश बक्ति के अवतार हुए।
सब आगे-पीछे दूल्हा के दिलशाद बराती साथ चले।
फानूसें रंगी झिलमिलिया और झाड़ बड़ी गुलकारी के।
हर आन जड़ाऊ चिनूर बली और सीस के ऊपर छत्र फिरे।"
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**JYAUNAAR:**

The tradition of offering food to the 'Baaraatee' on the first day of the 'Baaraat' is known as the 'Jyaunaar'. The 'Baaraat' of Shivjee arrived. The king Himaalay arranged varieties of food for the party. The members of the *Baaraat*
generally try to humiliate the *Kanyaa paksh*. The poet Nazir has given a description of the food prepared for the marriage party. It includes *Peraa, Jalebi, Emratee, Jalebee, Laddoo, Khaand* with *Baadaam, Mungdar, Khurmaa, Khajlaa, Ghewar, Baalushaaee* etc. It was natural for the king to feel proud of the varieties of food. But the foods futt was easily finished and the king was ashamed of it:

"अम्बार लगाये पेड़ों के और ढेर गुलाबी और बर्फी।
फिर लड़ड़ू भी तैयार किये, वे कन्द बहुत बादाम गिरी।
बुराक मुकद और खरीसी भी, खुशरंग इमरती बोरबली।
वह ख़ब जलनी और खजले वह ख़जूर बालूसाई भी॥"

The pandits performed all necessary rites in accordance with the vedas. The marriage of *Shivjee* was strictly on vedic principles. Nazir made a mention of it in his poem *'Mahaadev Kaa Vyaah'*. The *Pandit* made the *'Hawan'* with *Ghee* and sugar:

"वो पण्डित आए हवन किया, सब लाकर उनकी चीज़ रखो।
सब पण्डित बेठे बेड पड़े, कोई बेठा डाले शक्कर-घी॥"

Now all the relatives and friends offered their gifts to *Shivjee* and also offered their blessings.
“भर थाल जवाहर नेग मिले, ले जल्दी सिवासे और नेगी। और ले-ले नेग दुआएँ दे दूल्हा-दुल्हन को नेगी。”

**GATHJOG:**

At the *Bhanwaree*, the *purohit* ties the knot of union between the bride and the groom, keeping *Agni* as the evidence. In some places it is known as the *Gathjor*. Nazir described about the *Gathjora* of *Shivjee* and *Gauree* near the *Bhanwaree*.

“जब साधत आई फेरों की, तब ठहरी उस जा यह खूबी। घर बीच बुलाया दूल्हा को, और फेरों की तैयारी की॥”

**AGNEE PRADAKSHIN:**

The '*Agni pradakshin*' means the circumambulation of the sacrificial fire by the bride and the groom. It is also known as the '*Bhanwariya Fere Lenaa*'. Nazir used the words *Fere Lenaa*. It is performed in the *Subh Saawan*. It his poem, *Mahaadev Jee kaa Vyaah*, Nazir described all of them:

“सुभ साधत नेक महूरत से यह दूल्हा-दुल्हन रूप भरी। इस तीर फिरे फिर आपस में है रीत जो होती फेरों की। जब फेरे चार हुए आकर कुल ऐशो तरब की धूम मची। हर चार तरफ चमकी झमकी, खुशहाली खूबी खुशचक्कती॥”

**TAHLAA:**

The staying of the groom in the house of his father-in-law for few days after the marriage is known as the 'Tahlaa'. Nazir described how *Shivjee* stayed for ten days in the house of his father in law:

“दस रोज़ हुए फिर ठहरे में और चाचब बर आए सब दिल के।
It is customary to after Daan dahej to the groom the bride's side. This custom is as old as the marriage system itself. Under Aryan culture, the bride is to be given in marriage fully decorated with ornaments and clothes. In the Manusmriti while discussing about marriage it says—

"बेद पढ़े हुए सदाचारी वर को स्वयं बुलाकर उसकी पूजा कर और वस्त्रादि से कन्या-वर दोनों को अलंकृत कर कन्यादान करना धर्मयुक्त व्रत-पारं है।"

The system of Daan Dahej is meant for the easy availability of all necessaries for the newly wed couple. On the other hand, it means to make the bride economically dependent. In Nazir's poetry, he has given a very beautiful description of Daan Dahez. He showed the co-ordination or necessity, property and art in the offering or Dahez to Shivjee. His description is in accordance with the life style of the mediavel age. Here there is a glimpse of the feudal system in those days.
The parents of the bride and the groom along with their relatives and friend are called 'Sajjan samadhee'. During the marriage all these are enter tained. Nazir also referred to this samadh-Milaap. During this, generally presents are offered. Shivjee after marriage was taken to the king's palace and this part of the ceremony was observed.

"जब समधि आए मिलने को और समधि मिलावे की ठहरी।
उस चक्त बुलाया दूल्हा को, तो होवे जीनत मन्दिर की भी।"

Nyauchhaawar:

During the time biding farewell to the bride, it is performed, Nazir gave a description of 'Bhur Lutane' at the time of farewell to Gauri:

"जब ज्योरी से चण्डूल उठा, दरवाजे पर सौं खूबी से।
न्यौछावर इतनी की उसपर, गुल मोती फूल जरी बिखरे।"

Vidaa:

(Farewell)

After perfoming all the rites, the bride is given farewell. All the present are all with heavy heart. The great poet Kaalidaas in his 'Abhijnaan Shaakuntalam', depicted the scene of farewell to the bride Shakuntala in painful language. Nazir described in his marriage of Shiv-Paarvatee,
that at the time of bidding farewell to Gauree, her mother asked Shivjee to look after Gauree well.

Both mother and Gauree began to weep. Other women of the house also began to shed tears.

"जब गौरा रोती दौड़ गले वाँ अपनी माँ के आ लिपटी।
वह माँ थी रोई देख उसे और रोई जितनी थी घर की।
माँ देख के रोई गौरा को, कर प्यार बहुत यूं कहती थी।
तू आंखें रो-रो लाल न कर, मैं तेरे मुख के बलिहारी।
कुछ अपने मन के बीच न ला, मैं तुझको जल्द बुलाऊँगी।"

Here Nazir reflected the sorrowful hearts of a mother and a daughter at the time of departure. In the domestic life, the wife is always a symbol of Tyaag, service, huumbleness such other rare virtues. She does not feel inferiority complex although. She regarded herself as a 'Daasee'. Her love and respect make the domestic life happy and stable.

**ANTYESTI SANSKAAR :**

After death, the Antyesti Sanskaar is performed. According to Indian belief, the person whose antyestee sanskar is done properly, would he happy in the other world. Futher one who does good works in this world would get good results in the other world. Nazir believed in this and, therefore,people to do good things and to remain happy in the other world:
After death the body is bathed, cladded with 'kafan', and is taken by four persons on a Janaja. If the dead man is a Muslim, then 'Kalmaa' is being read and if he is a Hindu, the Raam Naam is being uttered and is taken to the cremation ground. All the relatives begin weeping and this is the going of the world:

"मरने में आदमी ही कफ़न करते हैं तैयार।
नहला-धुला उठाते हैं कंधे पे कर सवार।
कलमा भी पढ़ते जाते हैं, रोते हैं जार-जार।
सब आदमी ही करते हैं मुर्द का कारोबार॥"

5.7 : NATIONAL FEELING OF NAZIR AKARBADI :

The Indian life system is originally the human system of life. Here when some poet sings patriotic songs, he does not do it with the idea of blind nationalism. But he does it with the idea of Indianism, equated with humanism. Being with the tradition of the sant, Nazir is primarily a humanitarian poet and his poetry is the poetry of human co-ordination. He was such an Indian soul in which Krishna Kee Bhakti, Bhairon Kee Upaasanaa, Vedaantee Roop of Baldevjee, Mahaadev kee Bhavyataa, Guru Naanak kee Alaukiktaa and Muhammad kee Upaasanaa are found together.

In his poetry, the Umaas of the summer, the Bahaar of the Barsaat the Kampan of Sheet Kaal, and the Saurabh of the Basant combined at one. The poet himself
took the guise of *Braahman* in *Rakshaabandhan* and wanted to make his beloved love him. In the *Divalee* he brings *Kheel* and *Bataashaa* to his relatives. In the *Holee*, he forgets himself in delight. During the Idd his description of extreme poverty touches the hearts of all. The poet appropriated completely the Indian life and expressed it through poetry. He lost himself in singing the praises of Indian culture and felt in describable delight to sing the praise of the Lord.

The poet Nazir composed his poems on insignificant matters and thereby he induced sensation in the minds of the masses. His subject matter of the poems are *kakree*, *Tarbooz*, *Kharbuj*, *Bayaa*, *Gilhari* and such other insignificant things, which other poets generally ignore. Even the other poets can never thought of them in their dreams. It is rather a greatness in the part of Nazir not to bring his renders neither to Himalaya nor to the ocean but to take them to their own life. On this, the English critic Falon remarks:

"'नज़ीर की कविता में एक चित्ररूप है जिसमें भारतवासियों
के सुख-दुख, हार्दिक भाव-विचार और खेल-तमाशों की जीती-जागती तस्वीरें देखने में आती हैं।'

The form of Indian culture found in Nazir's writings indicates a major development in it there is hint towards the co-ordinating feature of Indian culture. His popular poems bear the scent of patriotism and of mass life. Nazir Akbarbadis thoughts and ideas were much ahead of his time. He made very insignificant things of his motherland. He was delighted to his country delightful and was weeping
when there was a trouble with her. In other word Nazir was a poet of the Indian mass life.

The poet in his poetry gave up all alien ideas and showed deep patriotism to his motherland. With these poems he attained the success of the sants. We have already expressed that Nazir was a humanitarian poet. In this connection Dr. Abul Lais Sidiquee remarks:

"उद्दूँ शायरी की तारीख में शायद ही दूसरा व्यक्ति इसानियत का इतना बड़ा अलमबरदार हुआ है जितना नज़ीर था।" 20

The Indian society is the society of the Hindoo and Muslim, rich and poor wise and unwise and people of different cultures. The different views and their admixture made the society a society of humanitarian thought. Nazir has written his poem — Aadmee with this humanitarian consciousness Humanitarianism destroys all the differences and unites all the people in one thread. Nazir wanted to unite all the people and to establish some type of humanitarianism Nazir's view point is based on philosophical view point of humanity. In his 'Mout kee philosophy', he writes:

"क्या सूरत लोग-लुगाई का, क्या नवशा नारी-नरपत का।
क्या रंग बने क्या रूप हुए, क्या स्वांग बनाया गत-गत का।
जो समझे उनको आसां है, नहिं फर्क़ है राई पर्वत का।
बस और नज़ीर अब क्या कहिए, हे जोर तमाशा क़ुदरत का।"

Nazir Akbarbadi took to a practical stage through the medium of minute thinking and spiritual thought and made a link between his motherland and the soil of its own. The poets, who is away from the touch of the soil of the
motherland, can never be practical in their thought and action. The poet establishes an emotional entity through his imagination and throughfulness and gives such an spring like atmosphere to life.

Nazir Akbarbadi through his composition expressed the his own national feeling in a very strong and detailed way. The way in which the poet Nazir expressed the emotions of the society and the troubles and difficulties, the country experienced, is not found in the writings of other poets neither in Hindi nor in Urdu. In his poem 'Shahar Ashob', he finds beauty in the life of the poorest of the poor. Such a poet is a poet of true hearts. Because he has full knowledge of heart of the masses. Nazir was a poet of the mass people. He was mixed up with the mass life so much that without them he had no existence. He was a singer of the mass life. He had all the common feelings and emotions:

"फिरते हैं नौकरी को जो बनकर रिसालदार।
घोड़ों के हैं लगाम न ऊंठों के हैं महार।"

Nazir Akbarabadi realised the problems of the country to their depth.

If observed minutely, then his poetry is full of patriotism, But his poems like Shahar Ashob, Akbaraabaaaddee kee Taareef, Taajgaj kaa Rozaa, Aagree kee Tairakee, Ieedgaah, Akbaraabaad etc. are centred around the city of Agra . Agra was the centre of his patriotism. In his poetry the centre enlarges into the whole country. Nazir Akbarbadi was very sad to witness the poverty of the people. He
depicted the picture of the then Agre with his own validictions.

"अब आगरे में जितने हैं सब लोग हैं तबाह।
आता नज़र किसी का नहीं एक दम निवाह।
माँगो अजेजों ऐसे बुरे चक्क से पनाह।
वह लोग एक क़ोड़ी के मुहताज अब हैं आह।"

It was the time of the downfall of the *Mughal* empire and the time of internal revoloution and external aggression when Nazir depicted the picture of *Aagraha*. He was so sad with the fate of *Aagraha* that he prayed the Lord for its prosperity:

"हैं मेरी हँस से अब ये दुआ शाम और सहर।
कर आगरे की ख़ल्क़ ये अब महर की नज़र।
सब खायें-पीये-याद रखें अपने-अपने घर।
इस दूधे शहर पर भी इलाही तो फजल कर।
खुल जाये एक बार तो सब कारोबार बंद॥"

In the above lines, the love of his own fellow men of Nazir, has been emotionally expressed. Poet Nazir was so entangled with the sands of *Aagraha* that he wanted to mugal up his own entity with *Aagraha*. He wished:

"जितने हैं आग आगरे में कारखान जात।
सब पर पड़ी है आन के रोज़ी की मुश्किलात।
किस-किस के दुख की रोइए, किस-किस की कहिए बात।
रोज़ी के अब दर्ज़ा का मिलता नहीं है पात।
ऐसी हवा कुछ आके हुई एक बार बंद॥"

This love of *Aagraha* becomes the love for his motherland for Nazir. His love was associated with the
society irrespective of cast, creed and nationality. The admixture of different cultures of India becomes the real symbol of his patriotism. To feel 'Taadaatmya' with al various cultural elements becomes the soul of his patriotism. He loved the minutest of the minute by his heart and made them al the subject matter of his poetry. No poet neither of Hindee nor of Urdu made insignificant subjects like Aagre kee kakri, Til ke Laddoo, Rotee, Pet, Paisa, Kauthinaamaa, Banjaaraanaamaa, Aadmeenaamaa, Koraa Bartan, Makkhiyaan etc. subject matter of his poetry.

The writings of Nazir give inspiration to all the similar thinking renders and they also guide the people in their emotional integrations of the nation.

On the basis of the above analysis it can be easily concluded that Nazir Akbarbadi realised the throbbing of the heart of the Indian people. He was able to give life to the ailing Indian society through his "Saanskritik Sanjeevanee". The thought prove king writings also inspire the thought of Indian feeling. He is the symbol of the unity and integrity of Indian and also of patriotism. His poetry carries the love for the whole of India.

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