CHAPTER-THREE

ELEMENTS INFLUENCING THE WORKS OF NAZIR AKBARABADI
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NAZIR AKBARABADI

[NAZEER AKBARAABAADEE KEE RACHANAAN KE PRERAK TATTWA]

3.00: INTRODUCTION:

The personality and the environment of his time are reflected in the writings of a literateur. The environment of the time has a great influence on the personality of a man of literature. A writer is a sensitive member of the society, and he can feel the heart-beats of the society very deeply. He, being alert to all adversities and happiness of life, expressed everything that he experiences in his writings. He feels the nerve of the society and try to ascertain all diseases. Afterwards, he expresses the nature of the disease and try to prescribe medicines through his literature.

In this manner a relationship between literature and the environment of the age began to grow deeper and deeper. The environment of the age gives the basis of the consciousness of literature. Literature looks minutely in accordance with its own nature into the environment of the time. The features, which seemed to be beneficial to a healthy society are accepted while which found to be harmful are
rejected because it tries to give a healthy atmosphere to the society. Therefore, the nature and the consciousness of literature are the gifts of the environment of the age. As such, the way of life, the tradition and the changes of faith and belief of the people reflect the nature of the age.

The human life, the individuals, families, social relationship, economic activities, political situations, etc. are the creation of the age. An age gives shape to all these; and therefore, it becomes the basic factor in all of them. The nature of one age is altered by another age. With the changes in the nature of problems, there is a change of relationship in the age. Such changes influence the human life.

Looking into the history of human development, it becomes clear that the environment of the age is controlled by religion, administration and social environment. Of these, the control of the society has been done through small units. Such a control generally does not take place in wider aspects. It is a fact that the social control is more influential than religion and administration. Therefore, religion and administration are two powerful determiners, which are able to change the environment of the age. The main reason is this is that these two are organised and practical. Therefore, the elements that control the environment are the political, religious and social surroundings. The influence of such environment is exerted like a net which covers all the directions.

It can be easily concluded that to study any
In order to understand the environment of any age, it is necessary to study the political, religious, social and economic situations of the age. Therefore, to study the works of poet Nazir Akbarabadi from the viewpoint of a descriptive and an analytical research, we have to study the environment and situations of the contemporary society as stated in different historical accounts and literature.

3.1: THE ENVIRONMENT OF THE AGE OF NAZIR:

The age in which Nazir Akbarabadi was born, was the age of the fall of the Moghal empire from political point of view. The sun of the Moghal dynasty was moving towards the west gradually and slowly. On one hand, the European powers were trying to extend their sway over India and on the other hand there had been divisive forces which disturbed the unity and integrity of India because people who were made to be loyal to the Mughal empire began to raise their heads against it and partitioned India into smaller regions. In the mean time the Mughal rulers were addicted to luxurious life and became weaker and weaker day by day. This political atmosphere had great influence on the society and as result, there was a great change.

3.2: SOCIAL ELEMENTS:

Nazir Akbarabadi was the outcome of his age. The influence of the political atmosphere falls upon the social
environment. The political organisation, the social system and administration are influential elements. The social atmosphere is set in accordance with the political environment. If the political atmosphere is healthy, then the social setup is also healthy.

The nature of Indian society is known for its traditional diversity and varieties. People of different classes, creed, religion and nationalities give birth to unity in diversity. Because of this, although there is difference, yet there are some types of similarity in them. During the days of Nazir, the Indian society was mainly divided into two communities. Although these two communities had their own separate identity yet they both maintained their identity and at the same time the greatness of the single society.

The social life during his days was static and quite traditional one. There were evil customs and superstitions. The administrators were very much despotic and incapable. On the other hand, the subjects were intolerant of their ill fate. They were devoid of any progressive thinking. Only the Brahmins and people of high castes went for education. The people of other castes were satisfied with their allotted business. As a result, the society was suffering from illiteracy and traditionalism. The cruel feudal lords made the people to suffer more. Of course, there was some slackness in the case of casteism. All people did almost all works. Although Nazir Akbarabadi was the son of a military personal yet he took up teaching as his profession. The social
life was static and was the victim of many types of corruption. Most of the people were exploited. It was a period of anarchy. It was the age of thieves, dacoits and militants. The insecurity of life made the people self-centred.

3.2.1: HINDOO AND MUSLIM:

The Muslim ruled over the Hindoo long before the days of Nazir, and during his days also they ruled over them in the Hindee belts too. But, now there was no necessity of being afraid of them because all the communities began to mix up with each other. The Hindus regarded the Muslims as Miechchh and untouchable and yet, they mixed up with each other. It was due to this reason, Nazir taught the family members of Laalaa Vilaas Raay and they maintained family relationship. He was loved very much by the Hindoo as he was liberal and humble while common Muslim believed it praiseworthy to do something against the Hindoo. They not only looked down upon the Hindoo temples, their religious performances but also tried to do harm to them. They had and evil eye on the daughters of the Hindoo. It became evident from the time of the aggression of Ahmad Shaah Abdaalee, that the Hindoo began to rise in rebellion for grievances against the Muslims. In spite of all these, there were some 'Sant-Mahaatmaa', who tried to unite these two communities. Nazir was first among them to try for unity. He sang the songs in praise of Hindoo gods. It showed his greatness and forbearance towards the Hindoo.
3.2.2 : TWO CLASSES OF PEOPLE
FROM THE ECONOMIC POINT OF VIEW:

The society was divided into two classes from economic point of view. One of these classes was of the wealthy persons, which include the feudal lords and the other, of the working people which include the labourers and the peasants. There is a reference to these classes in the poetry of Nazir :

"फिर इसी दिन रात में हम हो गए हमसत पनाह।
बड़शी-ओ-मीर-ओ बज़ीर-ओ मुस्ती-ओ दीवाने शाह।।
मोहतिसिब, कुतबाल, काजी, सदर, मुफ्ती अहले जाह।
इस क्रद्द़ तो उस जिसमें ये तमाशे वाह! वाह!"

The feudal lords had their primacy over both the class. They were the rulers and their orders were the final ones. They had only one intention only to safeguard their won interest. The Mansabdaars and other high officials spreaded their nets over the common mass for which they could not get rid of it. The poets and saints wanted to infuse the idea of self-satisfaction through their songs and comforted them.

Although there was no pomp and gaiety like in the days of Shahjahaan and Aurangzeb. As the luxurious life of
the feudal lords bewildered the common people. Nazir made reference to such things:

"हाथी जो थे पहाड़ की मानिस तनस्याह।
जिनपर कसे अमरिया रूख्तानंद रशके माह॥
होटों की चमक थे ठहरती न थी निगाह।
किस देश से चढ़े हुए किरते थे वाह!-वाह!
खासे वो घोड़े तुकरुः-ओ-ताजी थे चढ़े।
जिनपर सुनहरे जीन जवाहर के थे पड़े॥"

"ये पालकी बनी थी सुनहरी जो जर निगार।
झालर में जिसकी होते थे मोती पड़े निसार॥"

It can be assumed that the pomp and gaiety and wealth of the *Mughals* came to and end. But, the false vanity was somehow maintained.

**3.2.3 : THE BARE PICTURE OF LUXURY :**

The historians remark that there were thousands of young ladies in the *Harams* of the *Mughal* as maids. During nights the *Harams* used to become and arena of fairies. The royal palace became the place for committing all types of practices like drinking wine and other things etc. The luxury began with *Jahaangeer* became instrumental in finishing the Moghal empire. Later numberless ladies began to live in the royal palaces. Beautiful women were supplied to the royal palace of *Ahmad Shaah*, who was born to *Udhambaaee*, by one *Zaabid*, a minister. *Shaah Jalaal* spent his whole life enjoying different women only. There were not less than 500 women in his *Haram*. There were children of
his own.

This was not only true in case of Mughal rulers but was also prevalent in the Hindoo kingdoms also. There were dances in the court of King Prataap Singh of Jodhpur like that in the Haram of Mughal emperors. Such was the conditions of those people who led the common people. Under such circumstances, it is not very difficult to realise the condition of the common people.

The prostitutes had a position in the society. They also enhanced the beauty of the Darbaars. Muhammad Shaah was addressed as the 'Rangeele' for his colourful fate. Udham Baai was the most honoured prostitute of his court. Another prostitute Sujaan who was the paramour of Dhanaanand was also in his court.

It was said about emperore Jahaandaar Shaah that he took a mirror and a hig comb in his hand and decorated the hair of women all the times. His relationship with Laal Kunwaree is well-known in history. During the rule of this emperor, luxury, licentiousness, illiteracy and moral degradation were the go of the day. The pride of the Moghals was trempled down in those days by him. He appointed the tablists, dancers, sarangi players etc. as high official, at the direction of Laal Kunwaree. These people kicked the emperor when they were over-intoxicated with liquor.

"लाल कुंवरी के संवेदन पर उससे सम्बन्धित तबलची, सारंगी-वादक, क्रुंजड़ों आदि तक तक को भी ऊँचा पद दिये गए थे। लोग जब शराब में चूर होते थे, तो बादशाह को लात
The downfall and degradation of the Mughal emperors and Hindoo Kings was really heart-rendering. How could there be recovery from such a fall for such people, who dance at the direction of prostitutes and were completely licentious. It will not be improper to call the age as the age of prostitutes and Hijras. Miyaan Nazir expresses such an idea about prostitutes in his 'Motee'.

3.2.4: WANTONNESS AND SYSTEMLESSNESS:

On one hand, there was the extreme naked expression of luxury and as a consequence, there was an atmosphere of exploitation and wantonness. Those were the days of domination and the victorious people handled the public money lavishly and with stong hand. There is a picture of plundering by Jahaan Khaan, a commander of Abdaalee over the people of Aagraa:

''जहान खाँ ने पनैह सो सवारों के साथ 21 मार्च को प्रातःकाल आगरे पर धावा बोला। नगर के साहुकार दरवाजे के बाहर उससे मिला। उसने नगर को बचाने के लिए चाँच लाख रुपए देने को कहा परन्तु इतना रुपया तत्काल इकट्ठा करना सभ्यत था। इसलिए पठान का धर्म तपाई रहा। उसने नगर में प्रवेश किया और नीली छतरी तक चार मुहल्लों को लूट लिया। लगभग दो हजार व्यक्तियों का बध किया गया।''

Abdaalee robbed of around five crores of property from India. It was not only the practice of foreign aggressors but also of the Indian victors. As a result of all these exploitations, the mass people and the peasants had to
suffer. The state officials filled up the coffer with loot. The labourers and peasants were in a helpless condition. The officers plundered the common people and there was none to hear the distress of the people. As such the condition of the mass people was in a very critical state. There economic life as well as their social life were at stake. There was no iota of social justice. Noticing such a deplorable condition of the mass people, Miyaan Nazir wrote:

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“नहीं जोर जिन्दों में वो कृष्टी लड़ते हैं।
जोर बाले हैं वो आपसे पिछड़ते हैं।”

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The basis of progress was not dependent on the eligibility of a person but on one's capacity of flattery. Poet Nazir witnessed all these with his own eyes how some ordinary people got high offices through flattery and mean practices.

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“ऐसा करते हैं वही जिनका खुशामद का मिजाज।
जो नहीं करते, वे रहते हैं हमेशा मुड़ताज।”
हाथ आते हैं खुशामद में हजारों सामान।
जिसने वे बात निकाली है, मैं उसमे क़ुर्बान।”

It can undoubtedly be said that the age of Nazir was the age of flattery adulteration. It was difficult for a self-respected man to secure his honour under such circumstances. It was, therefore, Nazir did not take refuge of big land-lords. Because as soon as one entered the court of Nawabs, one had
to opt for luxurious and licentious life. Nazir hated such a life.

The then society of the age of Nazir was ill suffering from poverty, hopelessness, fear, exploitation, insecurity and class discrimination. No ray of hope for a healthy society was seen for the moment. Of course there had been no end of endeavour for emancipating the society from such a dilapidated condition. The two prime communities, the Hindus and the Muslims, came nearer to each other became partners of weal and woe. The literature of the period reflected the emotion on both the sides of the society. It depicted the negative aspect of the inequalities, hopelessness and the corrupted human emotions. On the other hand, it expressed the voice of emotion for co-ordination, unity etc. in their positive aspects. In these literatures, the great task of uniting the Hindus and Muslims was reflected, the result of which was evident during the freedom movement of India.

3.3: THE RELIGIOUS ELEMENTS IN THE WRITINGS OF NAZIR AKBARABADI:

Right from the ancient times to the middle ages, the religion remained the main factor for controlling the individual as well as the society. The religion is such an element of life which tries to unite individuals on one hand and on the other, it has been used by some mischievous people to divide the society. In India, religion has divided the society into several classes. It was during the middle ages that religion divided Indian society into two distinct classes.
The *Hindoo* religion from the *Vedic* period to the *Pauraanik* times created some traditions by taking some spiritual thoughts and ideas as central element.

Hinduism that prevalent during Nazir akbarabadi was only a traditional and folk-customary practices. This religion has been regarded as a product of the *Vedas*, *Brahmanas*, *Upanishads* etc, wherein there are several gods to worship. In it the primacy has been given to the *Brahmans* and the *Karmakaand*. During these days, the Vedic gods were relaced by a new set of gods of the *Puranas*. The worship of Lord *Krishna* was in the highest number. Nazir wrote poems on Lord *Krishna*. The form in which the *Reeti kaaleen* poets depicted *Krishna* was not worshipped; but he was worshipped as detroyer of evils.

In Nazir's poems the 'Shringaarik roop' of *Krishna* was never depicted. As such it can be well assumed that the depiction of *Krishna* during the *Reeti kaal* was never of a licentious *Krishna*.

Of *Brahma*, *Vishnu* and *Ganesh*, latter two were worshipped more than the former one. There were the rise of several sects to worship Lord *Vishnu* and Lord *Shiva* like the *Aghoree*, *Urdhavasi*, *Kaapaalik*, *Awadhoot*, *Kanphati*, *Sanyaasee* etc.. But, most of the people loved Lord *Shiva* for his pleasant appearance. Even the mass people sang the song of *Shiva* and *Paarvatee* during the nuptial ceremonies. It was possibly because the influence of the *Shiva* worship fell upon other sects. But, the other sects did not accept it directly.
Miyaan Nazir was much influenced by the pleasant Shiva worship and composed the poem 'Mahaadev Kaa Vivaah'.

Balraam was the elder brother of Lord Krishna and yet he was never worshipped. Not only in Hindi literature but also in other Bhakti literature, nowhere there is any mention of Balraam's worship. During the Reeti kaal of course, there was mentioned about Balraam, that some people worshipped him. Even his idol was placed in some temples. Nazir Akbarabadi wrote a long poem on Baldev. It indicated that at least some people worshipped Baldev or Balraam.

During the middle ages, there were some people who were against the Vedic religion. The Bhairav sect was one of them. Probably it came into existence when there was a mixture of non-Aryans with the Aryans in Braj. When the Brāj province was renowned for the Krishna worship, the Bhairav sect had to struggle hard to keep their cult living. In Agra, the temple of Bhaironjee and the area near it, the Bhairon Kaa Naalaa were well-known.

Poet Nazir also wrote a poem titled Bhairon and offered it at the feet of Bhairon as a mark of respect. Considering the respect of the devotees to Bhairon, Dr. Hajaaree Prasaad Dwivedee wrote:

"इन्हें की ज्ञान-प्रवचनता, नैतिकता-प्रधान योग मार्ग के खेत में भक्ति का बीज पड़ने से जो मनोहर लता उत्पन्न हुई उसी का नाम निर्गुण भक्ति मार्ग है। जनता में उस समय भेरों जी के प्रति भक्ति-भावना की अतिशयता देखने को मिलती है।"³
In addition to these, the devotees of the Naath and Siddha sect had their influence in the Hindee belt. It is true that this sect had a great influence in the Hindee belt. It is also true that during the time of Nazir their influence was decreasing gradually. But, there was influence of this sect over the mas people. Even the Yogies were found to be roaming:

"उठा मुंदेर गले के बीच सीली चरमाला डाली।
लगा मूंड से भवत और शकल लोगों की बना डाली।
हुआ फिर पाँच से अवधूत जोगी जोग का ज्ञानी॥"'

Probably he read the poems of the Yogee and the addresses of the Naath sect and advised the people —

"चला गुरु का सबद पढ़ता हुआ और नाथ की बानी।''

The last line marks it clear that there had been wantonness among the Naath-Siddha Yogee, which now began to gain ground. The tradition of the Nirgun Sant was uphold in its universal form from the time of Kabeer. This attempt brought the Hindus and the Muslims nearer and separatist tendency between the two communities was made narrower. It increased the co-ordinating factors.

During the eighteenth century, religious and moral downfall of the Muslims reached its height. Emperor Aurangzeb tried to control the society and the religion through his Fateha-e-Alalamgeer. But, after him, his worthless successors made more deterioration to religion.
was said about *Farrukhshsiyar* that:

"वह ऐसे व्यक्ति में विश्वास करता था कि उसने अपने को ईश्वर-दूत होने की घोषणा करके अपनी पृथक धार्मिक पद्धति, नियमावली और भाषा का आविष्कार किया। वह व्यक्ति अपने ग्रन्थ 'आक्रुता मुक्ति' को ईश्वर-प्रणीत बताता था। फर्रूखखसियर इससे इतना प्रभावित था कि गुप्त रूप से रात्रि में उससे मिलता भी था।"

From the above example, it can be easily assumed that since the ruler (*Baadshaah*) was with so much superstitious that religious corruption spread over feudal lords, saints, *Ulemaa* and over mass people.

During the eighteenth century, the tradition of *Soofee* thinking left its narrow base and entered into a wider impartial spiritual thinking. The *Soofies* became attracted to the *Vedaant* and spiritual thinking in addition to the Islamic principles. As a result, when the Islamic religious sects were within a narrow political interest, the *Soofee* and liberal thinkers gave birth to a liberal and healthy religious principles.

The Indian society was organised with principles of unity in diversity. Religious tolerance of Aurangzeb and his successors alongwith the liberal *Soofee* encouraged this unity among the people. There was a co-operative mentality in religion in both the communities—the Hindus and the *Muslims* as a result of this liberal attitude. Of course, it had some evil effects also. There were some corrupt practices which gained ground as a result of this liberalism, which
affected the lives of people adversely. During this period, literature reflected both these two sides of religion—on one hand, religious tolerance and faithlessness on the other. The poets made religious faith as the subject matter of their poetry and on the other hand, they also spoke of evil effects of corrupted religious attitude. The poets were compelled to think of the healthy appearance of religion.

Poet Nazir akbarabadi is the healthy and strong link between the period and its religious thinking. In his poetry, the co-ordinating nature of religion has been reflected. It includes Krishna, Durgaa, Shiva-Paarvatee and other elements of Hinduism. On the other hand, it includes Soofie-ism and ideas of Muhammad and Naanak. It also includes the branches of other religions.

Most of the poems of Nazirjee were written on the Hindu way of life and Indian thought. The diversity in India attracted him too much. His whole life was associated with the sacred water of the Ganga. He even did not hesitate to praise Lord Krishna. Because of this, he was not praised but was depreciated by his own community. The Urduoo and Persian critics prior to the modern analysis declared him to be a low-grade poet. But, his followers did not reject him and on the other hand regarded him as one of the best poets of the time.

Nazir was overwhelmed with love of Lord Krishna. He regarded Krishna as his source of inspiration and regarded himself to be blessed to sing the songs in praise of
Poet Nazir has regards for Baldev and other Hindu gods also. He showed his respect to all these gods and goddesses:

"या ठाठ हुआ, चूँ व्याह हुआ, अब और न आगे बोलो।
दण्डौत करो हर आन नजीर और हरदम शिव की जे बोलो।"

He praised Baldev with other devotees:

"कविवर नजीर ने महादेव जी के व्याह का वर्णन बड़ी खुशीता से किया है। उन्होंने अलौकिकता का भी लौकिकता का पर्याय समावेश किया है। उन्होंने महादेव जी की पूज्य बुद्धि पर कोई अंध नहीं आने दी है और कवि ने किसी स्थान पर भी इसे निम्न धरातल पर नहीं उतारने दिया।"

Nazir was a complete devotee. But, he was not attached to one god-head and therefore, he sang the praise of Krishna, Bhairon or Mahaadev at the same time.

Considering the above points, it can easily be concluded that the religious atmosphere of the time of Nazir was something like the streams of the river Gangaa which
flows along with all its tributaries towards sea and it was a sea of literature of the age. The literature of Nazir Akbarabadi was a part of that sea.

3.4: **POLITICAL ELEMENTS**

Nazir Akbarabadi was the product of his age. In terms of history, it was the age of Muhammad Shaah and it was a time when the Mughal empire was gradually dwindling down. It indicated the final stage of downfall of the whole feudal rule. Poet Nazir was born in 1735, Muhammad Shaah was on the throne of Delhi. The Mughal empire which was established by Akbar with all his far-sighted principles and was made fortified by Jahaangheer, Shaahjahaan and others, which was scattered down by the principles followed by Aurangzeb and his successors, was now to begin with its downfall. Aurangzeb neglected the Northern region when he tried to subdue the Maruathaa of the South and as a result, the political and administrative arrangements became weak. At the same time, the illiberal principles of Aurangzeb made the Hindoos suspicious of him and a sense of hatred and rebellion began in the mind of the people. After this, hatred and suspicion worked in the society much more.

The renowned historian, Stable Lanepool remarked in clear terms:¹⁴

Lanepool had a clear idea about the fall of the Mughal empire. He says:¹⁵

It is the opinion of the historians that Aurangzeb himself was very sorry at the thought of the destruction that
would follow after his death for the loss of lives and property of people in the wars waged by him.\textsuperscript{16} Practically speaking, the downfall of the Mughal empire began during the reign of Aurangzeb. Too much intolerance began to break the built up of the empire and again after 1707, such a strong blow came which completely destroyed the building in the following century.

\textit{Bahaadur Shaah} (1707-1722) was a weak, gentle and pious emperor. He was known as the 'Shaah-e-Bekhabar'. He was a man of mutual understanding. This is why the conspiracy which took shape in his court did not come to an end. \textit{Saahoo}, who was confined to prison by Aurangzeb was made free at the request of Zulfikaar Khana. At the same time the liberation movement began by \textit{Bandaa Bairaagee} in the Northern India gained ground and therefore, the region from \textit{Yamuna} to \textit{Satlaj} was virtually under the control of the Hindoo. In the district of \textit{Sahaaranpur} and \textit{Kasal}, the \textit{Nanakpanthi Hindoo} acquired power. The \textit{Bandaa Bairaagee} militents began to plunder the areas surrounding Delhi. \textit{Miyaan} Nazir witnessed these incidents and wrote:

\begin{quote}
‘‘जो-जो नज़ीर कुदटन, जर छोड़कर मरेगा।
या ख़ाबेगा जमाई, या लालसा लगेगा।’’
\end{quote}

After \textit{Bahaadur Shaah}, \textit{Jahaandaar Shaah} (1722-1723) and \textit{Farrukshaayar} (1723-1726) became the rulers. During the reign of \textit{Farrukhshaayar}, the ablest \textit{Sardaar Zulfikaar Khana} was brutally killed at the instance of the emperor. Poet Nazir also referred to this brutal killing of
Zulfikaar Khaan in one of his poems:

"कहता था कोई घोड़ा है नामदार खाँ का।
ये पालकी, ये हाथी है जुलफ़िकार खाँ का॥
आया कँदम अजल के, अब तीमाम खाँ का।
खर भी कहूँ न देखा फिर शह-सवार खाँ का।
झप्पान में बंबर दर पर हुआ, तो फिर क्या।"

Panjaab and Raajpootaanaa declared independence already and Delhi was not totally unknown for the Maraathaa military. They were seen roaming everywhere in bazaar and other places. During this period, they encircled the Sayyad brothers and for several successive years the power and authority of the Mughal empire was concentrated in their hands. At Aagraa also, the state of atmosphere was the same. Had King Jay Singh wished, he could have brought Delhi under him and could save the country from degeneration. But, it was rather game of the fate which can never be outplayed.

With the help of the Saiyad brothers Muhammad Shaah (1719-1749) came to the throne. During his reign, Nizaam ul-Mulq became independent and the Maraathaa not only became independents but also tried to extend their sway over other parts of India. The Raajpoot, who were regarded as the ornaments of Delhi courts, now began to go back to their independent states. In Panjaab, there was the beginning of rebellion against Delhi. One Samaadat Khaan brought the reins of administration of Awadh under his control, which was later declared as an independent state by his brother.
Safdarjang, Bangaal had almost cut off its relationship with Delhi. The Emperor used this term only traditionally and practically he lost almost all his powers. The European powers already captured power in the regions nearing the sea and as such the central power began to diminish day by day.

Under such terrific circumstances, the attack of Naadir Shaah gave the final blow to the Mughal empire. Although the Jaat and other militants plundered the surrounding areas of Delhi during this period, yet these activities had no match with the plundering of Naadir Shaah.

Dr. K. Ojhaa remarked:

“इतिहासकारों का मत है कि दो माह की लूट के पश्चात् नादिर शाह अपार धन राशि और सोने-चाँदी के बर्तन, हरिय-जबाहरात, अनेक हाथी-घोड़े-ठेंट तथा कुशां खालीभां से अपने साथ लेकर भारत में रहकर लौट गया। उसमें प्रसिद्ध ताज़-ताऊस भी था।”

Naadir Shaah attached the whole area in the South of the Sindh with his empire. Naadir Shaah can be regarded as the most cruel killer among the aggressors. His attack exposed the weaknesses spiritlessness of the Mughal empire. As a result, anarchy began to gain ground everywhere without the least fear for the emperor.

Poet Nazir was born during the period of Muhammad Shaah. During the attack of Naadir Shaah, he was a young boy. After Muhammad shaah, his son Ahmad Shaah, who was born to Udham Baae sat on the throne. He bestowed all the sovereign authority on the hands of one
spurious Zaabid, who filled up the Haram of Ahamad Shah with beautiful women. There were disturbances everywhere. He made his three year old son the Soobedar of Panjaab and another one year old son the Naayab Soobedaar. This led disturbances everywhere in Panjaab. Now Ahmad Shaah attacked Punjaab and taking all the treasures he fled to Afghaanistaan. At the same time he planned conspiracy in Delhi. Even attempt against the life of the minister was made in which he had a providential escape.

After this, Azeejuddeen took the title of Aalamgeer-II and ascended to the throne (1754-1758). He loved books and luxuries. He had a very weak personality and was lacking in qualities. During his reign, Ahmad Shaah Abdaalee again attacked India. At the time of this attack, the courtiers and other honourable persons sent their families to some fortified places like Bharatpur, capital of Soorajmal and Aagraa etc. During this period, Miyaan Nazir went to Aagraa with his grand mother. He was around 22 years at that time. Delhi fell at the feet of Abdaalee helplessly. The wanton killings in Delhi proved Abdaalee's brutality and cruelty. After plundering Delhi for about a month, he returned to Kaabul. His army plundered all the places upto Aagraa. The destruction of Mathuraa temples proved his intolerance. His army also killed the Vairaagees. His attack turned the whole area from Delhi to Aagraa into a desert. Even the whole area was covered with smell of dead bodies. The army not only looted the property of the people but also took away the
girls and women with them. Even the beautiful daughter of Ahmad Shaah was taken by lascivious Abdaalee with him.

Now Alee Gauhar Shahe Aalam-II (1758-1806) ascended the throne of Delhi with the help of the Maraathaaas. In the mean time Bangaal, Bihaar and Ureesaa came under the Britishers. Ghulaam Qaadir, the Sardaar of Rohillaa, attacked Delhi and blinded the Baadshaah, the revenge of which was taken by Mahaarjee Sindhiyaa after few years. During his reign, Mahaarjee Sindhiyaa was made the Waqueel-e-Matlook (all in all in the empire). He again brought Delhi and Aleegarh under him and kept the Baadshaah under his authority. Now, the authority of the Baadshaah was confined to the Laal Qilaa only.

After the death of Shaah Aalam, his son Akbar Shaah (1807-1836) came to the throne. His status was never higher than an ordinary citizen. The status of the princess and other women of his Haram was precarious.

3.4.1: THE JAAT:

The Jaats played a great role in the downfall of the Mughal empire which was now moving fast towards the end. A new province of Bharatpur came into being towards the west of Aagraa and under the leadership of the kings of Bharatpur, the Jaat began to spread their sway in the regions by the side of the river Yamunaa. During the reign of Aurangzeb, when the whole force of the empire was employed against the South, the Jaat leaders like Raajaaraam, Majjaa and Choodaamal organised the Jaats
and began to loot the areas near Aagraa. But, the Jaats were overpowered by Delhi and were kept under control. Badan Singh, the adopted son of Soorajmal, was the most efficient and diplomatic ruler of the Jaats. His influence fell on the political atmosphere of the time. His sway spread over to Aligarh, Aagraa, Mathuraa, Ballamgarh and Faizaabaad. Even the Mughals and Maraathaas accepted their authority. Abdaalee also established diplomatic relationship with them.

Considering the modus operandi of the Jaat forces, it may be said that in addition to weakening the central authority, they influenced the Hindoo and Muslims directly and indirectly. The Hindoo were attached to them emotionally and found a ray of hope in their activities while the Muslim being disappointed with the central authority, tried to analyse the activities of the Jaat in an Indian pretext. Such an idea was represented by Nazir Akbarabadi.

**3.4.2: THE SIKH:**

In the Panjaab, the Sikh have a history of their political nature of their own. After the death of Aurangzeb, the Sikh began plundering the people in the North of Delhi. Again after the attack of Naadir Shaah, their power and courage increased and in 1764, they occupied Lahore. Upto the time of the attack of Ahmad Shaah Abdaalee, the Sikh were kept in their bounds, and were kept so upto 1765-1804. There was a rise of the Sikh after 1804. Among the Sikh rulers, Ranjeet Singh was the most efficient and powerful one.

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The modus operandi of the Sikh encouraged plundering and anarchy like that of Jaat. This power had given birth to a new understanding. Common people compelled them to step into the right path. Nazir Akbarabadi has given a hint of this account:

''जो-जो नज़ीर कुट्टन, जर छोड़कर मरेगा।
या खायेगा जमाईः, या खालसा बनेगा।''

3.4.3: THE MARAATHAAS:

Intelligence and force were in the side of the Marathaas. They used all forces against Aurangzeb in their long battle. They were very disciplined people. After the death of Aurangzeb, there was a great increase in the power of the Marathaas. The central powers reign of Farrukhshaayar, Husain Alee Khaan, one of the Saiyad brothers, made treaties with the Marathaas and attacked the Mughal empire, and with this began the death-toll of the Mughal empire. Baalaajee Vishwanaath stayed in Delhi and began to study the internal condition of Delhi. With this, there developed in Mahaaraashastra, the desire for the conquest of Delhi. After Baalaajee Vishwanaath, Peshwa Baajiraao made treaties with several kings of Rajsthana and attacked Delhi and occupied Aagraa, Etmaadpur etc. During these days, the attack of Ahmad Shaah Abdaalee was another major incident alongwith the political aspiration of the Marathaas. When the Marathaas forces occupied Gujraat, Maalwaa and other regions and tried to become a major central power, Shaahwalee Ullaa invited Ahmad Shaah
Abdaalee to curtail the power of the Maraathaa. A war took place at Paaneepat between the Maraathaa and Ahmad Shaah Abdaalee. This war destroyed the Maraathaa forces.

There were plundering and bloodshed in this attack, which gave rise to some type of anarchy and lawlessness. The Indian people lived a very poor life hankering after peace and tranquility. Such a social and political atmosphere had also influenced over the literature of the time.

3.4.4: THE ROHILLAAS:

During the 17th century, some people from Afghaaniestaan migrated to India and lived permanently in different places like Barelee, Shaahjahaanpur, Farrukhaabaad etc.. Later, these Rohillaa united into one powerful forces which occupied a special place in the politics of India in the 18th century.

The Rohilla, although they were Muslim, lived a different life and tried to attract the Indians. They were out of communal feelings and did not like luxurious life. They were god-fearing people. Some of these Rohilla were also appointed as Deewaan by the Hindoo. They also joined hands with the Hindoo in their ceremonies. There were a positive influence of their activities in the society. The poetry of Nazir Akbarabadi was designed after this Rohillan atmosphere.

The political atmosphere of those days became inspirational factor for literature of the time. During 18th century, there prevailed an atmosphere of anarchy in the
political institutions. New and newer powers came into being and spoiled the situation. The rulers were addicted to luxurious life and did not care for the administration. Witnessing the weakness of the central authority, Jaageerdaars stopped depositing revenue to the central treasury and at the same time they began to exploit the peasants more and more. The famous French traveller and historian Bernier in his book, 'Travels In Mughal Empire' expressed that the chief cause of such degradation was due to the dissatisfaction of the peasants. Again Shaah Alee Ullaa in his book 'Hazaratallaah-Al-Waaliaa' wrote about five causes:

i) Raajkeeya Bhoomi-Swaamitwa me kamee;
   (Decrease in King's authority over land)

ii) Zameen ke kar me giraawat;
   (Falling of land-tax)

iii) Mansabdaaron ki sankhyaa me vriddhi;
   (Increase in number of Mansabdaar)

iv) Saamanteeya Ekaadhipatya;
   (Overmastery of chieftains) and

v) Sainikon ko maahwaree vetan kaa bhugtaan.
   (Monthly payment system for soldiers).

In addition to these, there were certain other causes like rise of unemployment and high costs of the products.

With all these luxuries and longing for the sensual pleasure, the atmosphere for the exploiters loomed
large like the clouds of the rainy season. The political authority took the help of the plunderings, violence, anarchy and torture and moved towards cruelty which indicated the downfall of human values. In such a political atmosphere, the writers had a special duty to the humanity. Now literature began to try for the enhancement of human values. It tried to depict man as a man and opened a way to study individual and religion separately. During this period, several Samanwayvadi thinkers appeared, a living example of which was the poet Nazir Akbarabadi of this reference. Alongwith the weak central authority, the endeavour made by different diverisive forces were also successful in creating the political atmosphere of the time. The Sikh, Jaat and the Maraathaa became great powers in the name of freedom movement, which opened up new roads for establishing new empires. The Muslim rulers extended their friendly hands to the Hindoo, as a result of which, there was an atmosphere of friendship among the people.

The poet Akbarabadi depicted this feeling of co-operation between the Hindoo and the Muslim. In his poetry, he depicted the ceremonies of both the Hindoo and Muslim alike, where there was the depiction of the Paigambar and Hindoo Devtaa. It may be regarded as a reflection of the situation prevailed in the time.

This influence on the poetry of Nazir Akbarabadi was due to the attack of Naadir Shaah on Delhi and the political atmosphere prevailing in Aagraa. The history of
Agra for a decade from 1761, was the political history of the Jaats, Sikh, Maratha and Rohilla. The Jaat and the Maratha were devoted to Hinduism while the Rohilla were liberal and secular in character. With such attitudes, there grew a co-operative and co-ordinating attitude.

The political atmosphere around Bharatpur, Mathura etc. was also compelled to go this way. In this manner, the political atmosphere of the whole country and its concentrated form in Agra, gave birth to poet like Nazir Akbarabadi, a new poet with new ideas.

"वो खुश हुए जब किशन खूं हेंस के साथुओं से कहा।
ये अब जिन्होंने है लिखी हम उनसे रखते प्यार हैं।"

3.5: LITERARY ELEMENTS:

The personality of a writer gets its expression in the style he expresses himself in his writings. The personality of a poet has a special role in connection with literature and his literary personality stands on the basis of such roles. The literary personality of the poet Nazir Akbarabadi was literary in the actual sense of the term which reflected his identity. Nazir Akbarabadi made his own peculiar identity in literature in the way in which developed his own personal identity. Neither he followed the way paved by others in his life nor he followed such ways in literature. It was his own individual literary personality, which gave birth to a stream of life parallel
to the *Shringarik dhaara* of his time. In selecting subject matter of his poetry also he proved his own peculiarity. His co-ordinating and literary personality reflected already in his writings. He took up literature in its pure form and mixed his own identity with it. This was the reason why there was no element like *Hindoo* or *Muslim* in his poetry but it reflected a co-ordinating personality in him. In pure literature, personality is reflected in an unlimited way. It is unlimited in the sense that emotion is bound by any religion, caste, creed or nationality. Such was the pure emotion which is available in the literature of Nazir Akbarabadi.

That Nazir did not do any business of literature is another great quality of Nazir. He even did not write anything to please any patron. He only created his literature for the people who are the central figure and force for literature. In this manner, the particular identity of the poet mingled with the commonness of the common people.

Poet Nazir Akbarabadi was a vigilant and alert litterateur with minute vision and internal strength. His literature is fully aware of diverse elements of Indian culture and depicts a healthy picture of the Indian culture. In short, we can easily say that poet Nazir had realised the popular sentiment of the Indians. Dr. Nagendra remarks:

“जिस साहित्यकार का भाव-जगत जितना विस्तृत अनेक रूप तथा समृद्ध होगा, उतना ही व्यापक उसके साहित्य का क्षेत्र होगा। जिस कवि या साहित्यकार को जीवन के विभिन्न पक्षों का अनुभव हो, जिसने जीवन को गहरे में जाकर भोगा और महा...”
Considering this, Prof. Shahbaaz remarked

"nazir ka damag kabi tha. Unke nazar vidhaya hii tez thi.
Unke khayalat mein badi bhogat thi. Unke tarhe woh katar gahe
khat u ke khair ne nahi milti. Jo baat-baate par ek dirgham.
Narma likh deta hai. Kaha se ladke aaye. Haath me baya hina
huye hae. Unke khayal na ek matmuun (visakh) pakda. Batao
hii batao das-patra bandh ho gaye. Ladke yad karke tamaam shah.
Meh par phir farte the. Garmiyon ki fasal hai, paluni-paluni kakaandiyo
nihalti hain. Soorat se, lokjat se, tarah se aakeh oor dilaan
kho thadak parhunchi hai. Nazir padna shart hai, misranna ko kaam
terah hai. Tarbagai jamalilaya bhi unke khayalai chaak hai
batai nahi sakti, koreh borton mein deriya umad aaya. Visakt.
Naziir ek aise chala (kamera) hai, jisko visvak me samparam
dushya par swikar hae."7

Nazir was a poet par excellence and a tender
hearted person. He was successful in receiving sympathy
from all sections of the people of society. He was very much
dismayed when he witnessed the difficulties faced by any
person. Not only children, young and old people, lovers and
beloveds but also insignificant things like pigeons, squirrels, flies etc. got his sympathy. He can be regarded as the representative poet of the people. For Nazir, there is an inseparable relationship between poetry and society. On one hand, he regarded the kernel of the Indian culture as the life-force of poetry and on the other, he depicted the social, religious, political and economic inequalities of Indian society in it. As such different emotions took shape in his poetry.

Now, we shall try to discuss the elements of Nazir's poetry. One of the important features of Nazir's poetry is his identification with emotion, which is available in almost all poems. He did not cover his openness and simplicity with false sense of intellectualism and morality. This made his poems attractive and very influential.

The openness and perfection of Nazir's poetry is nothing but the free, cheerful and enthusiastic expression of his soul, which originated from the experiences of life. This quality also differentiated from him and his poetry from other poets and poetry. His poetry was quite influential. His ideas and reactions were based on the emotions and literary traditions. It was like the reaction of common people. Another peculiar feature of his literary personality was that he liked freedom from the court of the Zameendars and princes and from the bindings of life and to lead a free life. He, therefore, had no relationship with the princes and other rich people and gave expression to wider side of life.

Muhammad Husain Aazaad in his book 'Aab-e-
Hayaat' remarked on Nazir Akbarabadi's poetry as follows:

"नजीर के काव्य की वर्णनात्मक क्षमता, अभिव्यजना की सरलता, विविधतापूर्ण रूपांकन, ग्रहण और उद्घाटन की शक्ति, देशी तत्व और प्रकृति के प्रति आकर्षण को उत्कृष्ट काव्य के साहित्यिक तत्व के रूप में रखा है। कहना यह होगा कि ये सारे तत्व किसी भी उद्धृत के कवि के साहित्यिक तत्व न होंगे जितना तत्व के काव्य में पाये जाते हैं।"  

3.5.1: **AAKHYAANAK KAAYYA**  
(NARRATIVE POETRY OR BALLAD)

In the poetry of Nazirjee, there are several stories. Several Hindoo mythological stories are narrated in the poetry like Mahadev kaa Vivaah, Shree Krishna aur Narsee Mehta, Janam Kanhaiyaa Kaa, Hari kee Taarceet etc.. In the same manner, there are some poems on the principles of story telling. For example, Hansnaamaa, Kauwe aur Hiran kee Dostee etc..

**POEMS ON LOVE STORY**: Nazir also narrated some love-stories like Lailaa-Majnoo and others in his poems. In the narrative poems of Nazir Akbarabadi, the features of ballad are found. From the viewpoint of modas operendi of arts, there are simplicity and from the point of use of figure of speech liberalism and realistic depiction are found in the writings of Nazir Akbarabadi. There are superfluous emotion and less imagination in these writings. Being a popular poet, he used very simple and folk language and in some cases rural terms in his poetry. He was well-versed in the use of proverbs and sayings, which can be
regarded as the life-force of language.

3.5.2: **PRAGEETAATMAK PADYA:**

**(LYRICAL VERSES)**

The lyrical verses of Nazir Akbarabadi were not definitely in accordance with the principles of standard literature. But, it is true that in such lyrical verses there are simple exposition of emotion, clear imagination and absence of intellectualism and unnecessary logic. It is also true that they are comparatively lengthy and maintain emotion in them. Here, the poet expresses his own emotions and feelings.

The *Prageetaatmak Padyas* (Lyrical verses) of Nazir Akbarabadi can be classified as follows:

a] **Aabhyaantarik Bhaaw-geeti**:

A verse having one internal theme can be called the *Aabhyaantarik Bhaaw-geeti*. e.g.- *Khushaamad, Tandurustee* etc.

b] **Vyangya-geeti**:

A verse written as satire on any person or situation is known as the *Vyangya geeti*. Nazir wrote several such verses. For example Nazir's *Aadmeenaama, Roteenaamaa, Pet, Paisaa* etc.

c] **Shok-geeti**:

A *Shok Geeti* or mourning verse is composed to express sorrow for some individual or some social evel. Nazir composed several such verses. e.g.- *Shahar Ashob, Muflisee, Akbaraabaad* etc.

d] **Udbodhan-geeti**:

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Udbodhan geet were also composed by Nazir Akbarabadi. 'Vairagya' is the best of his such poems.

e] Bhakti-geeti:

Nazir wrote a number of Bhakti-geet (Devotional songs), which included Bhajans, Ulatbaansee etc.. Some of his devotional songs are related to different gods like Bhairo jee, Durgajee ke Darshan, ShriKrishna kee Taareef, Hari kee Taareef etc..

All such poems of Nazir Akbarabadi are not very important from the point of poetic beauty but, there is a novelty of subject matter and temporal nature. There is a superfluity of Arabic and Persian terms:

"पैश करते हैं वही जिनका हुशामद का भिज्जाया।
जो नहीं करते वे रहते हैं हमेशा मोहताज।
हाथ आते हैं हुशामद में हजारों सामान।
जिसने वे बात निकाली है में उसको हुरबान।"

"जितने सुखन हैं सबमें यही है सुखन दुरस्त।
अल्लाह आबरू से रखे और तन्दुरस्त।"

Going through 'Aadmeenaamaa', of Nazir, a reader can realise that the learning of humanitarian religion is a must for a man. The poet does not say that the Sajjan (a virtuous person) and Durjan (a devilish person) or Uttam (the best) and Adham (the worst) are equal because they all do their own duties. Nazir remarks:

"नजीर ने बताया है कि सोचो तो कि उत्तम और नीच का क्या तत्त्वर्य है।"
His poems also show that a person feels that he is unable to come away from the sacraments of his own class and traditions. There is a revolution for emotional and internal unity and equality in Nazirs poetry:

"अच्छा भी आदमी है, दुक़ड़ा है चाँद का।
और सब में जो चुरा है सो वह भी आदमी॥"

Now one can easily say that in spite of absence of poetic beauty, there is lyrical flow in the poetry of Nazir.

The poems of Nazir like Paisa, Kaurinaama, Rotinaama, Chapaati etc. clearly show that he was a poet of the common people and a poet of this world. His imagination was confined to the day-to-day needs of the mass people. Another thing is also true that if any artist views everything with an open eye, he would find that everything around him would inspire him for artistic creation.

3.5.3: **Dohaa**

Poet Nazir Akbarabadi panned a number of Dohaa. His Dohaa do not carry the qualities of of Dohaa written by Bihaaree and other poets but, his style and simplicity are clear in them:

"कूक कहँे तो जग हँसे, चुपके लाखे घाव।
ऐसे कहत हनुमा का किंस विधि कहँे उपाय॥"

"ना मेरे चंदन न पाँच बल में अपंख पिया दूर।"
Nazirjee used proverbs and sayings in the *Doha's* metre

"दिल चाहे दिलबर को, तन चाहे आराम।
दुबिंध में दोऊ गए, माया मिली न राम।"

Here, it can be concluded that the use of *Doha* style in poetry was the influence of the time.

### 3.5.4: *GHAZAL*:

The literary meaning of *Ghazal* is to narrate love-story of a woman. So, a good *ghazal* is one in which a woman's love-story is narrated in true and effective manner. The central point of *Ghazal* is love in which mysterious feeling, frolicsomeness, revolt against religious and social restrictions are related like a motivating force. In *Ghazal*, words are used according to the need of the composition but *'Matla, Girah, Radeef' etc.* are the binding elements to control the composition. *Urdu* critics call *Ghazal* the *'Taaj'* of *Urdu* literature.

While going through the poetry of Nazir, it becomes evident that he was a healthy person during his youth. It seemed as if he was made for love only:

"जिस घाट हुम्न उतरे, उस घाट ही उतरना।
जिस ठब का हुम्न देखा, उस ठब ही कर गुजरना॥
ओ-मक्क-ओ-फन बनाना सौ रंग-ओ-रूप भरना।"
Nazir was very much conscious about his love for life. Therefore, his subject-matter of his *Ghazals* is very heart-rendering. A beautiful picture of the true philosophy of love can be witnessed in his *Ghazals*.

In addition to the *Ghazals* of *Shringaar*, he also wrote *Ghazals* on *Soofee* ideals. In such *Ghazals* there is a maturity of wisdom and a deep study of life. Therefore, the ideas of *Kabeer* are reflected in some places in his *Ghazals*.

Dr. *Siddiquee* remarked about the *Ghazals* of Nazir:

"उनकी गजलें महज रस्मी या तकसीदी नहीं, बड़ी जानदार हैं और इन्हें 'मीर' के बराबर जतर करार देना पड़ता है।"

It is therefore, clear that the critics of *Urdu* literature regarded the *Ghazals* of Nazir as mere verses and therefore, no evaluation was made of them. But, now-a-days, several critics are regarding his *Ghazals* to be quite noteworthy.

3.5.5: **BHajan**:

*Bhajan* is a devotional song in a folk style. The *Sanyasis* or *Vairagees* use to sing *Bhajans* to raise the feeling of devotion in the minds of common people. The special features of *Bhajan* are:— spiritual emotions, abstainance from worldly things, inspirationalism, devotion to God etc. Since *bhajan* is written for the common people, very simple languages are used in them. From this point, the *bhajans* of *Kabeer* are very popular. Poet Nazir also expressed his
feelings through this poetic style. All the Bhajans composed by Nazir were collected by Dr. Gurumukh Ram Tandan. All the special features of a bhajan are found in the composition of Nazir.:

"जाको है दुःख ग्यान तंबूरा कंठ लगाया।
धनक-धनक ताल बजा तब मन सुभियाना॥
तान मिलाया बाजे से जब ठहरा गाना।
मान मेरा दिस्तान अरे दुःख होकर ग्याना॥"

The Shaant Ras is abundently found in bhajans of Nazir Akbarabadi.38

3.5.6: THE RUBAAIYAT :

The Rubaee is the most popular poetic style of Persian literature. It is a 'Muktak' and is self-contained. There are two 'Baait' in the four 'Charans' and therefore, it is also known as 'Dobaiti' and at the same time there are four 'Misare' for which, the composition is called 'Rubaee'.

Rubaaiyat are also composed by Nazir, the number of which is uncounted. From the point of the art of composition, his Rubaaiyat are not very smoothly written.

3.5.7: ROOPAK KAAYVA :

The meaning of Roopak Kaavya can be taken in two senses. First, all live kaavya are roopak kaavya. Secondly, a roopak contains always Saamyamoolak Alankaar where the 'Abhed' is ascribed on the 'Prastut' of the 'Aprastut'. Besides these two, the third meaning also is there which is quite a modern one. In this modern sense, a Roopak is taken in the sense of an allegory. But, in our languages.
such a composition is known as 'Anyokti'. Aachaarya Shukla used this term for the *Padmaavat* of Jaayasee. A *Roopak* in the modern sense, is parallel to the Sanskrit *Roopak* and *Anyokti* taken together.

According to Dr. Nagendra:

"रूपक शब्द से तत्त्वयुक्त एक ऐसी द्विवर्णक कथा से है, जिसमें किसी सैद्धान्तिक अप्रस्तुतार्थ अथवा अन्यार्थ पर अभेद आणेपर सही है।"

The terms with dual meaning in the statement of Dr. Nagendra may give rise to confusion because the 'Aprastut' is always or may be contained in the 'Anyokti' like that in the *Padmaavat* of Jaayasee. But, it is clear that in an 'Anyokti', the 'Aprastut' meaning remains the major element, while in an allegory both the meanings are reflected. The *Roopak Kaavya* (*Tattwa*) is such a Kathaanak Kaavya, in which the poet uses the names of characters in the 'Prastut' meaning and uses the 'Shlisht' terms to carry more than one sense. The basis of a *Roopak* is such terms with several meanings or the 'Shlisht' terms. In a *Roopak*, the 'Aprastut' remains secondary and the 'Prastut' remains primary like that in the 'Kaamaayane'. 'Kaamaayani' is a *Roopak Kaavya* because there is room for Shlisht imagination.

Miyaan Nazir was a saint-poet. Although he lived a worldly life, yet, he was the admirer of purity, morality and spirituality. Again, although there is much Shringaaarikata in some of his poems, yet there are deep elements of spiritualism of human life and of social values in them. He
had great faith on the idea that a human life without morality is as good a brutish life. Therefore, a man should try to make himself cultured by following moral principles. He expressed this feeling with the help of *Roopak Kaavya*.

Most probably, Nazir used *Roopak* in most numbers in Urdu. The *Hansnaamaa, Banjaaraanaamaa, Aandhee* etc. are its example, in which is used *Hans, Banjaaraa* etc. as simile for the transitoriness of human life. This has been a clear influence of the *Fakeers* he met. such an idea has been expressed in many of the poems. Some critics remarked that the 'Reechh Kaa Bachcha' is such a *Roopak* that reflects the struggle of life with the *Roopak - Reechh*.

In the poem 'Aandhee', of Nazir, there is a hooded *Roopakaatmakataa* in it. In this poem, the youthful age of a man has been taken as an 'Aprastut'. The emotions in a man has been traced in the following words :

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'बगूळे उठ चले थेि और न थी कुछ देर अँधी में।'
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In this poem, the poet has depicted the romance of life and made it clear that greed and hanbkering after worldly happiness leads a man to evil. A man has been entrapped in the worldly affairs, but, one, who can control one's own sensual propensities, can attain victory over weaknesses of the world.

3.5.8: **APRASTUT VIDHAAN** :

The *Aprastut Vidhaan* of Nazir Akbarabadi is self-contained and great but, as a matter of fact, Nazir did
not think about making them so. Whatever came to his mind, whether it was most common of the common people, he expressed it in his poems. He wrote very beautiful poems with simple truth and with reality. His truth is the truth of common people — direct, simple and common. This universality makes his poetry great. His poetry has such unbreakable relationship with his motherland that other Urdu poets could not match him. He depicted the real picture of life like a painter.

"झूलों में तेरा यह करामत का झूला।"

Nazir had the capacity to make something 'Asaadhaaran' and that was his unmatched quality, which is absent in most cases of the poets of his age.

3.6: POLITICAL ELEMENTS:

Nazir has proved through his compositions that the political situation was deteriorated which was reflected in the poem 'Saanwariyyaa' composed by Nazir.

"हाथी जो थे पहाड़ की मानिन्द तन-सियाह।
जिनपर कसी अमारियाँ रखानदा रखक माह॥"

The poem 'Shahar Ashob' of Miyan Nazir depicts the worse financial condition of the soldiers due to non payment of their monthly salary for which they were compelled to sell out their shords.

"हैं जिन पिठिीयों कने बन्दूक और सनाँ॥"
At that time political condition was so much deteriorated that the survival of the people became too difficult to stop them to sell their horses in order to get their two ends meet.

It is clearly seen from the poems of Nazir that the increasing power of foreign forces and subsquent attack of the invaders, people had lost their livelihood. Even the ordinary labourers were exploited by the landlords and the rich people. Only the people who possessed huge property and wealth were enjoying the comforts and peace of life.
Nazir's composition namely 'Pet Kee Philosophy', proved the fact that everybody had to do something to meet his needs and even for food.

"सरदार, मालदार, गदा, शाह, क्या बजीर।
सरदार क्या गरीब, तबंगर हो या फ़कीर॥
हर्दम सबों को देखा इसी हाल में अभीर।
अपनी यही दुआ है शब्दे रोज़ ऐ नजीर!
दे शम्मा आबरू से खुदा पेट के लिए॥" 

3.7: **CONCLUSION** :

Hence, it can be concluded that the social life during his days was static and quite traditional one. There were evil customs and superstitions. The administrators were very much despotic and incapable. On the other hand, the subjects were intolerant of their ill fate. They were devoid of any progressive thinking. Only the Brahmins and people of high castes went for education. The people of other castes were satisfied with their allotted business. As a result, the society was suffering from illiteracy and traditionalism. The cruel feudal lords made the people to suffer more. Of course, there was some slackness in the case of casteism. Although Nazir Akbarabadi was the son of a military personal yet he took up teaching as his profession. The social life was static and was the victim of many types of corruption. Most of the people were exploited. It was a period of anarchy. The insecurity of life made the people self-centred.
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