

Political Impact upon Urdu Ghazal & Qata

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Abstract: This paper discusses the political impact upon the Ghazal and Qata Genres of Urdu poetry in the Indian subcontinent with special emphasis upon the British Colonial period. It presents a large number of stanzas from various poets of the post-rebellion of 1857 era that shows the political views of the Indian society, crawling under the shackles of British regime.

Introduction: Ghazal, the famous and the most romantic genre of Urdu poetry, and Qata also affected by the tragedy of 1857. Several poets have composed Qatas and include couplets in their Ghazals under the impact of this mad-made disaster. These couplets were not only a mourn on the lost glory but, first time in the history of Urdu Ghazals the political, social economic, literary and cultural themes have been presented, otherwise it was an exclusive genre for Romanticism or Mysticism. These Ghazals successfully presents the ruining of knowledge and skills, the humiliation caused to the women folk as well as religious places, upheaval caused to the Indian society, especially of Delhi Muslims etc.

Amir Arifi underlines the significance of the Ghazals of that period:

"Because of these Ghazals the tone of Urdu poetry, especially that of the Ghazal underwent a subtle change and made Sir Syed and Hali to think of that poetry can be a weapon for a nation. We do not know why Hali ignored these Ghazals, otherwise he would not feel any wrong in making themes of real life as the theme of poetry."¹

Main content

It might be the exigencies of the circumstances that led the Urdu poets to opt for the bottleneck of Ghazal, leaving the open and free fields of other poetic genres, to express their feeling of frustration and annoyance. And, off course, it was fear of persecution in the hands of the present regime. In other genres each and every feeling had to be expressed in unequivocal terms while as in the symbolic language of the Ghazal-world all can be said fearlessly. Hence, the Urdu poets at this moment of time used this genre exploiting all its potentialities. They expressed their anger on the present regime on the excuse that they have been complaining of the deceit of their love-mate. They expressed the destruction of Delhi under the cover of breaking of Heart (Dil) by the lover. The *Sayyad* (hunter) may be an icon for British, *Nasheman / Khirman* (nest/residence) for our society and the land, *Barq / Bijli* for the behaviour of British, and the *Charkh / Falak* for their hegemony and so on. However, they could not express their real feelings fearlessly even in the iconic and symbolic language for they had seen the actual scenes of the aftermath revenge of the British. The Ghalib's incidence was the instant example for the conditions prevailed during those days. It is reported by many *tazkiras* that even Ghalib was censured and brought in front of some high profile British officer who enquired him that whether he was a Muslim or what? Ghalib have cunningly taken the excuse that he was only a half Muslim as he drinks alcohol but not take pork. Hence, one could find the positive expressions for the British and negative for the Freedom fighters in these Ghazals too, that might be hypocrisy due to fear or even real due to reasons mentioned above. The following are the some of such couplets taken mostly from the collections of *Fughn-e-Dahli* and *Faryad-e-Dahli* compiled by Kaukab and Hasan Nizami respectively. These were *Tarhi* Ghazals and the Stanza of *Tarh* was Dahli:

Bahadur Shah Zafar:

Bahadur Shah Zafar was in fact like the Commander of the defeated forces and nation. His stanzas were really represents the true picture of the Indians at that juncture.

Ek ahl-e dard ne sunsaan jo dekha qafs
Youn kaha aati naheen kyon ab saday-e undleeb.
Baal wo par dikhla kar kaha sayayad ne
Yeh nishani reh gaye hae ab bajaye undleeb.
Nae khird nae hosh nae tadbeer per shaakir haen hum
Dosto apni faqt taqdeer par shaakir haen hum.
Hath se qaatil ke kuch shikwah naheen karte kabhi
Rakh ke aap apna gala shamsheer par shaakir haen hum.
Hum to bura kah yah bhala, hum se na ho tera gila
Aye sitaamgar teri har taqreer per shaakir haen hum.
Likha peshani ka pesh aata hae hum shaaki naheen
Katib-e taqdeer ki tahreer per shaakir haen hum.
Hum to haen saed mohabat tere aye naawak figan
Zikr yaan shikwah ka kiya, har teer per shaakir haen hum.
Hae Zafar hum sa jafaakash kaun zayr-e aasmaan
Har jafaay-e aasmaan-e peer per shaakir haen hum.

¹ Ameer Arfi, Sheher Aashoob: Ek Tajziaya, p. 250

In a continuous Ghazal Zafar expressed the feelings of haplessness in such a natural tone that it becomes an exemplary in the Urdu poetry:

Pae fateha koi aaye kyon, koi chaar phool chaarhaae kyon
Koi aake shamaa jalaye kyon, mein woh bay kasee ka mazaar hoon
Mera rang roop bigar gaya, mera yaar mujh se bichar gaya
Jo chaman khizaan se ujar gaya, maen usi ki fasal-e bahaar hoon.

Hakeem Mohammad Ahsan

Haae woh log jo thay rooh-e rawaan-e Dahli
Ta dar-e khuld gae kar ke gumaan-e Dahli.
Gham-e barbadi-e Dahli mein baja-e mae naab
Khoon-e dil peetay haen bada kashaan-e Dahli

Mumtaz Bijnoori Ahqar

haae afsos ke aafat zad gaan-e Dahli
Jaan letay haen jo karte haen bayan-e Dahli.
Koi baaqi na raha iss mein falak ke barbad
Khazar wo Ilyaas haen ab fateha khwaan-e Dahli.
Jaan-e ahqar ki tarha be sar wo samaan hi rahe
lay gaya kaun Khuda taab wo tawaan-e Dahli.

Meer Shah Jahan Ahmed

Haef barbad hui shaukat wo shaan-e Dahli
Haan magar naam ko baqi hae nishan-e Dahli.

Hakeem Mirza Ikraam

Poochh mat hal-e zabaan-e Dahli
Hae maen aur bayaan-e Dahli.
Ab to niklaa tera aye charkh! ghubaar
Mil gayi khaak mein shaan Dahli.
Fart-e baarish ne giraye ikraam
Kuch to baqi thay makaan Dahli

Ikram has pointed out the destructive activity carried on by the British without saying a word about that. He says that the excessive rains ruined the houses, otherwise there was a few buildings remained in Delhi.

Hakeem Tajamul Rasool Tajamul

Tajammul had composed a Qata in which he condemned the Meerut sepoyes and their leader Bakht Khan and blamed him for all the sufferings of Delhi people:

Ye woh gaana na bajana na woh maylay thaylay
Ahl-e ishrath bane haen marsiyah khwaan-e Dahli
Kaale aye thay yeh, kya kaali bala aayee thee.
Hogaye khaak basar khoord wo kalaan-e Dahli.
Mil gaye khaak mein sab guncha labaan-e Dahli
Aag lag jaye tujhe baad-e-khizaan-e Dahli.
Sarnigoon hote thay yaan dekh ke jinn ko zahed
Ab khuda jane kahaan haen woh butaan-e Dahli.
Kaanpaa bas khauf se Mirreekh-e falak
Dekh kar jung wo jadaal-e Dahli.

He composed a Qata also in which he indirectly condemned the Sikandar Bakht, the leader of the Meerut Sepoyes:

Marte jeete jo mein nikla bashar-e Dahli
Wo makaan mujh ko nazar aaye na iss jah wo makeen.
Lag gayee kis ki nazar kaun thaa aesa kam bakhat
Kour ho jaaye Illahi kaheen chasham-e-bad haen.

Nawab Shahab Uddeen Saqib

Haef sad haef khudi Shah Jahani t'ameer
Waaey sad waaey miti shaukat wo shaan-e Dahli

Further, Saqib praised the Coper, regarded him as the Just King and compared him with the Shah Jahan:

Ahl-e Dahli na karein bakht ka shikwa kiyon kar
Bakht khan ji hue jab baajistaan Dahli.
Haakim-e aadil-e daana ko Khuda ne bheja
Tab ye aabaad howe chand makaan-e Dahli.
Kaun wo daawar jam martabah Coper sahab
Ke jise khalq kahe Shah Jahan-e Dahli.

Mirza Daag

Youn mita jaise ke Dahli se gumaan-e Dahli
Thaa mera naam nishan naam wo nishan-e Dahli.
Legaye loot ke ab shouket wo shaan-e Dahli

Poorbi pehle udaate thay zaban-e Dahli.
 Maxzdaah-e ae bakht ke phir aaye yahan sahab log
 Zaib Dahli hae koi, koi hae shaan-e Dahli.
 Qilay mein baarkeyn louhay ki bani haen kya k^hoob
 Naheen Calcutta gharz ab to busaan-e Dahli.

Shamshad Ali Rizwan

Meri faryad se zaher hae bayaan-e Dahli
 Dil-e k^hoon gushta pe hae daagh-e zabaan-e Dahli.
 Hae adam ki tujhe manzoor k^huda ya raunaq
 Ke uthaya unhein jo log thay shaan-e Dahli.

Hussain Ali Raaqim

Mit gaya khwaab hua naam wo nishan-e Dahli
 Kis ke pa bose banay marsiyah khwaan-e Dahli.

Shataab Khan Sephar

Mit gaya safha-e-aalam se nishan-e Dahli
 Misl-e Unqa hae zabanoun pe bayaan Dahli.

Shatab Khan Siphar

Sip har criticised the Muslims attitude towards their glorious past. He says that it become a futile exercise of the Muslims:

Ji behalta hae isay sun ke musalmano ka
 Goya afsana-e jannat hae bayaan-e Dahli.
 Iss zameen par naheen basne ki umeed ae Siphar
 Aas bhi toot gayi misl-e makaan-e Dahli.

Nawab Mohammed Mustafa Sheefta

Wahi jalwa-e-nazar aata hae tasawar mein humein
 Mit gaye phir bhi ye baaqi hae nishan-e Dahli.
 Kis tarha parde se nikle irma zaat 'amaad
 Abhi maujood haen do chaar makaan-e Dahli .

Meer Ikraam Uddin Shatir

Na to dil kehne mein hae aur na qaabu mein zabaan
 poochh mat hum se ke hum aur bayaan-e Dahli.
 Pehle behtar thaa jawaanon se har ek peer yahan
 Aur ab peer se badtar haen jawaan-e Dahli.

Shahzaada Qader Baksh Saber

Jis taraf dekhiye Allah hi nazar aata hae
 Badh gayee aur bhi virani mein shaan-e Dahli.
 Murdey to murdey haen zindoon mein naheen dam baqi
 Adam aabad mein baste haen kisan-e Dahli.
 In ke uthne se yahan baithne ko jaa na rahi
 Hind mein Zill-e-Ilahi thay shahan-e Dahli

Mirza Mustafa Zameer

Kis ke aagey maen karoon aah bayaan-e Dahli
 Charh gaye daar pe sab peer-o-jawan-e Dahli.
 Muntakhib saare jahan ki thi har ek jins yahan
 Rashk-e but khana-e cheeni thi dukaan-e Dahli.

Ahmed Sayeed Taalib

Barey aabad hua phir ke jahan Dahli
 Bante jate haen jo toote haen makan-e Dahli.
 Fitna ghadar ko hungama-e-mehshar ke liye
 Naala-e-saur se milti hae fughan-e Dahli.

Lala Ram Prashad Zaheer

Koi zaaher mein na thaa iss ki k^harabi ka sabab
 Apne a'amal hue aafat-e jaan-e Dahli.

Syed Hussain Abid

Jins-e hasrat ke siwa kuch na raha ab baqi
 Lut gayi g^hadar mein afsoos dukaan-e Dahli.

Ghulam Hussain Aasi

Jabr-e haakim se jo nikle thay sabhi shaher ke log
 Paa payadah thay magar thay nigraan-e Dahli.
 Dilli se jo ke na rakhte thay k^hadam bahar ko
 Dar badar wohi haen nawab-o-k^haan Dahli.

Raza Ali Aqeel

Kiya karoon kis se karoon aah bayaan-e Dahli
Jaan ban kar gaye jo log thay jaan-e Dahli.

Mir Abaas Ali Abaas

Ahl-e Dahli ko Hubb ul watani ne maara
Liye day day ke diram daagh ziyaan-e Dahli.
Ghar khuda, maal luta, jaan gae, barbaad hue
Kiya hi aafat mein padhe peer-o-jawan Dahli.

Raja Yousuf Ali Azeez

Lillah Allhamd ke hukkaam ko hae khalaq pe rahem
Warna rehta na kaheen naam wo nishan-e Dahli.
Gham se saakit haen jo baatein naheen karte sab se
Warna kiya ban gaye patthaar ke butaan-e Dahli.

Mirza Yousuf Ali Azeez

Iss mein kuch thaa ke na thaa ek bharam thaa kitna
Ghadar ne khool diyaar azz nihaan-e dalhi.
Pae ba pae faaqah hae har roz to roza kaisa
Dekhna chahiye haal-e ramzan-e Dahli.

Hakeem Aagha Jaan Aesh

Mil gaye khaak mein shaan-e Dahli
Na raha naam wo nishaan-e Dahli.
Dil bhar aata hae ke khamoosh hoo Aesh
Tujh se sun sun kay bayaan-e Dahli.
Kiya jane ahl-e Dahli se kya baat ho gayee
Jo Dahli aisi mourid-e aafaat ho gayee.
Nakhsh-e khadam ki tarah se sab khaak mein mile.
Lo ab wo jaye madfan amwaat ho gaye.
Haal-e aalam aah kaif-o-kam mein kya thaa kya hua
Yaa Ulu-l-absaar dekho dam mein kya thaa kya hua.
Jaye ibrat hae kahoon kiya tum se aye ahl-e nazar
Dafatan dekho to rang-e aalam mein kya thaa kya hua.
Baagh-e Dahli to huwa yoon ek qalam barbaad aur
Mil gaya sab khak mein nakhsh-o-nigaar lucknow.
Gham mein Dahli ke guloun ke to girebaan chaak haen
Aur sousun hae chaman mein sogwaar lucknow.

Mir Lutf Ali Lutf

Rah gaya qaalib-e be noor faqt ankhon mein
Malk-ul-Maut ura le gaye jahan-e Dahli.

Hakeem Ghulam Rasool Qamer

Charakh bad been se khuda ya ye bachein gay kyon kar
Ab yeh baqi jo hae do char jawan-e Dahli.

Syed Mehdi Hussain Mehdi

Baaz maqtool hue baazoon ne phaansi payee
Naam ko bhi na rahe peer-o-jawan-e Dahli.

Mirza Sache Hunar

Thay hunar hum sabab-e azmaat-o-shaan Dahli
Na rahe hum na raha naam-o-shaan-e Dahli.
Toot jata hae dil insaan ka Dahli ki tarah
Jab hunar hum kabhi karte haen bayaan-e Dahli.

Mir Shamsheer Ali Shamsheer

Huwein barbaad jo mashhoor imaaraat theen yaan
Naam ke wastey baqi hae nishan-e Dahli.
Jo azal mein thaa likha woh hua sab ko darpesh
Karna shamsheer yahan aab to afghaan-e Dahli.

Zafar (Non-famous)

kyon na tadpe wo huma ab daam mein sayyaad ke
Baithna do do pahar ab takht ka jaata raha.
He expressed happiness for the defeat of the freedom fighters and on the victory of British:
Kya khushi har ek ku thee kar rahe thay sab dua
Jab ghusi fauj-e Nasaara har wali jaata raha.

Hussami

Sabhi ja woh maatam-e sakht hae, kaho kaisi gardish-e bakht hae
Na wo taj hae na wo takht hae na woh shaad hae yaar hae.

Altaf Hussaini Haali

Tazkirah Dahli-e marhoom ka aye dost na chhayr
Na suna jaye ga hum se ye fasana hargiz.
Mit gaye tera mitane ke nishan bhi ab toh
Aye falak iss se ziyadah na mitana hargiz.
Raat akhir hui aur bazm hui zayr-o-zabar
Ab na dekho gay kabhi lutf-e shabana hargiz.

Mir Mehdi Majrooh

In following couplets the poets predicted that the re-establishment of the Moghal Empire would not be possible:

Zikr barbaadi-e Dahli ka suna kar humdum
Nayshtar zak^hm-e kuhan per na lagana hargiz.
Aab-e rafta naheen phir baher mein phir kar aata
Dahli aabaad ho ye dhiyaan mein na lana hargiz.
Zagh wo Zaghan ki gulshan mein sada har so
Murgh-e khush nagh^hma na aawaaz sunana hargiz.
Karb-e gh^hurbaat wo tanhaayi wo shab hae daraaz
Aur majrooh dil afgaar bayaan-e Dahli.

Mohin

Waa raheen aankhen pas azz qatal bhi maqtuloon ki
Tan be jaan haen magar haen nigraan-e Dahli.
Ab jo Dahli hui aabaad toh kiya khaak hui
Jinn se zeenat thee kahan haen woh jawan-e Dahli.

Zaheer Uddin Zaheer

Mil gaye sab khaak mein shaukat wo shaan Dahli
Na raha naam ko bhi naam-o-nishaan-e Dahli.
Dil ruba muh laqa Maah Jabeen Dushman-e Deen
Kya qiamah jabeen dushman-e-deen
Kya qayamat hae tarah daar bataan-e Dahli.

Qurbaan Ali Saalik

Maine dekha hae malaik ko khareedar iss ka
Maine chalte hue dekhi hae dukaan-e Dahli.
Ghalib wo Nair Saqib se bana hae goyaa
Balli maaron ka muhalla safhaan-e Dahli.

Saalik has composed a Qata also in which he says that the Humans were culled to that extent that there was no place for their burial on earth:

Naheen til dharne ki zameen mein jagah
Murde ka dafan ho balah se ahem.
Khaak aasoodgaan-e pesheen par
Yeh nae taur ka hua hae sitam.
Ek ki qabar mein gaye sao aur
Ban gae jaye ladte haen baaham.

Tafazal Hussain Kaukab

Iss ki viraani mein ek baat hae dekho ab tak
Mitt gaye par bhi to baqi rahi aan-e Dahli.
Makeen rah gaye be gour wo kafan mar mar kar
Dhanpe parda kare in ka makaan-e Dahli.

Ghulam Dastagir Mubeen

Hue dafan jo ke haen be kafan unheen rota abar-e bahaar hae
Ke farishtay padhte haen fateha na nishan hae na mazaar hae.
Kaho kiyon ke apni ho zindagi koi jaye amaan naheen rahi
Kaheen taeg^h-e maut khinchi hui kaheen phaansi hae kaheen daar hae.
Hui nang ummat-e-Mustafa naheen uthta sadma azaab ka
Kaheen reham jald ho ya khuda bure waqt ka too hi yaar hae.

The above couplets show that due to the fear of the British persecution many of the poets expressed their happiness over the state of affairs and victory of the British. By these poems it would be evident that there was no enthusiasm in these expressions. It is just an external expression only as number of Urdu poets have become pray for the British revenge. Many of them have faced trials in which their poetic material was presented as proof of involvement in the rebellion. For instance Badr ul Islam Badayouni was executed for his Nazm in which the tape stanza was as follows:

Sar Company ka cut ke bika Pao Aane mayn.

(the Head of the Company was sold for a Quarter penny)

Moreover, Sahbaaee, Ashki, Kaifi, Ahmed baig, Sanai, Khizar, Raasikh, Ruswa, Farhat, Rind, Sarwar, Sayeed, Soz, Shaki, Aali, Azeez, Kaafi, Badrul Islam, Maroof, Hussain, Naseem, Nafees, Nig-hat, got capital punishments and Shayfta, Tapish, Aazurdah, Muneer and a lot of non-famous poets got the expulsion to Kalapaani. Some of the poets have composed Nazm, Qata, and Ghazals with regard to the hardships of the punishment. Muneer Shikwaabadi's Masaeb-e-Qaed and Faryad-e-Zindaani, and Syed Ahmed Barelvi's Arzdaasht ba Huzoor-e-Risalt Maab are significant in this regard.

