



NAZİR AKBARABADI'NİN ŞİİRLERİNİN DİL VE ÜSLUP ÖZELLİKLERİ

Kumud Ranjan MISHRA ¹

Öz

18. yüzyılın sonu ile 19. yüzyılın başlarında, Hindi ve Urdu dilinin şekillendiği dönemde birçok dilbilimci Nazir'e dikkat çekmiştir. Şairler genellikle halkın diline yakın bir dil kullanmayı tercih ederler. Nazir de bu amaç doğrultusunda, Hindi ve Urdu dili arasında kaldığı düşünüldüğü için tartışma konusu olmuştur. Ancak bu tartışmalar Vidyapati ve Meera gibi şairlerin üslup özelliklerinin benimsenmesi yönünde değil, açık bir şekilde Nazir'i ve kullandığı dili eleştirmek içindir. Yazıları Nastalîk tarzında olduğu için, bazı araştırmacılar onu bir Urdu şairi olarak tanımlamaktadırlar. Aynı şekilde Nazir'in yaratıcı kompozisyonları ve konu tercihleri nedeniyle bazı araştırmacılara göre de Hindi diline yakın bir şair olarak görmektedir. Edebiyat, farklı kültürlerden ve konulardan etkilenmektedir. Özü aynı olsa da Hindi ve Urdu dili arasındaki farklılıklar politiktir ve bu ayırım 19. yüzyılda başlamıştır. Hindistan tarihi ise, bu politikardan olumsuz etkilenmesi sebebiyle birçok yaratıcı gerçek mevcudiyetini hala korumaktadır. Bu bağlamda Nazir, Hindi-Urdu siyasetinin kurbanlarından biri olduğu düşünülmektedir. Bu çalışma Khari Boli'nin ilk dönem şairlerinden biri olan Nazir'in Hint şiirine olan katkısının altını çizmektedir. Çalışmada ayrıca Nazir'in Hindi dilindeki şiirlerinde pek çok nüans, sayısız şiir türü, şiir dilinin çeşitli özellikleri ve ayrıca içerik çeşitliliği olan birkaç şairden biri olduğu ortaya konmaya çalışılmıştır.

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Nazir Akbarabadi

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LANGUAGE AND STYLE OF NAZİR AKBARABADI'S POEMS²

Hindi poets have always had this affinity to the people's language. Many linguists paid attention to Nazir at the end of the 18th century and the beginning of the 19th century when the Hindi-Urdu dispute was shaping up. There has been a debate between Urdu and Hindi regarding Nazir, however, this conflict was not to adopt, like Vidyapati and Meera but to exclude. Because of his script, Hindi academicians identified him as an Urdu poet. As his writings were available in Nastalîq. Similarly, due to Nazir's diction and subject preferences in his creative compositions, people in Urdu assumed that he belongs to Hindi. His taste in literature was influenced by multiple cultures. In essence, the separation of Hindi and Urdu was political in nature

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¹ PhD. Scholar, Banaras Hindu University, Department of Hindi, ICSSR Doctoral Fellow. kumudranjanm1@gmail.com. ORCID: 0000-0001-8531-2246.

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and started in the 19th century. Our history was negatively impacted by these politics, and many misleading facts were presented to us. Nazir was one of the victims of Hindi-Urdu politics. This study underlines Nazir's Contribution to Hindi Poetry as an early poet of Khari Boli. This paper also discusses how Nazir is one of the few poets, in Hindi, who has many shades in his poetry, diversified poetic diction, and erudite contents.

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Considering the poetry-tradition of Khari Boli prior to the Dwivedi era, it is surprising that a mediaeval poet, who is also an expert in Arabic-Persian, would choose a "bazaar" language for his poetry, especially at a time when Persian poetry and Persian poets enjoyed special patronage in the royal courts of India. "Persian was so prominent in the cultural domain that people were reluctant to pick a colloquial language for the literature,"³ says; Ehtesham Hussain in *Urdū Sāhitya kā Ālochnātmak Itihās*. The language strategy of Nazir reminds of the Bhakti period, when trained Sanskrit poets such as Sūrdās and Tulsīdās preferred to write their poems in a vernacular tongue or dialect rather than in Sanskrit. Buddha established this tradition of Sanskrit resistance by opting to communicate with people in their native language, Pali, as opposed to Sanskrit. During the Bhakti era, its vast influence was evident. Bhakti poets chose a common language to express themselves, likely due to the preferences of their audience. To accomplish this goal, they adopted the popular or folk language. Their intention must have been to connect to the ordinary individual. The use of colloquial language against Sanskrit shows two significant shifts in Indian society. The feudal structure was being replaced on the one hand, while mother tongues were struggling against classical language on the other. The significance of mother tongue was recognised by the poets of this time. Poets from Vidyapati to Mirabai and after carried out this duty for mother tongues. Poets of Bhakti era have contributed significantly in bridging the cultural gaps. Kabir's use of Khichadī bhāṣā, is not an act of ignorance; rather, it is an effort to bring as many people together as possible, he wants to unite people through his writing. Considering this, Kabir's writings use words from many different languages, including Punjabi, Rajasthani, Braj, Awadhi, etc.

However, Hindi poets have always had this affinity to the people's language. The writings of Siddha-natha were well-liked by the common people for this reason. In fact, the native language of the populace at that time was Apabhramsa. Apabhramsa

3 Husaina, Saiyad Ehatashāma, *Urdū Sāhitya kā Ālochnātmak Itihāsa*, Lokabhāratī Prakāshana, 2011, Page No. -39

was also referred to as "Deśbhāshā" by Bharatmuni⁴. It referred to as a "lokaprachalit kāvyabhāṣā" by Acharya Shukla which means popular poetic language. We can find this popular poetic language, which Acharya Shukla is referring to, in the writings of the Siddhas and the Nathas. Since it was other than Sanskrit, it was known as Apabhramsa. The same affection for the native language is seen in Vidyapati's writing. Even though he has lot of Sanskrit compositions, his love for the native language is still evident in these words –

' desil bayanā sab jan miṭṭhā
te taisan jampao avahaṭṭhā '

देसिल बअना सब जन मिट्टा। ते तैसन जंपओ अवहट्टा

It means, the native language is sweet to everyone. Even Khusrau was impacted by the beauty of this native language. Although Khusro was originally a Persian poet, he was also well-versed in the vernacular tongue. The influence of this vernacular can be seen in his later works, and as we all know, it is in his works that the standard form Khari Boli is first seen. The dialect seems very polished. Khusro's admiration for Hindi can be determined by these lines –

"Main hindustān kī tūṭī hūn. Agar tum vāstav mean mujhse jānanā chāhte ho to hindavī mean pūchho. Main tumhen anupam bāten batā sakūngā"⁵

मैं हिन्दुस्तान की तूती हूँ। अगर तुम वास्तव में मुझसे जानना चाहते हो तो हिन्दवी में पूछो। मैं तुम्हें अनुपम बातें बता सकूँगा

The emergence of the regional languages that is evident in the Bhakti period, however, was not a one-off; rather, it had begun here. Kabir progressively - but firmly - rejected the classicism of Sanskrit –

Sanskirat hai kūpa-jal, bhāṣā bahatā nīra
संसकिरत है कूप-जल, भाषा बहता नीर

4 'Bharatmuni (vikram tīsarī śatābdī) ne 'apabhramśa' nām na dekar lokabhāṣā ko 'deśabhāṣā' hī kahā hai' Hindī Sāhitya Kā Itihāsa, Āchārya Rāmacandra Śukla, Page – 25.
https://bharatdiscovery.org/india/अमीर_खुसरो

Kabir put his trust in the flexible language. Since Sanskrit was set with all grammatical binding, they find it to be as steady as well-water. With words from various languages and dialects, including Punjabi, Rajasthani, Braj, Bhojpuri, Hindi-Urdu, etc. Kabir believed the language to be dynamic. This is the main reason, Kabir's poetry has a wide geographic scope; even today, one can find people performing his verses anywhere in North India even by an illiterate, Kabir intentionally used this language in his poems to speak to man which we now refer to as the uneducated. Likely because of this, we also judge Kabir to be an illiterate. The prime objective of entire Bhakti movement was to use poetry to reach every single person. Because they wanted to speak to the ordinary individual, poets like Meera, Tulsi, and Jayasi valued the language of the people over more sophisticated or intellectual forms of expression.

In Nazir's literature, we may observe the same struggle of commons against classics. Nazir also wanted to replace Persian with Hindi. He has rejected the court and its rhetoric because he finds his audience elsewhere, not in the courts. Nazir possessed more than just a decent command of Persian despite being a Persian teacher. The children of Raja Vilas Rai were taught Persian by him. According to Prof. Shahbaaz, Ghalib received his primary education under Nazir's guidance. In addition to Persian, Nazir was also proficient in Braj, Awadhi, and some Arabic. Most likely, Nazir's multilingual melioration was the inspiration of the bhakti period. The mediaeval poets of Hindi literature exhibit multilingualism; Tulsi wrote in both Awadhi and Braj. We are aware of the conflict between Gujarati and Rajasthani related to Meera.

There has been a debate between Urdu and Hindi regarding Nazir, however this conflict was not to adopt, like Vidyapati and Meera but to exclude. Because of his script, Hindi speakers can identify Nazir as an Urdu poet. His writings were done in Nastaliq. Similarly, due to Nazir's diction and subject preferences in his creative compositions, people in Urdu think he belongs to Hindi. His taste in literature was influenced by multiple cultures. In essence, the separation of Hindi and Urdu was political in nature and started in the 19th century. Nazir was one of the victims of Hindi-Urdu politics. Our history was negatively impacted by these politics, and many misleading facts were presented to us.

For example, while discussing the history of Khari-Boli poetry, we frequently discuss Khusrau and Kabir later, move straight to Dwivedi era. It wasn't a sudden move, a comprehensive tradition of Khari-Boli existed even before Nazir, as may be

seen by referring to the history of Urdu literature. which we did not include as Urdu literature because it was written in the Nastaliq, often known as Persian script. Most likely, that is where Nazir would have learned this custom. Just look at these lines –

*jise ishq kā tīr kārī lage
use jiandagī kyūn na bhārī lage⁶*

(Valī Dakkanī)

*piyā bāj pyālā piyā jāe nā
piyā bāj ek til jiyā jāe nā⁷*

(Kulī Qutubashāha)

*jainab āhe usakā nāma
māthā jānūn sūraj bāṭa
amṛut ghole sonā bāya
saragān jaise lambe bāla
nayan salone jyon bādāma
yāke jānon cānd lalāṭa⁸*

(Śāh Aśaraf Biyābānī, 1503-04)

*bālā thā jab sabako bhāyā
barā huā kuch kām na āyā
khusaro kah diyā usakā nāva,
artha karo nahīn choṛo gānva⁹
(Amīr Khusaro)*

*sarāsar bhūl karate hain, unhen jo pyār karate hain
burāī kar rahe hain aur asvikār karate hain¹⁰
(Jayaśankar Prasāda)*

*jyon nikal kar bādalon kī God se
thī abhī ek bünd kuch āge barhī
socane fir fir yahī jī men lagī
āh kyon ghar choṛa kar main yon barhī¹¹*

6 Husaina, Saiyad Ehateshāma, Urdū Sāhitya kā Ālochanātmak Itihāsa, Lokabhāratī Prakāshana, 2011, Page No. - 35

7Ibid., Page - 28

8 Ibid., Page - 22

9 Ibid., Page - 13

10 <https://www.rekhta.org/hindi-ghazals/saraasar-bhuul-karte-hain-unhen-jo-pyaar-karte-hain-jaishankarprasad-hindi-ghazals?lang=hi>

11 <http://www.anubhuti-hindi.org/gauravgram/hariaudh/ekboond.htm>

(Ayodhya Sinha Upādhyāya 'Hariaudha')

Among these, Wali Deccani, Quliqutub Shah, and Shah Ashraf Biyabani are known as Urdu poets, Khusrau is adopted by both sides and Jaishankar Prasad, Ayodhya Singh Upadhyay 'Hariodh' as poets of Hindi, but there is no significant language difference. Some words are definitely from Arabic and Persian but nearly all have been adopted by Hindi. In fact, it is the form of early Urdu poetry. The words of Arabic-Persian were rarely used in so-called Urdu, until 16th and 17th century. Later communalists preferred using Arabic-Persian words in the language to distinguish Urdu from Hindi, and some people preferred using Sanskrit words to distinguish Hindi from Urdu. When we look at Wali Deccani's later works, we can see that he uses more Persian words. As an example –

*husna kā masanada-nashīn vo dilbare mumatāz hain
dilbaron kā husna jis masanad kā pāandāz hai¹²*

Prof. Ehtesham Hussain has written that when Wali arrived in Delhi, a court poet named Shah Gulshan advised him to use Persian themes and ideas in the composition¹³, which could explain Wali's use of Persian-dominated language.

Nazir chose Khari-Boli for compositions. He wrote in Persian as well as Braj, but he prefers Khari-Boli. We can find one or two of his compositions in Braj, but it is possible that he wrote more poems in Braj because many of his compositions are still unavailable. In fact, Braj was very popular among Hindi poets at the time. Prof. Shahbaz wrote in *Zindagani-e-Benazir* that Nazir wrote more than two lakh couplets, of which only 6,000 are available. Nazir has written poetry and prose in Persian, but they are not available. His Persian compositions have a strong Islamic philosophical influence –

*yārab hai terī jāt ko donon jahān men baratarī
hai yād tere fazla ko rasmen khalāik paravarī
dāim hai khāso ām par lutfo atā hifz āvarī
kyā unasiyā, kyā tāyerā, kyā vahśā, kyā jinnon parī
pāle hai sabako, har jamā terā karam aur yāvarī¹⁴*

12 Husaina, Saiyad Ehatshāma, Urdū Sāhitya kā Ālochanātmak Itihāsa, Lokabhāratī Prakāshana, 2011, Page No. - 35

13 Ibid., Page - 34

14 Muhammada, Dr. Nazīra(Editor), Nazīr Granthāvalī, Uttar Pradesh Hindī Sansthāna, Lakhanaū, 1992, Page No. - 03

Nazir has praised God in this nazm. Here, he tells us that God is beyond our sense and imagination. Here's a poem –

*tum shahe duniyāo dīn ho yā muhammad mustafā
sar girohe musalamīn ho yā muhammad mustafā
hākime dīne matīn ho yā muhammad mustafā
qiblaai ahale yakīn ho yā muhammad mustafā
rahamatul lil ālamī ho yā muhammad mustafā¹⁵*

Nazir has glorified Hazrat Muhammad Sahab in this nazm. The syntax of this nazm is almost of Persian. –

*din rāt macī ān ke khaibar kī larāī
aur fatah kāi roza talak hāth na āī
le nādealī haqa ne payambar ko bhijāī
jibrīl ne yah bāt vahīn ān sunāī
yah garha to kisī tarah na jāvegā ukhārā*

*aur yūn hī bahut roza talak tum se laregā
laśkar pe larāī kā barā bojh paregā
pāmāl na ho, khāka men haragij na garegā
jab tak na alī ān ke is garha pe charhegā
yah garha to usī śāh se jāvegā ukhārā¹⁶*

The poem “khaibar kī larāī” is a mythological composition in Islamic philosophy. The syntax is Khadi Boli, but the words are frequently Persian. The important point to remember here is that when Nazir approaches Islam in his writing, religious education becomes more effective in his works. His compositions are influenced by religious education wherever he talks about Allah, the Prophet, and Islamic myths in his poetry.

As previously stated, Nazir's composition in Brajbhasha is limited, but the essence of Braj can be found in his poetic language frequently. In fact, Nazir's poetic field was Braj itself. In addition, a large portion of his contemporary writings were written in Braj. As a result, he was powerless to resist the influence of Brajbhasha. Braj's diction appears frequently in his poems. As an example –

15 Ibid., Page - 22

16 Ibid., Page – 50,51

*hai rīt janam kī yon hotī, jis ghar men bālā hotā hai
 us mandal men har man bhītar sukh cain dobālā hotā hai
 sab bāt bithā kī bhūle hain, jab bholā-bhālā hotā hai
 ānanda mandīle bājat hain, nit bhavan ujālā hotā hai
 yon nek nachattar lete hain, is duniyān men sansār janama
 par unake aur hī lacchan hain jab lete hain avatār janama
 subh sāt se yon duniyān men avatār garabh men āte hain
 jo nārad muni hain dhyān bhale sab unakā bhed batāte hain
 vah nek mahūrat se jis dam is sṛuṣṭi men janme jāte hain
 jo līlā racanī hotī hai vah rūp yah jā dikhalāte hain
 yon dekhane men aur kahane men, vah rūp to bāle hote hain
 par bāle hī pan men unake upakār nirāle hote hain¹⁷*

The syntax in the preceding lines is typically Khari-Boli, but the vocabulary is clearly Brajbhasha. These are the words of Brajbhasha: Nachhattara, Rta, Janama, Bith, Bjata, Lachhana, Garabha, and so on. In this 31-line stanza, Nazir has composed the entire story of Krishna's birth. Here's another example –

*jab khelī holī nanda lalan hans hans nandagānṛ basaiyan men
 nar nārī ko ānanda hue kḥuśavaktī chorī chaiyan men
 kuch bhīra huī un galiyon men kuch log thāthṭha ataiyan men
 kḥuśahālī jhamakī cār taraf kuch ghar-ghar kuch caupayyan men
 ḍaf bāje, rāg aur ranga hue, holī khelan kī jhamakan men
 ḡulaśor gulāl aur ranga paṛe huī dhūm kadam kī chaiyan men
 har jagah horī khelan kī taiyārī sab ranga jatana
 amboh hue kḥuśavaktī ke aur aiś kḥuśī ke rūp barana
 picakārī jhamakī hāthon men aur jhamake tan ke sab abarana
 har ān har ik nar nārī se horī khelan lāge nanda lalana
 ḍaf bāje, rāg aur ranga hue, holī khelan kī jhamakan men
 ḡulaśor gulāl aur ranga paṛe huī dhūm kadam kī chaiyan men¹⁸*

Along with the diction, the influence of Braj in syntax can be seen in this poem. One thing to note is that wherever Krishna appears, the influence of Braj can be clearly seen in the poem's language. Even in the presented poem, the word Brajbhasha can be clearly seen. Words like basaiyana, chhaiyna, ataiyna, chaupyana, horkhelana,

17 Ibid., Page -554

18 Ibid., Page - 366

barana represent Braj, and we can find Nazir's abundance of Brajbhasha words in descriptions of Braj's festivals and fairs. Have a look –

*koī ākar bahāne aur misase
mil rahā hai, milā hai dil jisase
hote haiān ā milāp jis tisa se
laṛa rahā hai koī kahīn risa se
koī khoyā gayā hai majlisa se
kaun chillāe pūchie kis se
kohānī, baājū men lag rahe ghisse
aur dhakkā pela, aur dhamāndhisse
ranga hai rūp hai, jhamelā hai
zor baldev jī kā melā hai¹⁹*

The theme of Nazir's language is determined by the subject on which he is writing. When he writes about Islam, he uses Arabic and, in particular, Persian as his primary language of composition. When he speaks about Krishna, the festivals and fairs of Agra-Mathura, and the place, Braj, his language is filled with Brajbhasha words. Many examples can be found in his compositions, some of which have been described here.

Despite the fact that Nazir has used both Braj and Persian in his poem, the basic structure, syntax, and supporting verbs are all in Khadi Boli. Such poems include myths about Islam and other similar topics, in which the poem begins with the Persian formation but ends with Khadi Boli. In this context, we can see the poem *Mojizā Hazaratalī Alaihislām*, which is about the justice of oppressed gryphons. In the first verse, Persian words such as *muhibbāne, dost-dār, mojjizā, śaha, āśkāra, aza-nakla, hazmat, nāmadāra* (मुहिब्बाने, दोस्त-दार, मोजिज़ा, शह, आश्कार, अज़-नक्ल, हश्मत, नामदार) are used, but except for one or two words, the rest of the verse is in Hindi. The verb 'ljo' is a Braj word. We can identify Nazir's legacy here, which is the formation of composite culture. Other poems include 'Ishq Allāh' and 'Tārīf Panjatan Pāk.' In Nazir's poem, we also find Dakkani's spark. Like -

*hamako to par unhon se adab ke khayāl hain /
aksar unhon ke bhes men sāhib kamāl hain //
jo kuch murād māngo yah bar lāven hījare II²⁰*

19 Ibid., Page - 389

20 Ibid., Page - 508

The use of 'unhon' in these lines reflects Dakkani's influence.

In fact, Nazir preferred Khadi Boli because it was a local dialect. The majority of his works are written in the refined Khadi Boli –

*jab ādamī ke hāl pe ātī hai muflisī
kis tarah se usako satātī hai muflisī
pyāsā tamām roza biṭhātī hai muflisī
bhūkā tamām rāt sulātī hai muflisī
yah dukh vah jāne jis pe ki ātī hai muflisī²¹*

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*kyā baqt thā vah ham the jab dūdḥ ke caṭore
har ān āncalon ke māmūr the kaṭore
pānvon men kāle ṭike, hāthon men nīle ḍore
yā cānda sī ho sūrata, yā sānvare va gore
kyā sair dekhate hain yah tifla śīr khore²²*

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*jab āī holī ranga bharī, so nāzo adā se maṭaka-maṭaka
aur ghūnḡhaṭ ke paṭ khol diye, vah rūp dikhāyā chamaka-chamaka
kuch mukharā karatā damaka-damaka kuch abaran karatā jhalaka-jhalaka
jab pānva rakhā kḡhūsavaktī se tab pāyal bājī jhanaka-jhanaka
kuch uchalen, sainen nāza bharen, kuch kūden āhen thiraka-thiraka
yah rūp dikhākar holī ke, jab nain rasīle ṭuk maṭake
mangavāye thāl gulālon ke, bhar ḍāle rangon se maṭake
fir swānga bahut taiyār hue, aur thāṭh kḡhūsī ke jhurmutake
gul śor hue kḡhūs hālī ke, aur nāchane gāne ke khatake
maradangen bājī, tāl baje, kuchh khanaka-khanaka kuch dhanaka-dhanak²³*

These lines clearly show the form of Nazir's language. Satātī, biṭhātī, sulātī, mataka, chamaka, thiraka, khataka, katore, chatore, and other verbs are unique to Khadi Boli. Nazir's language is almost as refined as modern Hindi. Even a layperson who knows basic Hindi will be able to understand it. Nazir has used words from everyday life. Nazir has taken words from ordinary people's lives. The word 'Jhurmutake,' which means a group of shrubs, appears in the preceding verse. There is also a popular

21 Ibid., Page - 259

22 Ibid., Page - 280

23 Ibid., Page - 355

phrase in Hindi, 'Jhurmuta mārṇā,' which gives the sense of 'to beat a group.' See also 'Mardange,' which is the same form of 'Mridang' that becomes 'Mardang' or 'Mirdang' due to rusticity. 'Bakta' is a rustic form of the word 'Vakta,' which means time. The language of these compositions is similar to the above poem –

'bāra-bār ātī hai muzako madhur yād bachapan terī
gayā le gayā tū jīvan kī sabase masta khushī merī
cintā-rahit khelanā-khānā vah firanā nirbhaya svacchanda
kaise bhūlā jā sakatā hai bachapan kā atulit ānanda?
ūncha-nīc kā jīnā nahīn thā chuāchūt kisane jānī?
banī huī thī vahān zoanpaṛī aur cītharon men rānī
kiye dūdh ke kulle maianne chūs angūṭhā sudhā piyā
kilakārī killol machākar sūnā ghar ābād kiyā
ronā aur machal jānā bhī kyā ānanda dikhāte the
baṛe - baṛe motī - se ānsū jayamālā pahanāte the²⁴
(merā nayā bachapana, Subhadrā Kumārī Chauhāna)

xxx

sājana! holī āī hai! sukh se hansanā
jī bhar gānā
mastī se man ko bahalānā
parva ho gayā āja-
sājana! holī āī hai! hansāne hamako āī hai!²⁵
(sājana! holī āī hai! , Faṇīshvaranāth Reṇu)

Although Nazir's works contain Persian and Brajbhasha vocabulary, Nazir's Khadi-Boli, or what we now call Hindi, has a larger scope than Persian and Brajbhasha. When he was writing, there was no distinction between Hindi and Urdu. This language was known by the names Hindī, Hindavī, and Hindustani at the time. While reading the history of Urdu literature, we will come across many such poets who use the name Hindī / Hindvī, etc. for their language, but we call them Urdu today. Such names include Bahāuddīn 'Bājan (15th century), Nusratī (15th century), and others.

Many linguists paid attention to Nazir at the end of the 18th century and the beginning of the 19th century, when the Hindi-Urdu dispute was shaping up. A notable scholar Padma Singh Sharma wrote - 'What should be the colloquial language of ordinary people, poems of Zāfar, Nazīr and Hālī represent that, these three great

24 https://kaavyaalaya.org/meraa_nayaa_bachpan

25 <http://kavitakosh.org/kk/>

poets were scholars of Arabic-Persian; it was not difficult for them to write in such a difficult and incomprehensible language, but they wrote poems in such a simple, succinct, and sweet language. In terms of language and sentiment, Nazir's poetry embodies 'Pure Hindustani'.²⁶

The argument of this discussion is that if we consider just one Rītikāl poet, Nazir, he has many shades in his poetry, numerous kinds of poems, various features of poetic language, and diversity in contents. The scope is so broad that narrow-minded criticism fails to comprehend Nazir. When Firaq Gorakhpuri says, "Nazir was born before his time," he is referring to the poet's uniqueness. The reason for Nazir's ignorance in the histories and criticism of Urdu and Hindi literature is that we shrink our view while reading Rītikāl poems. We are still unable to depart from the path blazed by Āchārya Rāmchandra Shukla's history.

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26 Śarmā, Padmasinha, *Hindī, Urdū aur Hindustānī*, Hindustānī Ekeḍemī, Ilāhabāda, 1951, Page No. - 111