

**FOUNDATION, DERIVATION, AND EVOLUTION OF URDU LANGUAGE AND LITERATURE UP TO 1857**

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**Abstract:**

The core objective of this paper is to review the origin and evolution of Urdu as a language of influence. The debate of the origin of the Urdu language is very engaging and diverse. Various theories and arguments have been developed by different scholars and linguists throughout the study of the origin and history of the Urdu language and literature. Its origin from different dialects such as “Khari Boli” and “Baraj Bhasha” is also debatable. Apart from this unending discussion about its origin, the study of its advancement is also crucial. Historically, Urdu is associated with the establishment of Muslim rule in the subcontinent. It has adopted the Persian alphabet as a writing style and relies heavily on Persian and Arabic calligraphy as a source for technical and literary vocabulary. Urdu had many names throughout its evolution and in the end, it became famous as “Urdu”, during the 19th century. Like its predecessors, Persian and Arabic it also developed its own literature. Urdu literature was served and watered by several famous and noted writers and poets of Persian literature. It had begun to become famous among Indian intelligentsia, a newly emerging class in the Indian subcontinent, during the last phase of Medieval India. After the decline of the Persian language, it became one of the main lingua-franca of Indian literates. So the present study will also describe that how the Urdu language and its literature became very popular among all the sections of Indian society at the dawn of the 19th century and how it achieved a reasonable position in the Indian subcontinent up to 1857.

**Keywords:** History of Urdu Language; Urdu literature; Marsiya; Galib; Urdu Poetry.

**Introduction:**

A language is the method of human communication in a particular area or community, either spoken or written, consisting of the use of words in a structured and conventional way. Human beings can exchange knowledge, beliefs, opinions, wishes, threats, commands, thanks, promises, declarations, feelings, etc, through a specific language. Today, about 7,106 languages are being spoken throughout the world. These languages can be grouped into more than 90 language families. Languages belonging to the same family have certain structural similarities and share a significant number of similar and related words.

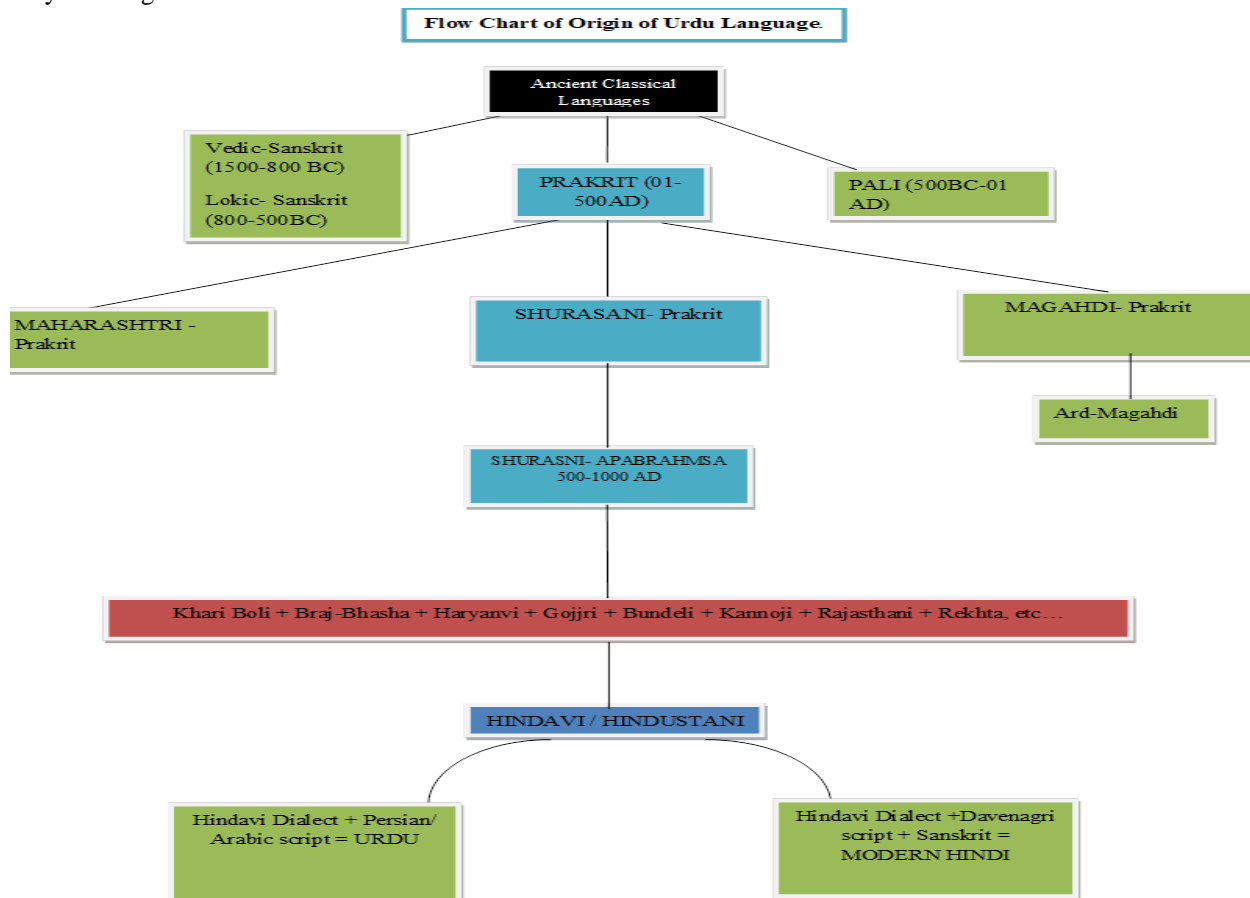
Linguists and Philologists have divided the languages of the Indian sub-continent into an *Indo-European family*, *Dravidian family*, *Austro-Asiatic family*, and *Tibto-Burmese family*. Urdu has been identified with the Indo-European family of languages, along with Hindi, Punjabi, Marathi, Persian, Bengali, Gujarati. Urdu is associated with the *Nastaliq* script style of Persian calligraphy and reads right-to-left, whereas Hindi is written in *Devanagri* script, like Sanskrit, and reads left-to-right. It is a very difficult question to answer that, how old the ancestor of Urdu is because the old surviving documents have only a few words that help us to trace the origin of the Urdu language. The most common view, and one which contemporary scholars agree with, is that ‘the *Khari-Boli* is Urdu’s ancestry language. Meer Amaan (1748-1806), quoted that “Urdu is a Pidgin born during the middle Mughal period”, he traced the language back to the time of Akbar. His theory is that “speakers of different languages came together in Akbar’s capital (Agra, the area of Braj Bhasha), and during buying, selling, and trade a language (Urdu) was created”. Amrit Rai, however, has traced the origin of Urdu back to the fourteen to the eleventh century, during the growth of Nath-Panthei literature. While the verse line and the phrase of Nath-Panthei literature remain more or less in their original form, and older and archaic words are unintentionally changed into more familiar current idioms. According to Tariq Rahman, “the specimens accepted as being authentic by Amrit Rai are to be taken as being approximations of an ancient form of Urdu-Hindi”<sup>i</sup>

However, Urdu developed more decisively during the Delhi Sultanate (1206–1526) and the Mughal Empire (1526–1858). The earliest verse dates to the 15th century and the golden period of Urdu language and literature was the 18th–19th centuries. Urdu religious prose goes back several centuries, while secular writing flourished from the 19th century onward. Modern Urdu is the national language and *lingua-franca* of Pakistan. In India it is one of the twenty-two official languages recognized in the constitution of India, having official status in the four states, Bihar, Uttar Pradesh, Telangana, Jharkhand, and in two union territories, Jammu & Kashmir and Delhi, National Capital of India.

**Origin of Urdu Language:**

To trace the origin of the Urdu language, we have to go back to the middle of the Indo-Aryan period, from 800 to 600 B.C. It is marked as the coming-age of Prakrit and Pali, alongside Sanskrit. Prakrit received a boost from the Jain and Buddhist religious movements and thrive in various parts of India.<sup>ii</sup> According to Philologists, there were various dialects of Prakrit, including; *Maharashtri*, *Shauraseni*, *Magadhi*, and *Ardh-Magadhi*. Shauraseni covered the largest area and overlapped into the regions of Magadhi and Ardh-Magadhi. For all the practical purposes it was the only language with all Indian characters. It is Shauraseni Prakrit which was used in north India that the Urdu language is directly traced.<sup>iii</sup>

The region where Sanskrit, Shauraseni Prakrit, and Shauraseni Apabhramsha had flourished before, now witness the birth of modern Indian languages such as Haryanvi, Khari, Braj, Kannauji, and Bundeli. Braj Bhasha made its centre in Braj (Mathura) region. Its stretch extended southwards to Agra and Gwalior. In the north, it reached up to Gurgaon and in the northeast, it encircled Aligarh, Bulandshahr, Etah, Budaun, Bareilly, and the Tarai area of Nainital. In Bulandshahr it merged in to Khari Boli. The center of Khari Boli was not confined to any particular area. According to Sir G.A. Grierson (1851–1941), an Irish administrator and linguist in British India), that the language which had its sway over the areas of Delhi and in the north-west of Delhi, was a variation of Khari Boli, with an admixture of Rajasthani and Punjabi dialects, but the main Khari Boli region comprised Western Rohilkhand, Northern parts of Doab, Ambala, and Kalsi.<sup>iv</sup> There are different theories about the geographical area of origin of the Urdu language. The most common theory, and one which contemporary scholars agree with, is that the language of the areas around Delhi, known as Khari-Boli, was adopted by the Afghan, Persian, and Turks as a common language for the interaction with the local population. It develops a verity called Urdu. Whereas Muhammad Hussain Azad develops a different assertion in his *Aab-e-Hayat*, he quoted, “everybody knows this much that our language Urdu is born out of Braj Bhasha and Braj Bhasha is purely Indian Language”. Jameel Jalebi (a noted linguist and writer) believes that Urdu has a distinctive Muslim character. He does not deny the Indic base of Urdu but he calls the Islamization of literary themes and the Persianization of language as improvements.<sup>v</sup> The theories of Pakistani origin claimed that Urdu was born in the areas now in Pakistan as a result of Persio-Arabicization of the languages spoken here. The pioneer of such theories was Hafiz Mahmud Shirani, in his magnum opus, *Punjab Me Urdu*(1928), he tries to prove that Urdu was created in Punjab and Muslims took it with them to Delhi. A theory similar to that of Shirani was also advanced by Graham Bailey that Urdu begin in Lahore after the Ghaznavid conquest in 1027. He describes that it moved to Delhi and its surroundings, where it was overlaid by Khari and Punjabi. Syed Sulaiman Nadvi(1884-1953) argued that “the first place of the arrival of the Muslim was Sindh and, therefore, it was this place that could be the birthplace of Urdu”. The ancestor in this case would be Sindhi. In the words of Tariq Rahman, “each of these theories outlined above has political implications, the Indian origin theory gives the ownership of Urdu to India; the Pakistani origin ones to Pakistan”.<sup>vi</sup> The theory of Urdu’s Origin from Munda and Dravidian languages of some scholars and linguistics, for instance, Ain Ul Haq Faridkoti (Faridkoti, 1972;264-266) and Abdul Jamil Khan(2006), traces Urdu back to Munda and Dravidian languages are spoken in Indian sub-continent, before the Aryan incursions.<sup>vii</sup> Here one thing is important to note that because of complexity and dubiousness, all the above theories have been criticized and contested by Philologists.



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### Urdu and its many Names:

Urdu had different names by which it has been known, at different points in time. The earliest Iranian and Arabs travelers referred to it as Hindi, *Hindavi*, or simply the language of Hindustan. In the north, both “*Rekhta*” and Hindi were popular as a name for the same language. In south India, it was known as “*Dakini*” or the language of the south. In Gujarat, it was known as *Gujari*. According to Shamsur Rahman Faruqi, the “Urdu” word for the language seems to occur the first time around 1780.<sup>viii</sup> The most commonly believed theory in Asia is that the term reached India after the advent of Babar and was used for only military camps. The word itself is Turkish and means “army” or camp. The name Urdu for language seems to have begun its life from as “*Zaban-e-Urdu-e-mu’alla-e-Shahjahanabad*” (the language of the exalted city of Shahjahanabad). It soon became shortened to “*Zaban-e-Urdu-e-mu’alla*”, then to “*Zaban-e-Urdu*” and then to “Urdu”. The above view is contested by Shamsur Rahman Faruqi with the theory that this disowns at least four hundred years of the history of the language, when it was called *Hidavi*, *Hindi*, *Dihlivi*, *Gujari*, *Dakani*, and *Rekhta*.<sup>ix</sup>

### The initial phase of the development of Urdu language and literature:

The development of every language is to be found in its literature. The Urdu language had not yet acquired a literary form. This newborn language took a century to acquire a definite shape. Amir Khusrau (1235-1325), who is better known as the great Persian poet of India, called it *Hindavi*. He composed verses in Hindavi using Persian script and led the foundation of Urdu literature.

گوری سووے سیج بے مکھ پہ ڈارے کیس۔  
چل خسرو گھر اپنے بھور بھی چہوں دیس۔

### Transplantation of Urdu in Deccan:

It is believed that transplantation of Urdu to the Deccan had resulted from two important political events, first, “the vast imperialistic design of Ala ud-Din Khilji, whose famous general Malik Kafur annexed Maharashtra, Andhra, and Karnataka to the Khilji Empire”. And second, the experiment of sultan Muhammad Tughlaq of transferring his capital to Daultabad (Maharashtra), in 1326 AD. Under this experiment, the whole population of Delhi was transferred to Daultabad, in Deccan. Urdu; the migrant language took no time to settle itself in the new region and became an important medium of literary expression.

### Early Urdu Poets:

In the south, the major centers of Dakani literature were Gujarat, Bijapur, Golconda, Aurangabad, and Bidar. The first writer of Dakani Urdu was the famous Sufi poet Sayyid Banda Nawaz Gesudaraz (author of the *Me'raj ul Ashiqi*)

Two important poets of this literary dialect flourished in Gujarat, Shah Ali Mohammad Jan and Sheikh Khub Muhammad. The major patrons of Dakhni literature were the Qutab Shahi Sultans of Golconda. Among them, Muhammad Quli Qutab Shah (1580-1612) was both a poet and the romantic hero of a love poem by his court poet Mulla Wajhi.

A personality with him Urdu poetry makes serious and definite start was of Wali (1668-1744), who is called “The father of Rekhta”. Wali was far long considered to be the Adam of Urdu poetry.<sup>3</sup> He served as a model for the writers of the Urdu verses. His examples and initiatives are responsible for the rise and development of Urdu literature in the first half of the eighteenth century. His poetry was deeply influenced by Sufism. His *ghazals* in his Diwan (collection of poetry) don't follow a single trend and the moving simplicity of the common Khari-Boli speech is found in his *ghazals*.

ادا و ناز بیوں اتا ہے وہ روشن جبین گھر سوں۔  
کہ جیوں مشرق سوں نکلے آفتاب آہستہ آہستہ سولی

### The Delhi School of Urdu Poetry:

#### Part. 1; Age of Hatim and Arzu:

After its development in Dakhni form, Urdu traveled back to the north, where Persian was continued as the court language of the Mughal Empire in Delhi. Urdu dared not to stand against it, and nor it had yet attained that degree of perfection. The early writers of Urdu verses were all perfect Persian scholars and poets. Hatim (1699-1792), Khan Arzu (1689-1756) were famous Persian poets. As following the footprints of Wali they also moved toward rising Urdu poetry. Their writings are replete with Sufistic doctrines. Their style is plain and simple with greater Persian words. Hatim wrote “*Bazm-i-Ishrat*” (masnavi), and “*Shahr-i-Ashob*”, reflecting the woes of the society<sup>xi</sup>.

جس کو دیکھا سو یہاں دشمن جان ہے اپنا۔  
دل کو جانے تھے ہم اپنا سو کہاں ہے اپنا۔ . حاتم

Their work was mile-stone in the progress of Urdu poetry and language. “By 1750, Urdu became well established in the Delhi regions and Dakani declined after the conquest of Deccan by Aurangzeb”.

#### Part. 2; Age of Mir and Sauda:

After older poets of Delhi the next period is one of the great glory of Urdu poetry. It is the great age of Sauda and Mir, the two great masters of Urdu poetry.

**Sauda** (1713-1781), the poetical surname of Mirza Muhammad Rafi, was born and brought up in Delhi and was at first a pupil of Sulaiman Kuli Khan and Shah Hatim. Due to his popularity, he became a universal favorite and captured the attention of Shah Alam, who was himself a poet of Persian. He worked under his patronage for a decade and then moved to Lucknow in 1772. After came to Lucknow he entered the service of Nawab Shahjahuddula, and Nawab grants him the title of “*Mulk-ul-Shura*” (the prince of poets).

Despite a large composition in Persian, he wrote a Diwan of Urdu ghazals. He added two varieties of composition, the *Qasida*, and

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*Hijv* (satire and lampoon).<sup>xii</sup> He may be regarded as the real originator of these forms in Urdu poetry. He has great command over verses. Before him, Urdu verses were lax and feeble, he made them soft and compact. His immense services to the language, poetry, and the technique of versification are unique.

گل پھینکے بے اوروں کی طرف بلکہ ٹمر بھی۔

اے خانہ بر انداز چمن کچھ تو ادھر بھی۔ سودا۔

There are “Twin stars” on the firmament of his fame, “*Qasida-i-Shahr Ashob*” and “*Mukhammas -i-Shahr-i-Ashob*.”<sup>xiii</sup>

**Mir** (1722-1810): Mir Mohammad Taqi whose poetical surname is Mir, and is generally known as Mir Taqi. He was born in Agra but he had to quit Agra at an early age, after the death of his father. He sought shelter with his uncle Khan Arzu at Delhi. Khan Arzu (famous Persian poet) instructed him in the act of writing poetry. Mir rapidly rose to fame and his verses were on the lips of everybody. His proud and supersensitive nature did not allow him to attend the courts of nobles of Delhi. In an utter state of poverty, he left Delhi for Lucknow, where he breathed his last. Mir was a voluminous writer. His *Diwans* of Urdu *ghazals* contains not only *ghazals* but *Rubais*, *Mustazad*, *Wasokhth*, *Mukhamasat*, *Tarjih band*, *Tarkeeb band*, *Musadas*, *Malta-at*, *Haft band*, *Tazmin*, *Fards*, and other forms of composition. Urdu poetry is popularly regarded to be co-existence with Urdu *ghazal* and as Mir pre-eminent as a *ghazal* writer. He brought *Masnavi* to a high pitch of excellence. His *Masnavis* are numerous consisting chiefly of *Satires*, *Eulogies*, and love tales. The most important of them are; *Ajgar Nama*, *Shola-i-Ishq*, *Josh-i-Ishq*, *Darya-i-Ishq*, *Aijaz-i-Ishq*, *Ma'malat-i-Ishq*, and *Masnavi Tambih-hl-Khyal*. He also wrote a few *Marsiya* (elegies). He introduced *Wasokhet*, *Mussullus*, and *Murabba* in Urdu poetry.<sup>xiv</sup> Mir introduced into Urdu poetry many Idioms, Phrases, and words from Persian. He used these in two different ways, he either transplanted the idioms in their original forms or did so by their translation into Urdu.

داغ فراق و حسرت وصل آرزوے شوق۔

میں ساتھ زیر خاک بھی ہنگامہ لے گیا۔ میر

**Dard** (1720-1785): Khawaja Mir also known as Mian Sahab, with the poetical surname of *Dard*, has a small *Diwan* of selected *ghazals* and *Rubais* in Urdu. At the age of fifteen Dard wrote *Israr-ul-Salawat*, in Persian, then *Risala-i-wahdat*, *Ilmul-ul-Kitab*, *Nala-i-Dard*, *Ah-i-Sard*, *Dard-i-Dil*, *Shama-i-Mahfil*. The last but most important is the *Diwan-i-Urdu*, one of the brightest jewels in the crown of Urdu poetry. In the days of political decay in Delhi, he was a center of culture, when Khan Arzu left Delhi, he took over from him the holding of monthly *Mushayira*, which in turn, was continued by Mir in the death of Dard. The *Mushayiras* were held once and sometimes twice a month. Here assembled all the poets of Delhi, including Mir, Sauda, and Soz. After the *Mushayira*, these masters of Urdu discussed how to improve the language, what words and expressions to import into it, and what to avoid.<sup>xv</sup>

سیر کر کہ دنیا کی غافل زندگانی پھر کہاں۔

زندگی گر کچھ رہی تو نوجوانی پھر کہاں۔ درد

**Soz** (1720-1798): Syed Mohammad Mir, *Soz* (surname) is known for his simple and elegant style, which has a touch of Monologue. He has invented a distinct style of composition *Ada bandi*, which underlined colloquial pattern deliberately and histrionically employed.

خاک میں مل گئی ادا بند

گفتگو اب خوش اوے کیا ہم کو۔ سوز

**Mir Hasan** (1727-1786): Mir Gulam Hasan, who is generally known as Mir Hasan had a great command over Persian and wrote fluently. His biography of Urdu poets which has been published recently is written in Persian, provides distinguished literary facts about early Urdu poets, and also highlights their contributions to the Urdu language and literature. His works consist of, a *Diwan* of *Gazals*, eleven *Masnavis*, *Qasidas*, and a *Marsiya* on the death of Imam Hussain and Hassan (RA). His *Masnavi Shar-ul-Bayan* is a romantic work in Urdu and a real specimen of his fame.

عبث تم سے کیوں دل لگاؤے کوی۔

بہلے چنگے دل کو جلاؤے کوی۔ میر حسن

**Nazir** (1740-1830): Wali Mohammad Nazir Akbarabadi represents a different tradition. It is the tradition of Kabir, Sudas, and Mira Bai, but he spread his canvas wider. He is a great poet of the common man in Urdu. According to an English Lexicographer, S.W.Fallon “The versatility of his genius is seen in the many-colored variety of subjects he handled”.<sup>xvi</sup> He was the only Hindustani poet according to the European standard of true poetry. His poetry is a picture gallery of the sights and scenes, fair and festival, pastime and amusement of the days. His poems on *Holi*, *Diwali*, *Ghayan Ji ki Ras*, *Baldev ka Mela*, *Shab -i -Barat*, and *Eid-gah-i-Akbarabad* are picturized and shot through local colors. His whole work has been collected and published in two *Diwans* and the *Kulyat-i-Nazir*.

ہر آن میں ہر بات میں ہر ڈھنگ میں پہچان۔

عاشق بے تو دلبر کو ہر رنگ میں پہچان۔ نظیر

### The Lucknow School of Urdu Poetry:

The center of interest now shifted to Lucknow. The fortunes of the kings of Delhi were at their lowest ebb, thus the empty mantle of Delhi fell on the shoulders of Lucknow. The Nawabs of Oudh were rich and generous, they were not only writing poetry but posing as great patrons of poets. The school of Lucknow gave rise to some differences in language. Poets and people of Lucknow peculiarly used few words and idioms. According to Lucknow School, their words and idioms were more elegant and more eloquent. The difference also extended itself to grammar, certain words were regarded as masculine by the people of Lucknow, which were considered as feminine by people of Delhi and vice-versa.<sup>xvii</sup>

## **Kala : The Journal of Indian Art History Congress**

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### **Major poets of Lucknow School:**

**Mashafi** (1750-1824): Sheikh Gulam Hamdani, poetically surnamed Mushafi was belonged to Amroha (UP) and was educated in Delhi. Later on, he migrated to Lucknow, where he was admitted to the patronage of Mirza Sulaiman Sheikh. He was a very prolific writer in both Persian and Urdu. His gazals have lyric quality, which was become very rare in his time. He wrote numbers of Diwans in Persian but his fame rest on his voluminous Urdu Diwan. His important works including, *Masnavi-i-Dilpazir*, *Masnavi Eejad-i-Rangeen*, the four Diwans collectively entitled “*Nau- Ratan*”, *Mazherul Ajaib*, *Majlis- i-Rangin*, and *Fars-Nama*.

**Insha** (1752-1817): Mushafi’s pupil and rival, Syed Insha Allah Khan, whose surname was Insha, had great command over the language and literature. He was the first Indian to write a grammar of Urdu language, *Darya-i-Latafat* (The ocean of Eloquence). Insha was a prolific writer and he has left voluminous behind him. His *Kuliyat* comprises a Diwan or collection of *Urdu ghazals*, a collection of *Rekhtai gazals*, *Qasidas*(ode) in Urdu, and a few *Masnavis* in Urdu. His “*Rani Kethki aur Kunwar Udaibhan ki Kahani*” in prose established him as a master craftsman, who can write real readable prose without using Persian, Arabic, or uncommon Sanskrit words.

**Nasikh**(1771-1838): Seikh Imam Baksh the poetical surnamed Nasikh, was one of the founders of Lucknow school. His fame rest on his gazals. His gazals are marked by a colored and high flow of phrases. He has left three Diwans but only two of them have attained publicity. He wrote the first in 1816 AD and called it *Daftar-i-Pareshan*. This contains gazals quatrains and Chronograms. His second and third were compiled in 1831 and 1838 AD, respectively. The value of Chronograms contained in his Diwan is great for they give the date of the death of many Urdu poets. He is also the author of a *Masnavi* entitled “*Nazm-i-Siraj*”. It is at his time that the gender of the words was finally determined and fixed, and the sphere of the Urdu *ghazal* was widened by the introduction of themes other than erotic-philosophical and didactic.

**Atish**(1778-1848): Khawaja Haider Ali, whose surname is Atish was born at Fyazabad and was educated in Delhi. His father died when he was merely a young boy, he came in the service of Nawab Muhammad Taqi, who brought him to Lucknow. The influence of his contemporaries is visible in his poetry especially he was much inclined to Nasikh’s style of composition. His work possessed all the fine qualities of a complete poet. His poetry is outwardly attractive and polished, but it has a lack of intellectual interest or emotional drive. He fancied himself to be a great lover of beauty. He says; “*zuban ko Apni bus ik husan ka afsana aata ha*” (My tongue can only recount the stories of love).<sup>xviii</sup> The first of his Diwan was compiled during his lifetime, it attained immense popularity. His second Diwan was compiled after his death, and it also got a respectable position in Urdu literature.

**Naseem** (1811-1843): Pandit Daya Shankar, whose surname is *Naseem* belonged to a Kashmiri family.<sup>xix</sup> He was one of the distinguished disciples of Atish. He started writing gazals in his very adulthood. The most unprecedented work, which proved his great service to Urdu literature is his famous *Masnavi Gulzar-i-Naseem*.

### **Marsiya Writers:**

The development of *Marsiya* reaches its climax with the rich contribution of Anis’s *Marsiya* or Elegy, which is a lament or sorrow at the death of a friend, relative, or patron, especially a king. In Urdu, it is used in the specialized sense of an account of the tribulation of Hussain (RA) and his family, which culminated in the tragedy of Karbala. Anis and Dabir gave it finished and grandeur of style. According to Graham Bailie, “*Marsiya* is the highest form of Urdu literature”.<sup>xx</sup> Also, the Other Urdu writers consider it the most dominant and admirable form of Urdu literature.

**Anis** (1801-1874): Mir Babar Ali Anis was born at Faizabad, and at an early stage of his life he came to Lucknow. Anis was born a poet and received poetry in his inheritance. He had written a few gazals early in his carrier but soon gave up in favor of *Marsiya* and *Salam*. He has written many thousands of *Elegies*, *Quatrain*, and *Qitas*. His published poems extended to five volumes.

**Dabir** (1803-1875) : Mirza Salamat Ali Dabir born at Delhi. He was a rival of Anis and was a perfect master of elegiac poems and spend his whole life for the attainment of this object. He was probably the first to write *Ramziya Marsiya*. The service of “*Marsiya Nigari*” render to the language is great and immense. “The five lacs of couplets composed by Anis and Dabir brought into play and use many words and idioms and thus amplified the stock of Urdu words”.

**The Age of Zauq and Ghalib:** While Delhi was struggling for healing her wounds, given by external invasions and internal political failures, the main center of Art and Culture had shifted to Lucknow. But a shimmering twilight was still captivating the fancy of the writers and poets like Ghalib and Zauq.

**Zauq** (1789-1854): Sheikh Ibrahim, generally known by his surname *Zauq* was born in Delhi. He was the contemporary and rival of *Galib* and a virtual poet-laureate of Bahadur Shah Zafar, the last Mughal ruler.<sup>xxi</sup> To the Zauq, the title of *Khakani-i-hind* was granted by the Mughal emperor. He is a master of *ghazal* and *qasida* and has left a considerable number of each. His *Masnavi* ‘*Nama-I-Jansoz*’ running over to five hundred couplets was a creditable performance that was lost in the Mutiny of 1857 AD. He is the author of many *Mukhummus*, and quatrains. In qasida, he carries away his position from his contemporaries. His Diwan has been called a “*bouquet of variegated flowers*”.

**GHALIB**(1797-1869): One of the greatest figures in Urdu literature and the most distinguished and genius personality of his age. His full name is Mirza Asad-ullah Khan, and Ghalib was his poetical surname. He was born in Agra and spend his childhood there, until at the age of thirteen he was married to a bride of eleven, and shortly afterward made his permanent home in Delhi.

The atmosphere of Delhi was surcharged with poetry and the various poetical assemblies were the order of the day and night. It provides him a literary atmosphere, he was quick-witted, begun to compose poetry in Persian first and then Urdu. He saw himself above all a great Persian poet, but what bounce his fame instantly, was his Persia prose, Urdu poetry, and most of all Urdu prose.

## Kala : The Journal of Indian Art History Congress

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Ghalib as a scholar ranked very high, he had gone through all the important works of his contemporaries, and Sufism, and he made use of these doctrines in his works. He had no aptitude for religious *Elegy* or *Chromograms*, but some of the best of his verses deal with universal themes, themes that have been, and probably always will be, intelligible everywhere. He expresses them in the form of *ghazals*, in which a simple thought or feeling is encapsulated in a single couplet of the poem, although, he uses very tough language. Ghalib, the man of universal fame, is an author of a large collection of Urdu and Persian literature. Some of his important works including, *Ood-i-Hindi*, *Urdu-i-Mualla*, *Diwan-i-Urdu*, *Kuliyat* of Persian poetry, *Qata-i-Burhan*, *Panch Ahang*, *Mahr-i-Nimroz*, *Dastanbo*, and *Subdahin*.

ریختہ کے اک تم ہی استاد نہیں ہو غالب۔  
کہتے ہیں اگلے زمانے میں کوئی میر بھی تھا۔ غالب

### Urdu Prose: (It's birth and growth)

As far as the earliest specimens available the history of early Urdu prose commences from the seventeenth century, but these specimens are only some pamphlets or religious books which were occasionally translated. The debut of religious prose took place with the writing of "*Karbal- Katha*" by Fazli (Fazal Ali), he wrote this book in 1731 AD. The main content of this book is based on Karbala-Tragedy. Another book, with the same content, was Mulla Hassan Waiz Kashfi's "*Rauza-tus-Shahuda*". Fazli translated it into Urdu from Persian.<sup>xxii</sup> A work of religion in nature, of Shah Rafi Ud Din, son of Shah Waliullah, an Urdu translation of Quran in 1803, was a significant event not only in the history of the religious movement but also in the history of Urdu prose.<sup>xxiii</sup>

**Growth of Urdu prose under Fort William College:** The Fort William College of Calcutta was established in 1800 AD, by the British East India Company, with the object of training British civil servants in the language, law, history, and customs of India. Dr. J.B Gilchrist, the author of a "*Hindustani Dictionary*"(1790) and "*Hindustani Grammar*" (1796), became its first principal. He attracted Urdu scholars from Delhi and the united provinces for the cultivation of Urdu literature. Many well-known scholars of the age including, Mirza Ali Lutf, Syed Haider Baksh Hyderi, Mir Aman, Bhadur Ali Hussaini, Sher Ali Afsos, Nihal Chand Lahori, Kazim Ali, and Ikram Ali came to Calcutta. The book which is considered as the best product of Fort William College is Mir Aman's "*Bagh-o-Bahar*" (1801), a translation of the Persian tale under the title of *Qissa-i- Char Durvesh*, of Amir Khusru. Besides Mir Aman, Mir Bahadur Ali Hussani, head munshi of College, has left two important works in Urdu.<sup>xxiv</sup> His works are; *Akhlaq-i-Hindi*, an Urdu translation of a Persian version of the Sanskrit *Hitopadesa*, and "*Nasr-i-Benazir*"(1802), an Urdu translation of famous Masnavi *Sih-r-ul-Bayan*, of Mir Hasan. Syed Haider Baksh of Delhi, translated many works from Persian into Urdu, his best works were; "*Araish-i-Mahfil*"(1801), "*Tota-Kahani*" (1801), "*Gul-i-Magfirat*", "*Gulzar-i-Danish*", "*Qisa-i- Laila-o-Majnun*", and "*Qisa-i-Mah-o-Mah*".<sup>xxv</sup>

Among other works, done under the patronage of Fort William college, some of them are important to mention here, For instance; a translation of Sadi's *Gulistan* into Urdu by Sher Ali Afsos (1799), an Urdu adaptation of famous *Sakantala Nakat* of Kalidasa by Kazim Ali Jawan, under the title of "*Sakanta-Natak-Jawan*"(1801), Nihal Chand's "*Mazhab-i-Ishq*"(1804), an adaptation of Persian *masnavi*, "*Gul-i-Bakawali*", and a metrical translation into Urdu, of Sadi's *Pand-Nama*, by Mirza Ali Lutf. Although the College made no original contribution to the Urdu literature, generally were translations and adaptations, but it granted patronage, which was necessary for the development of prose literature.

**Urdu Prose under Delhi College:** Delhi College was established in 1825, for the Indian students, planned to teach Modern Sciences and Humanities through the medium of Urdu. In 1844, a vernacular Translation Society was established by this college, which translated and published books on Scientific Subjects. Professor Ram Chandra (1821-1880) published two Urdu journals, *Ajaib-i-Rozgar* and *Tazkirat-ul-Kamilen*, devoted mainly to the propagation of western ideas and scientific values. Others among the Delhi translators were Molvi Mumlook Ali, Moti Lal Delhavi, Master Hussaini, Dharam Narain, Wazi Ali, Gulam Ali, and Muhammad Ahsan. Sanskrit, Persian and Arabic classics were also taken up and the Ramayana, Mahabharata, Livawati, Dharmashastra, Shakuntala, and Raguvansha were translated into Urdu.

**Lucknow School:** Lucknow School has produced several Urdu prose works, during the nineteenth century. *Fasanah-i-Ajaib* (1824), of Rajab Ali Saroor, and "*Bustan-i-Hikmat*"(1835), of Faqir Mohd Goya, are two main prose works of Lucknow School. In 1835, Urdu became an official language in District Courts, the replacement of Persian by Urdu called for the translation of various Laws into Urdu. Two distinguished prose masters, Molvi Zakaullah and Molvi Nazir Ahmed made their names as legal translators.

**Khutoot-i-Ghalib;** Galib, a versatile personality of the nineteenth century, was not only a bi-lingual poet but more than that he was a commendable prose writer of Persian and Urdu. His works in Urdu prose are including, His letters (*Khutoot-i-Galib*), reviews of some Persian books, and three short pamphlets, entitled, *Lataif-i-Galib*, *Teg-i-Tez*, and *Nama-i-Ghalib*. The most interesting and important of his Urdu prose are his charming letters, collected and published in two books, Known as "*Urdu-i-Mullah*" and "*O'oh-i-Hindi*". After 1848, he started writing his letters in Urdu, and after 1850, Ghalib, for the most part, gave up writing his letters in Persian and change over to Urdu instead.<sup>xxvi</sup> His letters are autobiographical and describe the days of his life.

### Conclusion:

The above study of the 'Origin and evolution of Urdu language and literature up to 1857' makes it crystal clear that like other languages of the world, the exact origin of the Urdu language is also obscure. Though some tried to trace the origin of the Urdu language to the mid-Indo-Aryan period from 800 to 600 BC, followed by the age of Prakrit and Pali. Mahmud Ghazni annexed Punjab in 1027A.D and settled his army of occupation in Lahore. His descendants held Punjab till 1187A.D, and then came

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Muhammad Ghori, who captured Delhi in 1193A.D. This all took more than 200 years, during this long period, Punjab, Delhi, and other northern areas were largely dominated by foreign troops. The soldiers and people met in daily intercourse and needed a common language, Persian was the language of soldiers (foreigners), had many Arabic and few Turkish words. Whereas local people spoke different dialects including *Khari* and *Braj Bahasa*. After centuries of amalgamation between local inhabitants and foreigners a new language came into existence which was known as Hindavi, Hindustani, or Hindi, and later derived to Urdu. As for as, the debate of the origin of Urdu is concerned, there are different theories of different scholars. According to some Pakistan-based scholars, Urdu was born in Punjab and Punjabi is its real ancestor while some view that Sindh is the birthplace and Sindhi is its ancestor. On the other hand, most Indian philologists and scholars view that the origin of the Urdu language took place in Delhi and its surrounding areas, and the dialects spoken in this region became the base of the Urdu language.

The development of every language is associated with its literature, and the literature of Urdu language developed with the emergence of different schools of Urdu poetry, starting with the Delhi School of Hatim, Arzu, Mir, Sauda, and Dard. The Lucknow school of thought and its contribution can never be ignored, particularly the role of Masshafi, Insha, Nasik, Atish, Naseem, and others. The debate of Urdu language and literature would remain insufficient if we will not count the role of Mirza Ghalib. His power of expression and philosophical attitude gave a new life to Urdu literature. His Diwan of Poetry and excellent letters are eternal. The establishment of Fort William College played a vital role in the development of Urdu prose. In the post-Mughal era; Mirza Ali Lutf, Syed Haider Baksh Hyderi, Mir Aman, Bhadur Ali Hussain, Sher Ali Afsos, Nihal Chand Lahori, are the prominent number among Urdu prose Writers up to 1857.

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