

The Indian Culture: A Study of Urdu Language and Literature

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Abstract:The richness of ancient Indian culture and civilization is unique. Among all the ancient civilizations, the Indian civilization and the Vedic values represent the most liberal system of human thought and philosophy especially against the Semitic beliefs that has repeatedly proved detrimental to peace and harmony in world. The heritage of India's rich social and cultural diversity, its tradition, the talent of human resource and aspirations of youth and women are varied. India has been the mother land of civilization for centuries. With the passage of times, it also witnessed several ups and downs which degraded its rich composite culture and heritage. Literature is the depiction and criticism of life. It has the capacity to appeal to the imagination of the reader and listener alike. Urdu language has a rich literature. Being a great language of the world, the literature of this language is facing the challenges of Globalization which aims to look at the whole world from the perspective of a single consuming unit. Urdu language and literature has a long and colorful history that is inextricably tied to the development of that very language, Urdu, in which it is written. Indian Constitution protects rights and aspirations of all sections of the society giving much impetus to the spirit of unity in diversity. British rulers with an aim of 'divide

and rule policy' started labeling Urdu with Muslims and Hindi with Hindus while the fact is that Urdu literature and culture is fully secular in its nature. Urdu is a language of humanity. It is a symbol of unity, patriotism, equality and national integrity. Urdu has played significant role in freeing India from the clutches of feudal system. Within the literary forms of Urdu, poetry is a major form of expression which has highlighted the composite culture and also shaped the activities.

The richness of ancient Indian culture and civilization is unique. Among all the ancient civilizations, the Indian civilization and the Vedic values represent the most liberal system of human thought and philosophy especially against the Semitic beliefs that has repeatedly proved detrimental to peace and harmony in world. History is a witness to the fact that these Semitic forces have carried out aggressions against India but there has hardly been any blatant violation and breach of human rights in foreign lands by Indian people.

The heritage of India's rich social and cultural diversity, its tradition, the talent of human resource and aspirations of youth and women are varied. All the sectors that have the potential to make India a global power - talent, trade, tradition, tourism and technology are the backbone of all initiatives to make India a developed nation.

India has been the mother land of civilization for centuries. Its landscapes, rivers, forests and natural beauty have been attracting people across the world. The industries, composite culture & communal harmony and Indian spirituality have been fascinating the world for times immemorial. With the passing of times, it also witnessed several ups and downs which degraded its rich composite culture and heritage. But visionary thinkers and leaders of the country always came up with solutions to save the mother land from divisive forces inside and invaders from outside. They also played significant role in maintaining communal harmony, inter-religion integrity, peace and harmony by producing patriotic literature, translating religious texts into vernacular languages and interpreting the holy teachings with harmonious relevance. These efforts in turn saved the country from division and gave befitting reply to the wicked designs of the enemies. With the precise analysis of the Urdu poets, fiction writers and thinkers in this article, a thorough study will be carried out of post 1960 Urdu poetry with special focus on patriotic poetry ascertaining that literature produced post 1960 era is full of patriotic elements which rekindles the patriotic zeal & enthusiasm within the people of our country.

Literature is the depiction and criticism of life. It

has the capacity to appeal to the imagination of the reader and listener alike. Urdu language has a rich literature. Being a great language of the world, the literature of this language is facing the challenges of Globalization which aims to look at the whole world from the perspective of a single consuming unit. It is a satisfactory scenario that most Urdu writers are acquainted with new perspective of Globalization. Modern day Urdu writers have no hesitation in using modern techniques of mass communication and information technology. All these things are healthy signs for the bright future of Urdu language and literature.

Urdu language and literature has a long and colorful history that is inextricably tied to the development of that very language, Urdu, in which it is written. While it tends to be heavily dominated by poetry, the range of expression achieved in the voluminous library of a few major verse forms, especially the Ghazal and Nazm (poetry), has led to its continued development and expansion into other styles of writing, including that of the short story, or Afsana. Urdu literature is principally popular in India and Pakistan. Additionally, it enjoys substantial popularity among South Asian immigrants in North America, Europe and Middle East and usually around the world. It is widely understood in

Afghanistan. Urdu is finding interest in North American, European and South Pacific Asian countries primarily through South Asian immigrants. Urdu language and literature aspires to be one of world's leading language providing innovative, responsive and high quality job opportunities all over the world.

Civilization is the basis of recognition of history of any country. Civilization is analyzed on grounds of its openness in accepting other cultures as well as blending with other civilizations. Indian civilization is the only one in the world which is a blend of several cultures and it is the force behind its existence for centuries. Language is the most suitable medium for examining history and culture of any country. India's greatness is reflected through its languages and rich and diverse literatures of the country.

Indian Constitution protects rights and aspirations of all sections of the society giving much impetus to the spirit of unity in diversity. Ajanta, Ellora, Taj Mahal and Red Fort are the symbols of India's composite culture and shared heritage irrespective of caste, creed, colour and religion. Indian composite culture is an instance of attire weaved of shining thread of languages having their genuine shining intact and performing significant role in maintaining the prestige of sovereign India.

In my view, the inhabitants of the Indian subcontinent vary in colour, creed, language and values. Therefore, here secularism and freedom for all is of utmost necessity to maintain peace and harmony. Otherwise, a violent and aggressive scenario can emerge as it is prevalent in our neighborhood countries. The great Akbar is the founder of secularism in the country. In the later era, Tipu Sultan and Nawab Wajid Ali Shah followed the path of secularism. In the independent India, leaders like Mahatma Gandhi, Jawaharlal Nehru, Maulana Abul Kalam Azad, Muhammad Ali Jauhar, Hasrat Mohani, Sardar Vallabhbhai Patel, Bal Gangadhar Tilak, Subhas Chandra Bose and others adopted secular principles.

British rulers with an aim of 'divide and rule policy' started labeling Urdu with Muslims and Hindi with Hindus while the fact is that Urdu literature and culture is fully secular in its nature. Urdu poetry is a voice of heart having genuine impact on listeners and readers. It is also saddening that we the people of India are depriving ourselves from the rich heritage of Urdu terming it the language of Muslims. Urdu is not mere a language rather it is a whole culture which is being sidelined advertently. If Urdu diminishes, a culture will diminish resulting in irreparable loss. English and Hindi media in the country is not interested

in giving space to Urdu reducing it to the Urdu media only for which Urdu lovers are also equally responsible as we are not teaching our children the language. Now-a-days Urdu is on the mercy of films and TV serials or in judicial terminology where Mulzim, Mujrim, Moakkil, Wakalat Nama and Insaaf terms are still in usage. Films like Mughal-e-Azam and Mother India are in Urdu language but their CBFC certificates were issued in Hindi which is an evidence of compromising the Urdu language. On the contrary those involved in killing of Urdu, on several occasions use Urdu couplets in their day to day conversation.

Urdu has been granted the status of second State language in several States but universities, colleges and schools are struggling with the scarcity of Urdu teachers as well Urdu knowing Officers in government departments. Is it not the duty of the government to provide Urdu teachers and Urdu knowing Officers?

Sanskrit is the source language for all Indian languages but it has shrunk to religious books and is on the brink of diminishing stage. Similarly, Urdu which is a symbol of composite culture in the country is also shrinking. It is a misconception that Urdu can't provide a job while in fact knowledge of more languages broadens the job opportunities. Urdu teachers and

learners need to focus on having sound knowledge of other national and international languages with Urdu like English, Hindi, Arabic, Persian, Sanskrit, Italian, Chinese, and Japanese etc. Urdu medium students should not fall victim of inferiority complex. Urdu is State language in Kashmir but Kashmiri is dominant there. Urdu medium should be approved at least till higher secondary level in school education. Three-language formula yet could not be implemented properly. It is a misconception that one will lag behind after getting educated through Urdu medium.

Education is aimed at inculcating higher human values in students and Urdu is the best medium for it as in the development of it there has been significant role of many individuals coming from diverse backgrounds across the globe. Education is intended to bring higher moral values in humans and preparing individuals turning beneficial for humankind. Knowledge and acceptance of Western culture and values based on the needs of contemporary requirements is okay but one should not leave behind his Eastern identity.

Urdu is an Indian language having a rich past though currently its association with the people has weakened. But the future of a prosperous and vibrant India is associated with Urdu. It has gone through

tough times post - independence. With India attaining freedom, divided into two parts and as a result Urdu was declared unpatriotic. Today new Urdu villages are emerging across the globe and people are embracing Urdu language and literature. Even British rulers used Urdu to establish their empire and maintain it in the Indian subcontinent. Hindi is a Persian word while Urdu is derived from Sanskrit consisting of 'Ur' meaning 'heart' and 'Du' meaning two; thus it refers to a language which combines the hearts of the people globally making a place for itself internationally. Presently Urdu has gained global acceptance and now it is the need of the hour to connect Urdu with livelihood taking firm measures.

Urdu is a language of humanity. It is a symbol of unity, patriotism, equality and national integrity. Urdu has played significant role in freeing India from the clutches of feudal system.

As Muslim culture and religious legacy is preserved in Urdu literature, Hindu culture is also well preserved in its literature. In all, 82 published editions of Bhagwat Geeta and 45 editions of Puranas apart from Ramayanas and Jain and Buddhist literatures are available in Urdu.

In fact, Urdu literature and poetry are manifestation of Indian culture which has played

significant role in unifying the country. They are outcome of a mix culture having constituent elements of Hinduism, Sikhism, Christianity and Islam. Urdu's rich literature is produced from the inception by writers belonging to all religions and sections of the society and same is the scenario till today. They enriched Urdu through newspapers, magazines and other journalistic means which has a constant history. Many milestone books in Urdu starting from "Kadamrao Padamrao" are written by Hindu, Sikh and even English writers and have attained the status of magnum opus. The same situation is still prevailing as today novels, short stories, essays, satires, travelogues, marsiya, qaseeda, ghazal and nazm are the examples of composite culture.

All the literary forms of Urdu are full of social, cultural, economic, national and religious elements. It shows that secrets of Indian social and cultural values are deep-rooted in Urdu language and literature.

Manifestation of National elements in Urdu poetry:

Within the literary forms of Urdu, poetry is a major form of expression which has highlighted the composite culture and also shaped the activities. Ghazal, everyone is fond of it due to its preciseness, delicacy and melody. Nazm is enriched with the elements of unity, fraternity, equal rights, acceptance

and coexistence. There are poets in Urdu who dealt with aforementioned topics in their poetry in each and every era and gained acknowledgement among people. Nazms of Wali Muhammad Nazir Akbrabadi, Maulvi Altaf Hussain Haali and Muhammad Hussain Azad are full of 'Ganga-Jamuni' elements. When India embraced the idea of nationalism, poets started penning on the theme. Some of them are Akbar Allahabadi, Ismail Meerathi, Afsar Meerathi, Brij Narayan Chakbast followed by Zafar Ali Khan, Durga Sahaye Suroor, Allama Iqbal, Tilok Chand Mahroom, Josh Malihabadi, Ehsan Danish and Saghar Nizami. Allama Iqbal presented 'Trana-e-Hindi' based on the idea of nationalism. This nazm still today is recited in morning assemblies in many schools across India. Allama Iqbal's another nazm on the same idea is 'Bache ki dua' which is based on Indian values and teachings. See a couplet from the nazm 'Naya Shawwala' below:

Shakti bhi, shanti bhi bhakton ky geet mein hai

Dharti ke baasiyun ki mukti preet mien hai

Also a line from another nazm:

Khake watan ka mujhko har zarrah dewta hai

These nazms are proof of Allama Iqbal's love and patriotism for the country. The era of patriotic nazms started before the independence in Urdu

literature is still continuing. Post 1960, there is a long list of poets writing on patriotic themes. Zia Karhani, Kumar Pashi, Nazish Partapgarhi, Niyaz Haider, Mazhar Imam, Makhmoor Saeedi, Zubair Rizvi, Balraj Komal, Chandra Bhan Khayal, Ambar Bahraichi, Gopal Mittal, Ali Jawwad Zaidi, Salam Machli Shahri, Moin Ahsan Jazbi, Jagan Nath Azad, Prem Warbranti, Anwar Jalalpuri, Riyazat Ali Shaiq, Muzaffar Hanafi, Farhat Hussain Khushdil, Syed Ahmad Sahar etc. are a few names among the patriotic poets who established an identity for themselves writing on the themes of communal harmony, national integrity and shared heritage.

A thorough analysis of all above mentioned poets authenticated by their poetry is not possible in a short article but some of them will be analyzed in the following paragraphs. They will be those who never compromised on the deteriorating situations in the country and kept spreading the message of love, brotherhood and humanity in adverse situations as well.

Ziya Karhani:

Great poet and thinker, Ziya Karhani is known by his poetry anthology "Aina-e-Watan" which includes poetries demonstrating his patriotic spirit and thoughts. It also includes poetry written in the praise of

indigenous spiritual gurus, political leaders, literary figures and poets including Mahatma Gandhi, Maulana Muhammad Ali Jauhar, Dr. Mukhtar Ansari, Martyr Tipu Sultan, Allama Iqbal, Guru Nanak, Chakbast Lakhnavi, Kaifi Delhvi, Akbar Allahabadi, Asadullah Khan Ghalib, Sarshar and sufies from Maharashtra. Ziya Karhani has written poetry on great personalities in the field of politics, poetry, literature and spirituality. See the below quote of Professor Yunus Agaskar highlighting the salient features of Ziya Karhani's poetry:

"Ziya Karhani is a patriot and his poetry is manifestation of his feelings and thoughts which is rich in cultural traditions and full of rare images of "old and modern." Read the nazms like Saahile Maharashtra, Taj Mahal, Mera watan hai, Tameere watan, Dal, Kamla Nehru Park and feel the joy of poetry." (Quote is in Urdu)

Kumar Pashi:

In the modern era poets, Kumar Pahdi is famous for his nazms like 'Ayodhya main araha hun', 'Krishn', 'Gumshuda lafz', 'Pishach nagri' and 'Vilas yatra.' At one hand, while these nazms are expression of patriotic feelings on the other hand, they demonstrate sadness on the diminishing values and prestige of the nation. Krishn is a fine example of

Kumar Pashi's respect and honour towards Indian Hindu Gods and Goddesses. Above mentioned nazms are full of elements of Indian culture, tradition, spiritual atmosphere and fable and myths. The sense of coexistence in these nazms, is true representation of Indian Ganga-Jamuni culture.

Nazish Partapgarhi:

Muhammad Ahmad Nazish Paratapgarhi has also written several nazms on the theme of composite Indian culture. His nazms like 'Ae hamsukhano', 'Jashne Jamhur', 'Ae zaban', 'Ae mere watan', 'Apni dhari apna desh', 'Mosame gal ke safer', 'Bapu ki awaz', 'Desh ke naujawanon', 'Jaag ae mere watan' etc. are especially noticeable in this context. His nazm 'Zaban se nafrat kiyun' is an effort to calm those discriminate on the basis of language. Below are a few couplets:

Jahan bhi chhaon gghani ho qayam karte chalo!

Adab jahan bhi mile, ahtram karte chalo!!

Zaban tasalsule tarikhe zindagani hai!

Zaban manazile tahzeeb ki kahani hai!!

Zaban machalti hai mitti pe chahchahon ki tarah!

Zaban nikalti hai chilman se zamzmon ki tarah!!

Zaban qaum ki izzat bhi hai, ghoroor bhi hai!

Zaban awam ki mehnat bhi hai, shour bhi hai!!

For a country like India which is quite vast in

geographical and demographical terms, such nazms are needed to maintain the unity in diversity as nowhere in the world so diverse creed, caste and religion coexist as in India. Several languages and dialects are spoken in the country and this nazm by Nazish is a symbol of the cultural heritage of the nation. His nazms are manifestation of peace, tranquility, culture and sanctity of India.

Neyaz Haider:

An important name among the founding members of Nai Nazm is Neyaz Haider. His nazms like 'Jugnu ka trana', 'Tahzeeb ke memar' and 'Samay bada gambhir' included in his anthology named 'Sholae awargi' show his human love and affection. Neyaz Haider has penned several symbolic nazms which present a new direction of Indian culture in public life. A well-known Urdu critic Professor Qamar Raees on said:

"Neyaz Haider was well aware of Indian music and folk literature related to the life style of common people of India, their thought process and culture. Tandaw, Natraj, Manjhi and Wandana like nazms will be categorized as the extension of Nazir Akbrabadi's tradition." (Quote is in Urdu)

Patriotic flow of thoughts and thinking in the nazms of Neyaz Haider is intermingled with the hard

work of common people, their fraternity and integrity. His nazms also represent the Indian natural beauty and its soothing weathers with symmetry. See below few couplets from the nazm 'Aman ki raah par':

Uthao beeda ke Asia main kbhi ghulami nahin rahegi!
Panap sakega na koi fitna nazar main khami nahin rahegi!
Hum usko baqi na rahne denge jo awami nahin rahegi!

Mukhmoor Saeedi:

The next important name in the genre is Sultan Muhammad Khan Makhmoor Saeedi. Originally his poetry is Ghazal centric but his poetry anthologies consist several nazms which portrait natural beauty, economical deterioration, political and social turmoil, human disrespect, rejection of values and dislodgment of social fabric. His nazm 'Ae ardhe watan' is a fine example of his effort of preserving cultural and traditional values. A few lines below are quoted:

Sahra bhi tere gulshan gulshan, saya bhi tere roushan
rausha!

Ae ardhe watan, ae ardhe watan, ae ardhe watan, ae
ardhe watan!!

Mandir ke kalas kiya hen tere khwabon ki sunahri
tabiren!

Masjid ke manaron men teri bedariye jaan ki tanwiren!!

Ek teri kitabe azmat ki mahfil saw tafseeren!

Chisti ki dua, nanak ki nawa, ghalib ki ghazal, meera

ke bhajan!

Ae ardhe watan, ae ardhe watan, ae ardhe watan, ae
ardhe watan!!

The mentioned nazm consists of 15 stanzas which is an example of Makhmoor Saeedi's writing abilities. This nazm is symbol of composite culture. Some other nazms written by the poet on the theme are 'Hindustan', 'Wo shahar abhi usi jagah hai', 'Turkaman gate Delhi', 'Salame aqdat', 'shagun' and 'Mausame bahar ki ek raat.'

Chandra Bhan Khayal:

Contemporary poet, Chnadra Bhan Khayal is a well-established Urdu poet with delicate feelings. His nazm 'Haan! Ae musalman' is the manifestation of cultural struggle of the present era in India. It was penned in reaction to the nazm 'Musalman' written by Hindi poet, Devi Prashad Mishra. Chandra Bhan Khayal who is a true secular, born and brought up in the aegis of Indian composite culture has targeted the self-acclaimed protectors of the patriotism in this nazm.

A part of the nazm:

"Musalman na hute to/ qabilon, warnon, tabqon
aur jatiyon ke jangal men/ tanaffur ki aag lagi hot/
jangal jal chuka hota/ phir arakshan ki dhup men kise
sainkate/ arakshan ka virodh kaun karta/ jamhuriyat ki
maina kahan chahchahati/ samta, santulan, samaj

sudhar shabd kosh hen/ dhare rahte. Wo musalman hen/ wo rath ya ghode par sawar atank nahin, we Ram se nahin darte/ lekin darte hen to Ram naam ke saudagaron se/ we Marx se nahin darte/ magar darte hen Marx ke na fahm parastaron se/ we kisi se nahin darte/ lekin darte hen/ hukme Allahi men milawat karne walon se."

Secularism and coexistence are the main elements in the poetry of Chandrabhan Khayal. He has also written a long nazm 'Lolaak' in the praise of Holy prophet, Muhammad (Peace be upon him) which is a true tribute to him by an Indian.

Ambar Bahraichi:

In the contemporary poets, Muhammad Idris Ambar Bahraichi is much interested in penning rural issues in his poetry. Fozail Jafari say, "Ambar is the first modern country poet and this itself is his characteristic. Great examples of folk poetry presented by Ambar is lacking elsewhere." A fine manifestation of it is Ambar's nazm "Tanhai huwi hai pasine men lekin." It shows rural values, village inhabitants' love and affection for each other and their sacrifices. Ambar loves his country and fellow citizens so deeply that he dedicated his book "Sanskrit shariyat" to them. He writes in the dedication:

"Dedicated to those non-Muslim and Muslim

forefathers who enriched the Urdu language and culture by their efforts." (In Urdu).

It shows that Ambar Bahraichi never imagined of an India where non-Muslims and Muslims do not embrace and enrich the Urdu language and composite culture. He always dreamed of a great India and planned for it.

Reyazat Ali Shaeq:

Reyazat Ali Shaeq is also among the important poets of the contemporary era. His anthology 'Nazre watan' has enough proofs to establish him as a national poet as every nazm in it is full of spirit of nationalism. Diverse natural beauties of the country, multiple public festivals, respect for the national heroes and aspire for the development of the country is evident from each and every nazm in the anthology. His nazms 'Sadae farz', 'Jashne zarrein', 'Holi and Diwali' are especially mentionable. Simple language and genuine feelings attract readers in these nazms and fascinate them. Nazms written on national heroes like 'Subhas Chandra Bose', 'Guru Nanak' and 'Tulsi Das' are quite impressionable. Some couplets are:

Hum iske pasban hen yeh pasban hamara

Hindustan ke hum hen Hindustan hamara (Yeh
gulistan hamara)

Ye haseen jagmagate nagar, gaon hen jis ke rashqe
qamar

Aaj shaeq ky hen des par, he fida janotan zindabad
(Sar zamine watan zindabad)

Reyazat Ali Shaeq's other nazms like 'Ekta', 'Eid ki shobha', 'Bapu', 'Amane Hind ki beti Urdu', 'Chiraghe Urdu', 'Gangajamuni tahzeeb', 'Josh-o-Kabir', 'Nida-e-ettehad' and 'Tahzeeb ka gahwara' etc show his love for the country.

Zubair Rizvi:

The list of contemporary Urdu poets will remain incomplete without mentioning Zubair Rizvi. Urdu journal 'Zehne Jadeed' and his own nazms played important roles in fetching pan India fame for Zubair Rizvi. He is considered one among founding members of modern nazm. No detailed study has published yet on elements of composite culture is his poetry but it is evident enough in his nazms. Indian villages, festivals and weathers are dominant elements in Zubair Rizvi's nazms. He has written patriotic nazms admiring Indian culture and fraternity. A couplet mentions:

Yeh hai mera Hindustan!

Mere sapnon ka jahan!

Isse piyar hai mujhko!!

(Yeh hai mera Hindustan)

His nazm like 'Zameen taqseem ho chuki hai', 'Mitti ki khushboo', 'Aman se dushmani', 'Gum hota shahar', 'Kabir rang' and 'Saadaqa' are mentionable.

Anwar Jalalpuri:

Anwar Jalalpuri is known for translating Bhawat Geeta in verse form into Urdu which is his effort to strengthen communal harmony and fraternity. Till now 82 translations of Bhawat Geeta into Urdu have come into notice among which 51 translations are in verse form. Anwar Jalalpuri chose 'Bahre Mutaqarib' for the translation.

Mentioned are some shloks:

Udhar Krish-o-Arjun bhi betab hen!

He donon hi khursheedo mehtab hen!!

Wo rath jiske ghodon ki shan hai!

Safedi hi ghodon ki pehchan hai!!

The example shows the simplicity, flow, symmetry, spontaneity, sanctity and rhetoric in the translation. Apart from those poets mentioned above, there are several other Urdu poets who are dealing with Indian culture with zeal and vigor in their poetry like Muzaffar Hanafi (Mere Hindustan aur Khake Hind ko salam), Moin Ahsan Jazbi (Naya suraj), Mazhar Imam (Ishtirak aur Sha'ar), Ajmal Ajmali (Krishna wali aur Phul zakhmi hai), Salam Machli Shahri (Ye dharti khubsoorat hai aur Main istarah yeh masle dethtahun), Brij Mohan (Mandir bhi lelo), Hurmatul Ikram (Himalaya ki janib chalo aur Suroore gulshan aarai) etc are beautiful and fascinating nazms.

Mazhar Imam:

Khair achha huwa, tum bhi mere qabile mein aahi
gaye!

Is qabile mein koi kisi ka nahin!!

Ek tum ke sewa!

Baal bikhre huwe!

Neend uchi huwi!

Khair achha huwa, tum bhi mere qabile mein aahi
gaye!

Aao hum log jine ki koshish karein!!

This stanza and the whole nazm by Mazhar Imam highlight the integrity and fraternity point of view and spread a message of communal harmony and coexistence.

Symbol of Indian shared heritage, Taj Mahal has remained a centre for attachment for people. Many poets have used Taj Mahal in their poetry symbolically and now it has become a part of Urdu poetry as a beautiful metaphor.

Hurmatul Ikram, Salam Machhli Shahri, Sahir Ludhianvi, Makhmoor Saeedi, Prem Pal Ashk, Ziya Karhani, Kalim Badayuni, Arif Bayabani, Shoja Khawar, Muhammad Askari and Farhat Hussain Khushdil etc. used Taj Mahal in their poetry post 1960.

See a stanza below of the nazm

'Taj Mahal mein aajana' by Prem Warbranti:

Jab raat ka aanchal lahraye!
Aur sara aalam so jaye!
Tum mujhse milne shama jalakar Taj Mahal mein
aajana!!

Indian composite culture shared by Hindus and Muslims is evident in other sphere of social life as well. Hindu festivals like Holi, Deepawali, Dessuhra, Shivratri and Muslim festival like Shabe Bara'at, Shabe Qadar, Eidul fitra, Eidul Adha, Muharram all have been elements of Urdu poetry. Urdu poets have also used Mandir, Masjid, Khanqah, Girja and several pilgrimages in the poetry. Composite Indian culture established and founded by early Urdu poets is still being carried forward by contemporary poets as well.

Analysis of cultural elements in Urdu prose:

Famous Urdu poet, Raghupati Sahai Firaq Gorakhpuri wrote:

Sar zamine Hind par aqwam aalam ke Firaq!
Qafile aate gaye aur Hindustan banta gaya!!

The story of sprouting of a composite culture in India is centuries old and there are several writings preserving it. One of the founding figures of Urdu, Maulvi Abdul Haq has said that Urdu is absolutely an Indian language, therefore its grammar and culture should also be fully Indian. There may be some scope for differing point of view as far as its grammar is

concerned but there is absolute lack of such space regarding its culture as it is the offspring of composite culture itself. Culture is so deep rooted into Urdu fiction that it is not easily distinguishable and many a times we get acquainted with the culture by the means of literature itself. Renowned Hindi fiction writer, Bhisham Sahni says:

"In the last six-seven centuries a composite culture emerged on the public level which was founded by Sufies and Rishies. Our contemporary languages are part of the same composite culture..." (Quote is in Urdu)

The composite culture which emerged in the 13th century with the eminent Rekhta poet, Amir Khusru, is part of the consciousness of all patriotic poets and writers like Bhisham Sahni.

What is the need and relevance of dialogue on composite culture today? The answer is that when feudalism and imperialism re-emerge, commercialization gets centre stage, differentiation between good and bad vanishes, values are overlooked and Taj Mahal, Ellora and Ajanta become part of commercial activities, rekindling the values of composite culture becomes a necessity. It is time to re-embrace the teachings and preaching of Kabir, Nazir, Guru Nanak, Bulle Shah, Firaq, Nirala, Tagore

and Iqbal in India as the anti-social elements are trying to tarnish social fabric of the country. The Indian composite culture is the only solution to several problems in the country today like Hindu-Muslim communal tensions and riots, struggle of Mandir and Masjid and caste and region based identification.

Languages are manifestation of social and cultural elements apart from the distinct human attribution. Language is recognized by social, cultural, educational and ideological elements. Therefore, Urdu language and literature originally is associated with Indian values and temperament.

In the Hindi-Muslim composite culture and society, Urdu also developed. Partition of India in 1947 badly influenced the social fabric at each and every level including political, social, religious and linguistics. The enmity created by British shattered the centuries old culture of co-existence. With the establishment of Pakistan as a new country, major changes occurred for Urdu and the language which gave slogans like 'Ham azadi le kar rahenge', 'Inquilab zindabad', patriotic song like 'Sare jahan se achha Hindustan hamara' and many more patriotic nazms became outsiders all a sudden. While the fact of the matter is that Urdu always has remained part of mix society and played active role in the freedom movements.

Conclusion:

In a nutshell, the making of Indian composite culture, communal harmony and fraternity, poets, Sufis, Saints and Rishis have contributed dominantly. When Western Missionary preaching and teachings tried to overcome Indian culture, the visionary thinkers, Sufis and leaders of India left no stone unturned in highlighting their hidden nefarious designs. Akbar Allahabadi is one among those who ironically criticized Western culture even he targeted his own son and daughter on adopting Western culture. Other Urdu poets were penning poetry on the natural beauty of India and were trying their best in reinstating Indian culture which was over dominated by the Western culture.

In the post - independence era, Urdu writers and thinkers kept writing poetry and prose celebrating and reinstating Indian composite culture. They translated religious books into Urdu to spread the pious teachings of every religion to common public as it has been analyzed in detail in the article.

The purpose of revisiting their writings of Urdu writers is to reinstate the values of yester years of India which is diminishing increasingly. The new generation is falling prey to Western culture swiftly leaving behind Indian culture which is a serious concern to be looked at.

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