

WIKIREADER URDU POETRY

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1NOTES

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ON WIKIREADER URDU POETRY

Urdu Poetry is the first book in the *Poetries National and International* series. It aims to give a snapshot of poetry in this important tradition and language, covering genres and poets such as the gazale.

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URDU POETRY

ORIENTATION AND GENRES

POETS

URDU POETRY

From Wikipedia, the free encyclopedia.

Like other languages, the history of **Urdu poetry** does not have a firm starting point and shares origins and influences with other linguistic traditions within the Urdu-Hindi-Hindustani mix. Literary figures as far back as Kabir (1440 - 1518) and even Amir Khusro (1253-1325 AD) deserve mention as influences later Urdu poets draw on for inspiration as well as intellectual and linguistic sources. The tradition is centered in the Indian subcontinent . Following the Partition of India in 1947, it found major poets and scholars residing primarily in modern Pakistan and India . *Mushairas* (or poetic expositions) are today held in almost every major metropolitan area in the world. Over this period, Urdu poets have produced a large number of primarily poetic works. The major genres of poetry found in Urdu are Ghazal, Nazm, Qaseeda, Sehra , Rubai, Noha, Marsia, Qata and Doha.

PEN NAMES

In the *Urdu poetic tradition*, most poets use a pen name Pen_name called the *takhallus*. This can be either a part of a poet's given name or something else adopted as an identity. The traditional convention in identifying Urdu poets is to mention the *takhallus* at the end of the name. Thus, *Ghalib*, whose given name was *Mirza Asadullah Beg* (the prefix *Mirza* and suffix *Beg* identifying him as a Chughtai) and official name and

title was *Mirza Asadullah Beg Khan* is referred to formally as *Mirza Asadullah Khan Ghalib*, or, in common parlance, as just *Mirza Ghalib*. An interesting sidebar to this is that some poets end up having a part of their name repeated; thus, *Faiz Ahmad Faiz*.

The word *takhallus* is derived from Arabic, meaning "ending". This is because in the ghazal form, the poet would usually incorporate his or her pen name into the final verse (maqta) of each poem as a type of 'signature'.

POETS

The most acclaimed Urdu poets include Ghalib, Mir, Dard, Daag, Iqbal, Faiz, Momin, Sahir, Wali and many more. See List of Urdu poets for a more comprehensive list.

SEE ALSO

- * Urdu
- * Urdu literature
- * Urdu prose
- * List of Urdu Poets
- * India
- * Mughal
- * Persian
- * Pakistan

EXTERNAL LINKS

- * Eurubazaar.com:
<http://www.eurubazaar.com> (/http://www.eurubazaar.com/) Large collection of Urdu poetry, some with audio recitations and songs.
- * Organic brewery:
<http://www.streetphotos.net/blog> (/http://www.streetphotos.net/blog/)

AHMED NADEEM QASMI

From Wikipedia, the free encyclopedia.

Ahmad Nadeem Qasimi (born 1916) is an Urdu language Pakistani poet, journalist, literary critic and short story writer. He is a major figure in contemporary Urdu literature and central to many controversies within it. Recently he was forced to leave a government office, which he headed for decades, but the output was reportedly zero. His opponents accuse him of financial, professional, literary and moral corruptions. He is the most influential person, who has links everywhere in the corridors of power and fame. According to critics, "his (Mr Qasimi's) literary tussle with another writer Dr. Vazir Agha turned into personal enmity and the two has their own groups of literary warriors who often fire literary bullets on each other's terror camps!"

Mr Qasimi started his career as a clerk in the government and later on left it for journalism. He is a graduate from the Punjab University. As an active member of the Progressive Writers' Movement, Mr. Qasimi is probably one of the most admired Pakistani writers.

AMIR KHUSRAU

From Wikipedia, the free encyclopedia.

Abul Hasan Yaminuddin Khusrau (1253-1325 AD), better known as **Amir**

Khusro Dehlavi, is one of India's greatest poets. He

wrote in both Persian, as well as Hindustani. He was a Sufi mystic and

was a spiritual disciple of Nizamuddin Auliya

of Delhi.

He is also credited as being the founder of both Hindustani Classical

music, and Qawwali

music. His poetry is still sung today in Sufi

shrines throughout Pakistan and India.

He is sometimes called the "Forest Gump" of Indian and Pakistani music,

as he is credited with inventing many of the genres and instruments used

in Indian and Pakistani music.

EXTERNAL LINKS

Amir Khusro Website

<http://www.alif-india.com/index.html>

Amir Khusrau Songs

http://www.cs.wisc.edu/~navin/india/songs/isongs/indexes/lyrics/amir_khusrau.html

Photographs from inside and around the Amir Khusrau shrine in

Delhi

<http://www.streetphotos.net/india>

DAAG

From Wikipedia, the free encyclopedia.

Daag Dehelvi is the takhallus of one of the most respected poets of the Urdu language.

Born **Nawab Mirza Khan** in 1831 in Delhi, he lost his

father at the tender age of six and was brought up by his step-father,

Mirza Muhammed Fakhroo, who was heir to

Bahadur Shah Zafar, the last Mughal Emperor. On Fakhroo's death in 1865, Daag left Delhi for

Rampur where he went into government service and lived

comfortably for 24 years. There followed a period of wandering and

discomfort which ended when he was invited to Hyderabad in 1891. There he won honour and

prestige and lived a life of luxury. (Hyderabad became a cradle to many poets of that period following decline of Mughals in Delhi.)

Daag started reciting poetry at the age of ten. His forte was the ghazal. His poetry does not wallow in despair. The tone of his

poems is exuberant. He was a self-acknowledged romantic but contrary to

the impression one gets from his poetry, he eschewed wine. He had

innumerable disciples. Usage of common words and phrases was typical

of his style. His work comprises of four volumes consisting of 16,000

couplets.

Daag Dehlvi passed away in 1905.

KHWAJA MIR DARD

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA.

Khwaja Mir Dard (1721 - 1785) is one of the three major poets of the [Dehli School](#) - the other two being [Mir Taqi Mir](#) and [Mirza Sauda](#) - who could be called the pillars of the classical [Urdu ghazal](#). Dard is first and foremost a mystic, who regards the phenomenal world as a veil of the eternal Reality, and this life as a term of exile from our real home. Dard inherited his mystical temperament from his father, [Khwaja Mohd. Nasir Andlib](#), who was a mystic saint and a poet. Dard received his education in an informal way at home, and in the company of the learned, acquiring, in due course, a command of [Arabic](#) and [Persian](#), as also of the [Sufi](#) lore. He also developed a deep love of music, possibly, through his association with singers and [qawaals](#) who frequented his father's house. He renounced earthly pleasures at the young age of 28, and led a life of piety and humility.

The secret of Dard's appeal as a poet lies not in his mysticism, but in his ability to transmute this mysticism into poetry, and to present transcendental love in terms of human and earthly love. Although he has written ghazals which are unambiguously mystical in their intent, his best couplets can be read at both the secular and spiritual levels, and are, for this reason, acceptable to all and sundry. In addition, Dard had also written ghazals which deal with a patently sensuous and earthly love, and deserve to be classed with the best poetry of this kind. Dard generally excels in short ghazals of about seven to nine verses, written in comparatively short measures. His style is simple, natural and musical; his content, thoughtful and thought-provoking. He is not a voluminous writer. His publications include a collection of Urdu ghazals, a divan in Persian, and some articles in Urdu and Persian prose.

EXAMPLE WORK

दोस्तो देखा तमाशा याँका बस ।
तुम रहो अब हम तो अपने घर चले ॥

dosto dekhaa tamaashaa yaaNakaa bas.
tum raho ab ham to apane ghar chale

My friend, we've seen enough fine sights, through which we loved to roam.
You stay on to enjoy them; we are ready to go home.

Translated by David Matthews [2] (<http://www.cs.colostate.edu/~malaiya/dard.html>)

[Note from the Urdu Poetry editor: This poem is not written in a typical Urdu script. Please see the articles for Urdu language and Urdu literature for more information on scripts).

EXTERNAL LINKS

- [Khwaja Mir Dard](http://members.aol.com/faanoos/a_ali/dard.htm) (http://members.aol.com/faanoos/a_ali/dard.htm)
- [Khwaja Mir Dard: Life and Ghazals](http://www.msci.memphis.edu/~ramamurt/dard.html) (<http://www.msci.memphis.edu/~ramamurt/dard.html>)

FAIZ AHMED FAIZ

From Wikipedia, the free encyclopedia.

Faiz Ahmed Faiz (January 7, 1910 -1984), is considered by many to be a poet in the great tradition of Urdu poets like Ghalib and Iqbal. He was born in Sialkot, in the Punjab in pre-independence India (in what is now Pakistan).

His father's name was Khan Bahadur Sultan Muhammad Khan. He was a barrister.

His early religious studies were at Masjid(Mosque)

Maulvi Muhammad Ibrahim Mir Sialkoti. He went to Scotch Mission High School also in Sialkot . He did his intermediate from Murray College Sialkot. His Main teachers include ShamsUIUllamah Syed Mir Hasan, Professor Yousuf Saleem Chishti.

He did MA (Master of Arts) in English Literature from Gov. College Lahore. MA

in Arabic literature from Oriental College

Lahore. His teachers at this stage included Ahmed Shah Putras Bukhari, Sufi Ghulam Mustafa Tabbassum and Moulvi Mohammad Shafi.

Doctor Taaseer, Maulana Abdul Majeed Salik,

Maulana Chiragh Hasan Hasrat, Pandit Hari Chand Akhtar.

He remained on the Pakistani side of the partition of 1947 and

subsequently died in Lahore. Faiz was a member of the

Anjuman Tarraqi Pasand Mussanafin-e-Hind (Progressive Writers' Movement)

and an avowed Marxist. In 1962 he was awarded the Lenin

Peace Prize by the Soviet Union.

In the 1930s Faiz Ahmed Faiz married Alys Faiz. They

had two daughters. Alys Faiz's influence on Faiz's

life and poetry is reputed to have been great.

He started a branch of Anjuman Tarraqi Pasand Mussanafin-e-Hind

in Punjab in 1936. Also he was a Member and Secretary of

this branch. He was also an Editor of Mahanama (Monthly) Adab-e-Lateef (1938-1942 AD).

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SEE ALSO

- * Alys Faiz
- * Urdu
- * Urdu poetry
- * List of Urdu Poets
- * Pak Tea House
- * Rawalpindi Conspiracy Case
- * Major General Akbar Khan (The main conspirator in the "Rawalpindi Conspiracy Case")

EXTERNAL LINKS

- * Faiz Ahmed Faiz <http://www.faiz.com>
- * A tribute to Alys Faiz
<http://dawn.com/2003/03/18/letted.htm#2>
- * Mushaira.org entry
http://www.mushaira.org/ppage.php?poet_name=Faiz+Ahmed+Faiz
- * Faiz Ahmad Faiz collection
<http://www.ece.utexas.edu/~sheikh/poetry/faiz/index.html>

MIRZA GHALIB

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA.

Mirza Asadullah Beg Khan *Ghalib*¹ (also known as **Mirza Ghalib**) ([December 27, 1797](#) - [February 15, 1869](#)) was an [Indian poet](#) who wrote in [Urdu](#) and [Persian](#). He is considered to be one of the top three masters of the [ghazal](#) form.



Mirza Ghalib

In addition to being a dominant poet of his time, Ghalib was an indefatigable letter-writer. The couplets slipped almost inadvertently into his comment on his era, and the whole composite of letter-and-song make an extraordinarily fine example of what historians call “the raw material of history”.

Perhaps Ghalib was not the great hero that some of his biographers, notably [Maulana Hali](#), have tried to make him. He was not above making compromises in order to survive. But what we ask of a poet is the texture of his/her writing, its thought and sensibility, and Ghalib did not let us down.

GHALIB IN HIS CHILDHOOD

We roll back the years till we see Ghalib as the child of a feudal aristocracy, embodiment of a class, rather than of a class, rather than of a nation, for nationhood had not yet been born in [India](#). We see him happy while his father and uncle were alive. After their deaths, Ghalib became a part of the extended family of cousins.

At the age of 10, Ghalib was already writing verse, not indeed his best, for it was rather florid, although promising. His [ghazals](#) were shown to [Mir Taqi Mir](#), the cham of his age, whose contempt for his contemporaries was a byword. Mir read the poems and remarked laconically that if a

competent mentor could be found to guide the boy, he would become a great poet.

In the end, Ghalib found his “mentors” not in any particular person, but in the atmosphere in which he lived. The correct writing of Urdu poetry was a matter for intensive study.

[\[edit\]](#)

YOUNG GHALIB

Ghalib had by now moved to [Delhi](#) and was obsessed with the city. His house, on the corner of Ballimaran and Gali Qasim Jan, was built in the customary [Delhi](#) way: it had high brick façade facing the street, surmounted by arched corridors on three sides that enclosed an open courtyard. Since he needed privacy, the structure suited him.

Ghalib had already begun to use the sophisticated idiom that was to distinguish all he wrote. “There are two Ghalibs”, he said. “One is the [Seljuk Turk](#) who mixes with *badshahs* (emperors) and the other is poor, in debt and insulted.” Ghalib, indeed, was dogged all his life by the problem of how to maintain a standard of living worthy of his class with a very small income.

Ghalib was a part of his city and of his times. He dallied with several women, accepted the institution of the [courtesan](#) without censure, and at the age of 23, had what was the most traumatic love affair of his life. He wrote later of this, though we know little of the girl, who died early. “In the days of my youth, when the blackness of my deeds outdid the blackness of my hair and my heart held the tumult of the love of fair-faced women. Fate poured into my cup too the poison of this pain, and as the bier of my beloved was borne along the road, the dust rose from the road.”

[\[edit\]](#)

HARD TIMES

Like most [Muslims](#) of his time and class, Ghalib almost invariably lived beyond his means, though these were never really substantial. The story of his pension has been told too often to be repeated here. But it took years for this battle to be fought and lost. It is said that when heavily in debt, he would not stir out of his house. But once, he was summoned to be physically present at court. The presiding judge asked Ghalib if he had anything to say in his defense. Ghalib replied, "Indeed I drank on credit but also knew for sure my spend-thrift poverty one day, my ruin would procure". In a rare instance of official magnanimity, the judge smiled, decided the suit against Ghalib, but paid the money due from his pocket.

[\[edit\]](#)

GHALIB THE POET

Meanwhile, Ghalib continued to write poetry in a fine frenzy. He first compiled his [Urdu](#) verse in 1821. Four years later he collected the general principles of [Persian](#) letter writing in a popular booklet, Panj Ahang. In 1828 he compiled Gul-I-Rana, a selection of [Urdu](#) and [Persian](#) verse. His [Urdu](#) Diwan was first published in 1841 and sold out immediately. It was reprinted in 1847. As late as 1855, Ghalib complained that he could not lay his hands on a copy: the booksellers had taken them all. A collection of his Persian verses appeared in 1845.

A critic says of Ghalib that his vocation was not only writing poetry, but in a much broader sense, was the mastery of all attributes of literary excellence. He also wrote prefaces and introductions to other writers' works.

And so Ghalib continued to live his life as destined. During summer he lived in a dark little room over the main entrance to his house. In winter he sat in the adjoining verandah where the sunlight

came in. He drank wine in the evenings--French wine when he could get it, diluted with rose water. He played chess and chausar (backgammon). He ate [mangoes](#), a compulsive addiction. The ups and downs that characterized his life were for him, as for all people, a source of joy and a source of grief. The shortage of money was a constant irritant, and his health disturbed his many "friends". He ate a diet almost entirely of meat and bread.

[\[edit\]](#)

MUSTAFA KHAN SHEFTA

Gambling played an important and crucial part in his life. Once he hosted a session that the police broke up. His guests appear to have been let off, but he, as host, was sentenced to six months imprisonment. Most of his friends deserted him. One man remained loyal, Mustafa Khan Shefta, who did his best to have the prison sentence waived but did not succeed. Ghalib was, however, released after three months. Shefta defrayed the expenses of the trial and appeal and paid the fine. During Ghalib's imprisonment, he visited the poet almost daily. Ghalib remained indebted to him for the rest of his life. In a famous poem, Habsiyya, written in prison, Ghalib paid Shefta tribute. On his release, Ghalib wrote the famous couplet:

*Let us remove to such a place
Where none else should be,
None to speak one's tongue
Or share one's thoughts should be;
Build a house sans walls or floor,
No neighbor, no person, close should be,
If one is sick, none need be there to care
And if one were to pass away
Nobody to mourn should be.*

[\[edit\]](#)

THE NEW PHASE IN GHALIB'S LIFE

Life went on, and so did the loom of history. [Mughal](#) power slowly dwindled. [British](#) power grew and by 1842, they were securely installed as the rulers of [India](#), with their capital at [Calcutta](#). [Delhi](#) felt the reverberations of their rule, and Ghalib registered these.

[Delhi College](#) opened and he was offered the post of Professor of [Persian](#). Thomason, Secretary of the Government of [India](#), asked him to come in for an interview. Ghalib alighted from his customary palanquin, expecting Thomason to come out and receive him. Thomason did not do so, and explained that he saw no reason to follow the custom as Ghalib was coming in the capacity of applicant. To this Ghalib replied: "I contemplated taking a government appointment in the expectation that this would bring me greater honor than I now receive, not a reduction in those already accorded to me." Thomason replied, "I am bound by regulations." Then, said Ghalib, "I hope that you will excuse me"-- and left.

The incident is a typical example of the clash of cultures. There is still something to be said for Ghalib's insistence that a bureaucracy that overlooks the standing of a poet does so at its own historic risk.

[Zauq](#), poet to the Emperor [Bahadur Shah Zafar](#), died in 1854, and Ghalib succeeded him as the king's *ustad*. There is a legion of anecdotes about this period, but one of the best is that once when the king was present in court, the conversation turned on the close relationship between the medieval saint Nizamuddin and his personal poet-friend, [Amir Khusro](#). Ghalib sprang to the occasion with:

Two holy guides; two suppliants.

*In the God's power we see,
Nizamuddin has Khusro;*

Sirajuddin has me.

[Bahadur Shah Zafar](#)'s real name was Sirajuddin.

[\[edit\]](#)

DISENCHANTED GHALIB

And then came 1857, when the [First War of Indian Independence](#) broke out and power was formally transferred from the [Mughals](#) to the British. Ghalib is an invaluable chronicler of this turbulent period. The structure of [Delhi](#) crumbled as if in an earthquake. One by one, Ghalib saw the [bazaars](#)--Khas, Urdu, Kharam-ka--disappear. Whole *mohallas* (localities) and *katras* (lanes) vanished leaving not a trace behind. The *havelis* (mansions) of his friends were razed to the ground. Ghalib wrote that [Delhi](#) had become a desert. Water was scarce. Delhi was now "a military camp". It was the end of the feudal elite to which Ghalib had so consciously belonged. He wrote:

"An ocean of blood churns around me-

*Alas! Were these all!
The future will show*

What more remains for me to see".

Sadly, there was little that remained for him to see. He had to prove his neutrality during the First Independence War so as not face persecution from the British, who were now ruthless. Always short of money, he was assisted by the Nawab of [Rampur](#) who had been pro-British during the uprising. So to [Rampur](#) Ghalib traveled with his ageing wife and two adopted grandsons (he never had any children of his own). But he longed for [Delhi](#) and returned to it, meeting with accidents along the way. He kept repeating, "Nothing exists but God".

Then his claim on fame, "that last infirmity of noble minds", disturbed him. Would he be remembered? He had his doubts. In this dissatisfied mood, he wrote:

In eternity without beginning,

My star has reached the zenith of acceptance;

But in this world the renown of my verses will be after me.

He died in [Delhi](#) and lies buried in what was once the small village of Nizamuddin, now an integral part of [New Delhi](#). His tomb lies close to that of saint [Nizamuddin Auliya](#).

[\[edit\]](#)

HOMAGE TO THE GREAT POET

He need not have worried. He underestimated his popularity, for he was applauded while he lived. What the government had withheld, the people of Delhi gave to him in abundance, from their hearts. As we do today, in homage.

[\[edit\]](#)

NOTE ON "GHALIB", THE TAKHALLUS (NOME DE PLUME)

Ghalib, literally meaning "dominant", was the poet's *takhallus*, or nom de plume, and was not part of his given name. In his early works he used the pen name *Asad*. As for a lot of other Urdu writers,

his *takhallus* has become *Ghalib's* identity as a literary figure. He is often referred to as *Mirza Ghalib*, or, more formally, as *Mirza Asadullah Khan Ghalib*.

[\[edit\]](#)

RELATED ARTICLES

- [Urdu poetry](#)
- [Ghazal](#)
- [List of Urdu poets](#)
- [Delhi](#)
- [India](#)

[\[edit\]](#)

EXTERNAL LINKS

- [A Desertful of Roses: The Urdu Ghazals of Mirza Asadullah Khan Ghalib](http://www.columbia.edu/itc/mealac/pritchett/00ghalib/) (*http://www.columbia.edu/itc/mealac/pritchett/00ghalib/*)
- [Ghazals of Mirza Ghalib](http://www.cs.wisc.edu/~navin/india/songs/ghalibindex.html) (*http://www.cs.wisc.edu/~navin/india/songs/ghalibindex.html*)
- [Ghalib - Poet and Poetry](http://www.lib.virginia.edu/area-studies/SouthAsia/Ideas/ghalib.html) (*http://www.lib.virginia.edu/area-studies/SouthAsia/Ideas/ghalib.html*)
- [Ghalib @ Urdustan](http://www.urdustan.com/adeeb/ghalib.htm) (*http://www.urdustan.com/adeeb/ghalib.htm*)
- [Deewan e Ghalib](http://www.geocities.com/deewan_e_ghalib/main.html) (*http://www.geocities.com/deewan_e_ghalib/main.html*)
- [The Joy of the Drop - 37 poems of Ghalib in translation](http://www.yagmin.com/ghalib/joy.cgi?p=intro) (*http://www.yagmin.com/ghalib/joy.cgi?p=intro*)

*The original text for this article was been taken from the [IndianVisit](http://www.indianvisit.com/ivnew/thecountry/heritage/ghalib.htm) (*http://www.indianvisit.com/ivnew/thecountry/heritage/ghalib.htm*) website on the 10th of March, 2004*

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MUHAMMAD IQBAL

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA.



Allama Dr. Sir Muhammad Iqbal

Allama Dr Sir Muhammad Iqbal ([November 9, 1877-April 21, 1938](#)) was an important [Indian Muslim](#) poet from the colonial era, a philosopher and thinker of [Kashmiri](#) origin. A major [Urdu](#) and [Persian](#) writer, he is in the unusual position of having penned one of India's major national songs (*Sare Jahan Se Accha*) while at the same time being credited as a major force behind the creation of [Pakistan](#). He is posthumously revered in Pakistan as *Muffakir-e-Pakistan* (The Thinker of Pakistan) or *Shair-i-Mashriq* (The Poet of the East). Along with [Muhammad Ali Jinnah](#) he is considered one of the preeminent founding fathers of [Pakistan](#), arguably having convinced Jinnah to return from England and lead the movement demanding a separate homeland for South Asia's Muslims when Britain granted independence to the region. Jinnah had practically gone into self-exile after having given up on trying to get the national secular and Muslim leaderships to work together.)

FAMILY BACKGROUND

There is some controversy regarding the migration of his grandfather from Kashmir. Iqbal's grandfather Shaikh Rafiq, was a Kashmiri Pandit named [Sahaj Ram Sapru](#) before his conversion to Islam and was a revenue collector. Iqbal's father Shaikh Nur Muhammad was a tailor whose handiwork was quite well known in Sialkot. But it was his devotion to [Islam](#), especially its mystical aspects, that gained him respect among his Sufi peers and other associates. His wife, Imam Bibi, was also a devout Muslim. The couple instilled a deep religious consciousness in all their five children. For a detailed treatment of various theories regarding Iqbal's family background see [Theories on Muhammad Iqbal's Family Background](#).



Iqbal (right) with his Uncle (left)

Allama Iqbal was born on November 9, 1877 in the city of [Sialkot](#). His initial education was in [Sialkot](#). Iqbal's potential as a poet was first recognized by one of his early tutors, [Sayyid Mir Hassan](#), from whom he learned classical poetry. Mir Hassan never learned [English](#), but his awareness of the merits of Western education and his appreciation of modernity ensured him a position as Professor of Oriental Literature at Scotch Mission. He was Iqbal's tutor until his graduation in 1892.

It was also in [1892](#) that Iqbal was married to Karim Bibi, the daughter of an affluent Gujarati physician. They separated in 1916, but Iqbal provided financial support to Karim Bibi until he died. The couple had three children.

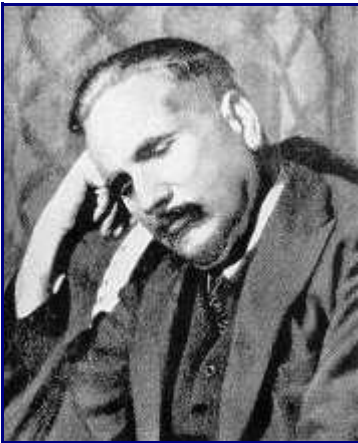
In 1885, after completing his studies at Scotch Mission, Iqbal entered the Government College in Lahore, where he studied Philosophy and Arabic and English Literature for his Bachelor of Arts degree. He was an excellent student, graduating cum laude and winning a gold medal for being the only candidate who passed the final comprehensive examination. Meanwhile, he continued writing poetry. When he received his Master's degree in 1899, he had already begun to make his mark among the literary circles of Lahore.

While reading for his Master's degree, Iqbal became acquainted with a figure who was to have a strong influence on his intellectual development. [Sir Thomas Arnold](#), an erudite scholar of [Islam](#) and modern philosophy, became for Iqbal a bridge between East and West. It was Arnold who inspired in him the desire to pursue higher studies in Europe.

One influence on him was Sir [Sayed Ahmad Khan](#).

Another influence, in his life and his family, it is some times shamelessly propagated, was [Mirza Ghulam Ahmad](#) of [Qadian](#), the founder of the [Ahmadiyyah](#) sect/movement, though the subject is controversial. Iqbal's brother Shaikh Ata Muhammad joined the [Ahmadiyya](#) Movement of Mirza Ghulam Ahmad first, and Iqbal made his pledge in 1897 though he seemed to have opposed the movement in his later years.

IQBAL IN EUROPE



Iqbal in deep thought; The picture earned him the famous title of "The Thinker"

In [1903](#), he went to [Europe](#) and began studies at [Cambridge](#). While in [England](#) he also was able to practice law, which he did through [Lincoln's Inn](#). At Cambridge, he crossed paths with other great scholars who further influenced his scholastic development. Under their guidance, Iqbal refined his already considerable intellect and widened his mental horizon. After staying in the [United Kingdom](#), he then went on to study at the [University of Munich](#). He earned a [Ph.D.](#) with a thesis on the "Development of Metaphysics in Persia", his only other [English](#) work being the [Reconstruction of Religious Thought in Islam](#) in 1928. While in Europe he also began to write his poetry in [Persian](#), because it allowed him to reach a wider audience i.e., Iran and Afghanistan; but he finally decided on sticking to [Urdu](#) since most Indians did not understand [Persian](#).

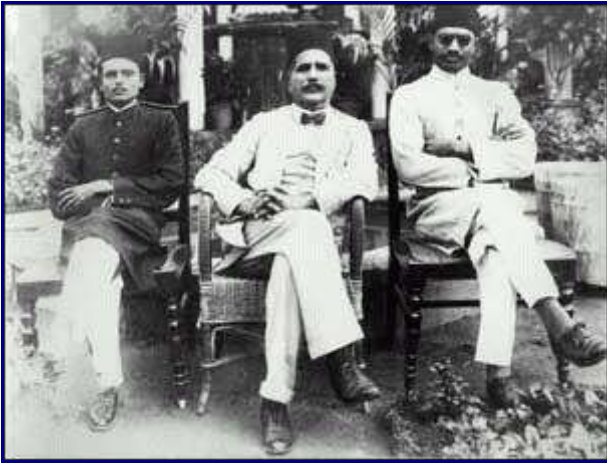
It was while in [Britain](#) that he first went into politics. Following the formation of the [All-India Muslim League](#) in [1906](#), Iqbal was elected to the executive committee of the league's British chapter. Together with two other leaders, [Sayyid Hassan Bilgrami](#) and [Sayyid Amir Ali](#), he also sat on the subcommittee which drafted the league's constitution.

RETURN TO THE SUBCONTINENT

Upon his return to India from [Europe](#) in [1908](#), Iqbal embarked on a career in law, academics and poetry, all at once. Of the three pursuits, he excelled in what was his true calling and first love-- poetry. There is a widely held belief that had the Government College in [Lahore](#) been more generous with their monthly stipend and academic freedom, he would have been as brilliant an academician as he was a poet. In fact, it was financial considerations that forced him to relinquish his assistant professorship in [1909](#) to take up a fulltime law career. But he did not earn much as a lawyer either, although he could have. Instead of concentrating on the profession, he preferred to divide his time between the law and his own spiritual development. Already a famous poet by then, Iqbal received a knighthood from the British Government in honour of the brilliant [Asrar-i-Khudi](#).

While dividing his time between the law and poetry, Iqbal, with the encouragement of friends and supporters, decided once more to enter the political arena. In November [1926](#), he contested a seat in the [Muslim](#) District of Lahore and beat his opponent by a wide margin of 3,177 votes.

In [1931](#), Iqbal made a second visit to Europe to renew old acquaintances and make new ones and to reflect and write. He attended conferences in Britain and met various scholars and politicians, including the French philosopher [Henri Louis Bergson](#) and the Italian dictator [Mussolini](#). A visit to [Spain](#) inspired three beautiful poems, which were later incorporated into a major composition, [Bal-I Jibril](#) (Gabriel's Wing).



Iqbal in Center

INFLUENCES

Amongst the Western Thinkers, Iqbal was deeply impressed by [Nietzsche](#). Some people have criticized Iqbal for endorsing Nietzsche's concept of the Ubermensch (superman) which is reflected in Iqbal's own concept of "The perfect man." Though Iqbal asserted that his concept of the perfect man is influenced by [Jali](#) and [Rumi](#). [Bergson](#)'s ideas regarding time also influenced Iqbal. Iqbal wrote Payam-i-Mashriq (The Message of the East) as a reply to [Goethe](#)'s West-östlicher Diwan and he praises Goethe in the same book.

MAJOR WORKS OF IQBAL

- Works of Poetry (Urdu & Persian)
 - Asrar-i-Khudi (The Secrets of the Self) (1915)
 - Rumuz-i-Bekhudi (The Secrets of Selflessness) (1918)
 - Payam-i-Mashriq (The Message of the East) (1923)
 - Bang-i-Dara (The Call of the Bell) (1924)
 - Zabur-i-Ajam (Persian Psalms) (1927)
 - Javed Nama ([Book of Eternity](#)) (1932)
 - Ball-i-Jibril (Gabriel's Wing) (1935)
 - Zarb-i-Kalim (The Staff of Moses) (1936)
 - Pas Chih Bayad Kard ay Aqwan-i-Sharq (What should be done O people of the East) (1936)
 - Armagan-i-Hijaz (Gift from Hijaz) (1938)
- Prose Work
 - [Reconstruction of Religious Thought in Islam](#) (1930)
 - [The Development of Metaphysics in Persia](#) (1908)
 - Ilm-Al Iqtisad (The subject of Economics) (1903)

DEATH AND LEGACY

After returning from a trip to [Afghanistan](#) in 1933, Iqbal's health deteriorated. But his religious and political ideas were gaining wide acceptance and his popularity was at its peak. One of the last great things he did was to establish the Adarah Darul Islam, an institution where studies in classical Islam and contemporary social science would be subsidized. It was perhaps the last wish of a great man who was fascinated with the yoking of modern science and philosophy to Islam, to create bridges of understanding at the highest intellectual level. This thought he expressed thus:

In the West, Intellect is the source of life,

In the East, Love is the basis of life.
Through Love, Intellect grows acquainted with Reality,
And Intellect gives stability to the work of Love,
Arise and lay the foundations of a new world,
By wedding Intellect to Love.

Iqbal's lectures [Reconstruction of Religious Thought in Islam](#) are banned in Saudi Arabia. Iqbal also wanted to write a book, "The Book of a Lost Prophet, similar in style to Nietzsche's [Also sprach Zarathustra](#). However he died before started this project.

Iqbal died on [April 12, 1938](#) in [Lahore, India](#) (in what after 1947 became a part of ([Pakistan](#))). He is buried in the space between the entrance of the [Badshahi Mosque](#) and the [Lahore Fort](#) (which face each other) in that city. The Pakistan government maintains an official guard at the mausoleum.



Inside the tomb



Armed Guard



Armed Guard



Armed Guards at the tomb

[Allama Iqbal International Airport](#) (formerly [Lahore International Airport](#)) was recently renamed for him).

See also

[Urdu poetry](#), [List of Urdu poets](#)

QUOTES ON IQBAL

- "Iqbal's death creates a void in literature that like a mortal wound will take a long time to heal." [Tagore](#) on Iqbal's Death
- "The greatest advice of Iqbal to humanity is: Have a heart like Jesus, thought like Socrates, and a hand like the hand of a Caesar, but all in one human being, in one creature of humanity, based upon one spirit in order to attain one goal. That is, to be like Iqbal himself." [Ali Shariati](#) on Iqbal

EXTERNAL LINKS

- [A Manifestation of Self-reconstruction and Reformation](http://www.shariati.com/iqbal.html) (<http://www.shariati.com/iqbal.html>)
- [The Sapru family history](http://www.kashmirsentinel.com/may2003/5.html) (<http://www.kashmirsentinel.com/may2003/5.html>)
- [Iqbal Cyber Library](http://www.iqbalcyberlibrary.net/) (<http://www.iqbalcyberlibrary.net/>)
- [Allama Iqbal Essays: Jaihoon](http://jaihoon.com/iqbal/iqbessays.htm) (<http://jaihoon.com/iqbal/iqbessays.htm>)
- [Manas - Sir Muhammed Iqbal](http://www.sscnet.ucla.edu/southasia/History/British/Iqbal.htm) (<http://www.sscnet.ucla.edu/southasia/History/British/Iqbal.htm>)
- [Homepage of the Allama Iqbal Acadmey](http://www.allamaiqbal.com/) (<http://www.allamaiqbal.com/>)
- [Allama Iqbal-Searching for Pandit Roots](http://www.kashmirsentinel.com/may2003/5.html) (<http://www.kashmirsentinel.com/may2003/5.html>)
- [Second Opinion: How Islam is used by us](http://www.dailytimes.com.pk/default.asp?page=story_5-12-2003_pg3_6) (http://www.dailytimes.com.pk/default.asp?page=story_5-12-2003_pg3_6)
- [Audio Video files of IQBAL](http://www.allamaiqbal.com/person/fnav02_per.html) (http://www.allamaiqbal.com/person/fnav02_per.html)

- [Short introduction to Iqbal as philosopher](http://users.ox.ac.uk/~worc0337/authors/iqbal.html) (<http://users.ox.ac.uk/~worc0337/authors/iqbal.html>)

[\[edit\]](#)

SOURCES

- Payam-i-Mashriq (The Message of the East) Allama Muhammad Iqbal. Iqbal Academy (1993)

JAVED AKHTAR

From Wikipedia, the free encyclopedia.

Javed Akhtar (born January 17 January_17, 1945 1945)

is an Urdu poet and prose writer from India

. The son of Urdu poet **Jan Nisar**

Akhtar, he is also a major script and lyric-writer in the Bollywood

film industry of India. Some of his most successful

work was done in the late 70s and 80s with Salim Khan

as half of the script-writing duo credited as “Salim-Javed”.

CREDITS

SCRIPT

/Movies written as part of the/ Salim-Javed

/team are marked as such./

* Sholay Sholay, 1975 (Salim-Javed

LYRICS

* Lagaan, 2001

* Veer-Zaara, 2004

SEE ALSO

* *URDU*

* *LIST OF URDU POETS*

External links

* Javed Akhtar

<http://www.imdb.com/name/nm0015287/>

KABIR

From Wikipedia, the free encyclopedia.

Kabir (????) (1440 - 1518) was an Indian Mystic who preached an ideal of seeing all of humanity as one. He was known to be a weaver and later became famed for scorning religious affiliation, seen as a threat to both Muslim and Hindu elite. His monist philosophies and ideas of loving devotion to God are expressed in metaphor and language from both the Hindu Vedanta and Bhakti streams and Muslim Sufi ideals.

HIS WORK AND PHILOSOPHIES

His greatest work is the *Bijak*, or *Seedling*, an idea of the fundamental one. This collection of poems demonstrates Kabir's own universal view of spirituality. His vocabulary is constantly full of ideas regarding Brahman and Hindu ideas of karma and reincarnation, and yet he also espouses ideas that are clearly Sufi as well as Hindu Bhakti understandings of God. His Hindi was a very vernacular, straightforward kind, much like his philosophies. He often advocated leaving aside the Qur'an and Vedas and to simply follow Sahaj path, or the Simple/Natural Way to oneness in God. He believed in the Vedantic concepts of *atman* and yet spurned the orthodox Hindu societal caste system and worship of statues, thus showing clear belief in both bhakti and sufi ideas. The major part of Kabir's work was collected by the first Sikh guru Guru Nanak, and is published in the holy Sikh book "Guru Granth Sahib".

While many ideas reign as to who his living influences were, the only Guru of whom he ever spoke was Ramananda, a Vaishnav saint whom Kabir claimed to have taken initiation from in the form of the Rama mantra.

WAS KABIR HINDU OR MUSLIM?

It is a fruitless endeavor, indeed one that Kabir himself disliked, to classify him as Hindu or Muslim, Sufi or Bhakta.. The legends surrounding his lifetime attest to his strong aversion to communalism.

In fact, Kabir always insisted on the concept of *Koi bole Ram Ram Koi Khudai...*, which means that someone may chant the Hindu name of God and someone may chant the Muslim name of God, but God is the one who made the whole world.

His birth and death are surrounded by legends. He grew up in a Muslim weaver family, but some say he was really son of a Brahmin widow who was adopted by a childless couple. When he died, his Hindu and Muslim followers started fighting about the last rites. The legend is that when they lifted the cloth covering his body, they found flowers instead. The Muslim followers buried their half and the Hindu cremated their half. In Maghar, his tomb and samadhi still stand side by side.

Another legend surrounding Kabir is that shortly before death he bathed in both Ganga and Karmnasha to wash away both his good deeds and his sins.

EXTERNAL LINKS

Wikiquote has a collection of quotations related to:

*/*Kabir*

* The Anurag Sagar, ("Ocean of Love,") by Kabir

<http://www.geocities.com/anulbird/anuragindex.html>

* Bhagat Kabir's contribution to the Sikh Holy Guru Granth Sahib

<http://www.sikhionz.com/bhagatkabir.htm>

* Gutenberg: Songs of Kabir by Rabindranath Tagore

<http://www.gutenberg.org/etext/6519>

* Poems of Kabir

http://www.poetseers.org/the_poetseers/kabir/kabir_index/

MAULANA HALI

From Wikipedia, the free encyclopedia.

Maulana* *Altaf Hussain Hali was an Urdu poet, and the last student of Mirza Ghalib . He is also one of the most well-regarded biographers of Ghalib's life, and a commentator of his poetry.

Born Altaf Hussain in Panipat in 1837, he was educated in the same city and later ran away to Delhi where he wished to gain further education in the Indo-Islamic poetic tradition. It was here he chose the cognomen of "Khastah" (The Spent One, or The Tired One). He was forced to return home, and pursued a government job until displaced by the Mutiny of 1857. After this turning point in his life, he drifted from job to job for several years, arriving eventually in Lahore in the mid 1870s, where he began to compose his epic poem, the *Musaddas e-Madd o-Jazr e-Islam* (An elegaic poem on the Ebb and Tide of Islam) under the new poetic pseudonym of "Hali" (The Contemporary). The *Musaddas*, or *Musaddas-e-Hali*, as it is often known, was published in 1879 to critical acclaim, and considered to herald the modern age of Urdu poetry.

RELATED TOPICS

- * List of Urdu language poets
- * Urdu poetry
- * Mirza Ghalib

EXTERNAL LINKS

- * About Hali
<http://members.aol.com/nkhanani/hali.html>
- * Selected works of Hali
<http://www.eurdubazaar.com/hali.htm>
in Urdu

MOMIN KHAN MOMIN

From Wikipedia, the free encyclopedia.

Momin Khan Momin (1800-1851) was a famous poet of Urdu and was born in Delhi. In addition to being a poet he was also a physician. He is known for his particular persianized style and the beautiful use of his takhlus (pen name) in his verses. According to legend Mirza Ghalib offered Momin his entire diwan (collection of poetry) in exchange for a particular verse of Momin.

ZAMIR JAFRI

From Wikipedia, the free encyclopedia.

Zamir Jafri (January 1 1916 - May 16 1999) was a Pakistani poet. He became famous for his Urdu humorous poetry and also wrote humorous columns in the newspapers and periodicals. After graduating from University of the Punjab, he joined the army's public relations department and retired as a major. One of his sons is a two star general and serving in the intelligence department, ISI, of the Pakistan army while another lives in the US. He published more than a dozen books in Urdu.

EXTERNAL LINK

* Official home page, [1]

<http://www.zamirjafri.org>

GHAZAL

From Wikipedia, the free encyclopedia.

In poetry (and as the lyrics in songs), the *ghazal* is a poetic form consisting of couplets which share a rhyme and a refrain.

(The Arabic word "ghazal" is pronounced roughly like the English word "guzzle", but with a different first consonant, and literally means "speaking with women").

The form is ancient, originating in 10th century Persian verse. It is derived from the Persian *qasida*, which in turn derived from an Arabian form that can be traced back to the 8th century. The *ghazal* spread into India in the 12th century under the influence of the Mughals. Although the *ghazal* is most prominently a form of Urdu poetry, today, it has influenced the poetry of many languages.

A *Ghazal* in short, is a collection of couplets (called *sher*) which follow the rules of *Matla*, *Maqta*, *Beher*, *Qaafiyaa*, *Radif*, *Khayaal* and *Wazan*. The traditional complete *ghazal* has a *matla*, a *maqta*, and three other *shers* in between. The first two *shers* of a *ghazal* have the form of a *qatha* (a specific variation of which is a *ruba'ee*; most familiar to modern readers from Khayyam's *Rubayyat*).

Ghazals were written by the Persian mystics and poets Jalal al-Din Muhammad Rumi (13th century) and Hafez (14th century), the Turkish poet Fuzuli (16th century), as well as Mirza

Ghalib (1797-1869) and Muhammad Iqbal (1877-1938), who both used the Persian as well as the Urdu language. Through the influence of Johann Wolfgang von Goethe (1749 /-1832), the ghazal became very popular in Germany in the 19th century, and the form was used extensively by Friedrich Rückert (1788-1866) and August von Platen (1796-1835). The Kashmiri-American poet Agha Shahid Ali was a proponent of the form, both in English and in other languages; he edited a volume of "real ghazals in English".

The ghazal is a common song form in India and Pakistan today. Strictly speaking, it is not a musical form, but a poetic recitation. Today, however, it is commonly conceived of as an Urdu song, with prime importance given to the lyrics

DETAILS OF THE FORM

- * The second line of each couplet in a ghazal ends with the repetition of a refrain of one or a few words, known as a Radif, preceded by a rhyme (though in a less strict ghazal the rhyme does not need to precede the refrain immediately), known as a Kaafiyaa. In the first couplet, which introduces the theme, both lines end in the rhyme and refrain.
- * There can be no enjambement across the couplets in a strict ghazal; each couplet must be a complete sentence (or several sentences) in itself.
- * All the couplets, and each line of each couplet, must share the same meter.
- * Ghazal is simply the name of a form, and is not language-specific. Ghazals also exist, for example in the Pashto and Marathi languages.
- * Some Ghazals do not have any Radif. This is, however, rare. Such Ghazals are called "*gair-muraddaf*" Ghazal.
- * Although every Sher /Sher, should be an independent poem in itself, it is possible for all the Shers to be on the same theme. The Ghazal "*Chupke chupke raat din aasun bahaanaa yaad hai*" is a famous example of this.
- * In modern Urdu poetry, there are lots of Ghazals which do not

follow the restriction of same Beher on both the lines of Sher. But even in these Ghazals, Kaafiya and Radif are present.

* The restriction of Maqta has become rather loose in modern times. The Maqta was used historically as a way for the poet to secure credit for his or her work and poets often make elegant use of their thakhallus in the maqta

. However, many modern Ghazals do not have a Maqta or, many Ghazals have a Maqta just for the sake of conforming to the structure or tradition. The name of the Shayar is sometimes placed unnaturally in the last Sher of the Ghazal.

GHAZAL SINGERS

- * Begum Akhtar
- * Ghulam Ali
- * Talat Aziz
- * Mehdi Hassan
- * Runa Laila
- * Master Madan
- * Talat Mahmood /
- * K. L. Saigal
- * Jagjit Singh
- * Chitra Singh

SEE ALSO

- * Persian literature
- * Urdu poetry /

REFERENCES

- * Agha Shahid Ali (ed). *Ravishing Disunities: Real Ghazals in English*. ISBN 0819564370
- * Agha Shahid Ali. *Call Me Ishmael Tonight: A Book of Ghazals*. ISBN 0393051951

EXTERNAL LINKS

* Basic Points about the Ghazal, by Agha Shahid Ali

<http://members.aol.com/poetrynet/ghazals/>

* Urdu Ghazal: An Introduction

<http://www.msci.memphis.edu/~ramamurt/ghazal.html>

* Example ghazal

<http://tabish.freeshell.org/u-font/ghazal.html>

SEHRA

From Wikipedia, the free encyclopedia.

In the Indian Muslim Traditions, specially in Gangatic plains and Hyderabad (Deccan), there is a social ritual where the sisters of the groom sing a song in praise of the groom and pray to God for his future wedded life. And this follows up with the groom giving cash to his sisters. There are no specification for a sehra except that it should rhyme and be of the same meter. Sehras are generally written by individuals praising their brothers, so they are very varied in style and nature. A good sehra appears in the Urdu film Razia Sultan, however this particular sehra was sung by males, quite contrary to the current tradition.

PROGRESSIVE WRITERS' MOVEMENT

From Wikipedia, the free encyclopedia.

The Progressive Writers' Movement was a literary movement in the pre-partition British India, which came into existence in 1936. Dr M. D. Taseer, Faiz Ahmed Faiz, Prof Ahmed Ali, Dr Nusrat Jehan , Ahmed Nadeem Qasmi etc were the main figures of this movement.

According to *Dawn* newspaper, "Progressive Writers Movement in Urdu literature was the strongest movement after Sir Syed's education movement. The progressives contributed to Urdu literature some of the finest pieces of fiction and poetry. Undoubtedly, they were the trend-setters for the coming generation of writers, and their role cannot be denigrated or denied." [1]

<http://www.dawn.com/2004/10/01/letted.htm#7>

* This page was last modified.

APPENDIX

ORIGINAL AUTHORS

Die folgenden 486 Autoren haben an den im WikiReader Internet verwendeten Artikeln mitgearbeitet, ausgelassen sind nicht-angemeldete Benutzer (Ips):

2501, 3247, 4tilden, AHoerstemeier, Ablaubaer, Adaxl, Aka, Akl, AlexR, Alexander.stohr, AliAlkohol, Andre Engels, Andre Riemann, Andreas B., Andrsvoss, Angela, Angie, ApeBot, Appius, Ari, Arnd, Arne List, ArnoLagrange, Arved, Asb, AssetBurned, Astc, Asteroid7687, Atari-Frosch, Avatar, B, Baroi, Bastic, BeatePaland, Belz, Ben-Zin, Benedikt, Bent, Bernhard55, Bib, Bits-fritz, Bitteloesch, Blacklibra, Blaubart, Blubbalutsch, Bmr, Bpascal, Brion VIBBER, Buxul, CHR, CSonic, Caramdir, Carter666, Cash walton, Cayman islands, Ce, Ce2, Chd, Chlodwig, Christian List, Christian Müller, Christopher, Chrizz, Chrono, Cirdan, Cm., Cnmuc, Coma, Coroico, Cpcgm, Crissov, Crux, D, DWay, DaB., Daboss, Daniel.goehler, Danimilkasahne, DarkWulf, Darklight, David Hoeffler, Deever, Deltree, Denisoliver, Devnull, Diddi, Diftong, Digitus, Dishayloo, Dlat, Dominik, Dr. Hasenbein, Driessel, Drummerboy, Drzoom, Dumbthingy, Easytouch.at, Echoray, Eckhart Wörner, Eehmke, El, Elian,

LAST CHANGES TO SOURCE ARTICLES

Urdu poetry: 02:18 (UTC), 3 Mar 2005	Muhammad Iqbal 22:33 (UTC) 10 Mar 2005
Ahmed Nadeem Qasmi:17:55 (UTC), 9 Mar 2005	Javed Akhtar: 19:36 (UTC) 1 Feb 2005
Amir Khusrau: 14:38, 6 Feb 2005	Kabir: 21:43 (UTC) 13 Mar 2005
Daag: 21:56 (UTC) 12 Oct 2004	Mauluna Hali: 17:10 (UTC) 29 Jan 2005
Dard: 16:25 (UTC) 7 Feb 2005.	Momin Khan Momin: 23:43 (UTC), 15 Feb 2005.
Faiz Ahmed Faiz: 21:02 (UTC) 2 Feb 2005	Zamir Jafri: 19:54 (UTC) 28 Dec 2004
[edited: 15:36 (AEST) 14 March 2005]	Ghazal: 19:06 (UTC) 1 Feb 2005.
Mirza Galib 21:55 (UTC) 7 Mar 2005	Sehra: 17:26 (UTC) 23 Jan 2005
	Progressive Writers' Movement: 09:36 (UTC) 2 Mar 2005

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Paul Baran	1
Peer2Peer	2
Prof. Zorn	1