

BOOK REVIEWS

Author: Jagan Nath Azad; Publisher: National House, Urdu Bazar,
Lahore (Pakistan) pp..232; Rs.125/—.

Prof. Jagan Nath Azad, who has earned for himself an authoritative niche in Iqbaliat, encompasses in this book the quartet of poetry, politics, philosophy and religion that forms the matrix of Iqbal's creative genius. In the first chapter, by collecting and collating facts and sifting them logically, he settles the controversy over Iqbal's date of birth and firmly determines it to be November 9, 1877.

In Indian Background of Iqbal's Poetry', Prof. Azad rebuts the lopsided criticism about Iqbal being merely a Pan Islamist. He contends that carping commentators and adoring critics of Iqbal who dichotomise his well-integrated genius hinder an unbiased assessment of his poetry and philosophy. If viewed in proper perspective, a pattern of Indian cultural heritage is discernible in the hinterland of many of Iqbal's poems, including his magnum opus, 'Javed Nama'.

In the next two chapters, Prof. Azad discusses some salient aspects of Iqbal as a poet, politician and philosopher and contends that in him- all the three are finely blended. There is nothing schismatic between his concept of nationalism and internationalism based on Islamic brotherhood. What Iqbal deprecated was the perverted, insular nationalism that encouraged atheistic materialism dividing humanity into warring sections. Prof. Azad holds that what turned Iqbal into a Pan Islamist was an urge to save the Islamic world from the throes of the de' ouring European nationalism in the beginning of this century.

One of the greatest among recent Islamic thinkers, Iqbal felt that Europe had learnt much from Islam in the past but had advanced so much that it was now imperative to see how European thought could help in the

reconstruction of Islamic religious thought. With his ingrained faith in the permanence of change, he believed that by keeping itself abreast of the physical and metaphysical evolution brought about by human thought and still preserving its own pristine glory could Islam remain a dynamic force. For him religion was not communalism, nor even a conglomeration of fetid dogmas and formalism, preaching renunciation or helpless submission to God. He has, therefore, struck a balance between the two attitudes of 'know in order to believe and believe in order to know.

Pointing out Iqbal's affiliations with and deviations from the European thinkers in the context of Islamic thought, Prof. Azad says that, unlike Bergson, Iqbal believed that the 'vital impulse in its creative urge' leads to the amelioration of human life. Unlike Schopenhauer, Iqbal does not regard life as a mere effort to exist. While Nietzsche's Superman is devoid of all moral obligations, Iqbal's Mard-i-Momin has scrupulous ethical principles. Regarding fatalism as un-Islamic, Iqbal believed in bold action. This accounts for his recognition of the infinite potentialities of the Self which is in consonance with the Quranic conception of man as "a creative activity" and forms the basis of his preference of action to abstraction.

The appendices include stray notes on Iqbal, Prof. Azad's letters to newspapers and journals about controversial facets of Iqbal's evaluation, his reviews of books about Iqbal and his preface to Anand Narain Mulla's translation of Iqbal's "Lala-i-Tur". Prefaced by Dr. Mohammad Maruf's balanced and perceptive analysis of Prof. Azad's views and copiously studded with illustrative extracts from Iqbal's works and their meticulous translations, this valuable compendium on Iqbaliat provides smooth, racy reading in spite of frequent visitations from Printer's Devil.

Prof Azad Galati

GHALIB KE KHUTOOT

“Ghalib Ke Khutoot” by Dr. Khaliq Anjum (Vol.!) Pages 481 price Rs.75/— publishers: Ghalib Institute, Aiwan-i-Ghalib Marg, New Delhi.

Dr. Khaliq Anjum has carved out for himself a place, duly recognised by the litterateurs of Indo-Pak Sub-continent, in the domain of Urdu literature in general and in Ghalibian literature in particular. His first book about Ghalib entitled “Ghalib Ki Nadir Tehreeren” published in 1961 fully indicated that the critical and research work started on Ghalib by the scholars of older generation, namely Qazi Abdul Wudood, Ghulam Rasul Mehr, Abdus Sattar Siddiqi, Mahesh Prashad, Imtiaz Ali Arshi and Malik Ram had not only come down to the younger generation as a sacred heritage but was also in equally safe hands. “Ghalib Ki Nadir Tehreeren” was Khaliq Anjum’s first contribution to Ghalibian literature, followed by his equally important book on Ghalib entitled “Ghalib Aur Shahan—i—Taimuria”.

“Mriza Rafi Sauda”, a research treatise on one of major poets of Urdu established Khaliq Anjum’s position as a literary critic and) an authentic research scholar. “Matni Tanqeed” was yet another feather in Dr.Khaliq Anjum’s cap as it was the first book in Urdu on Textual Criticism a comparatively new subject for Urdu writers and scholars.

Now Dr.Khaliq Anjum has presented to the Urdu world a voluminous book of nearly 500 pages entitled “Ghalib Ke Khutoot” (Vol.!). “Ghalib”, in the words of Malik Ram, “is a very lucky poet, as, although over a century and a quarter has passed after his death, unpublished writings by him are still being discovered”.

Ghalib’s two collections of letters, namely “Ud-i-Hindi” and “Urdu-i-Mualla” were edited during his life-time and appeared immediately after his death. But critical and scholarly edited work on Ghalib’s letters started only in the fourth decade of the present century, when the late Maulvi Mahesh Prashad, the then Professor and Head, Department of Urdu and Persian, Banaras Hindu University, Banaras, edited the first Volume of “Khutoot-i-Ghalib”. This was published in 1941 by the Anjuman-i-Taraqqi-i-Urdu

(Hind), Aligarh, with a preface by Dr. Abdus Sattar Siddiqi. The second revised and enlarged edition of this book was edited by Malik Ram and, - this edition was also published by the Anjuman-i-Taraqqi-i-Urdu (Hind) with a preface by Professor Al-i-Ahmad Surror in 1962. "Makateeb-i-Ghalib" edited by Imtiaz Ali Arshi and "Khutoot-i-Ghalib" edited by Ghulam Rasool Mehr are two valuable compilations of Ghalib's letters which deserve a particular mention in this context. However, this list cannot be called complete without referring to Professor Masud Hasan Rizvi, Dr. Mukhtar ud Din Ahmad, and Dr. Gopi Chand Narang, through whose efforts a large number of Ghalib's unpublished letters have been unearthed and published in the literary periodicals of India and Pakistan.

But Dr. Khaliq Anjum's work is a work with a difference, and the first of its kind in the sub-continent." The learned scholar has compiled all the available letters of Ghalibi in four volumes and determined as far as possible the date of each of those letters on which Ghalib had not put any date. He has made full efforts to see that the correct version of these letters is included in the book "Ghalib Ke Khutoot". The text of the letters contained in all earlier compilations has thoroughly been checked up with Ghalib's available letters in original. In addition to indicating the source of the text, Khaliq Anjum has also added his marginal notes to a number of letters thus enhancing the literary value of the letters. An index of all Urdu and Persian couplets used in the letters as also a complete index of all the individuals, places, Books and journals, mentioned in the letters form a valuable part of the book. Another important feature of the book under review is that it contains photographs of nearly two hundred letters of Ghalib, written in the great poet's own hand. Brief life-sketches of the addressees and in some cases their photographs also form part of this research work. To say the least "Ghalib Ke Khutoot" edited by Khaliq Anjum is an encyclopaedia of Ghalib's letters. The book has been published by the Ghalib Institute, New Delhi which is one of India's national institutions, founded by the late Shri

Fakhrud Din All Ahmad, President of India from 1971 to 1974. The Ghalib Institute deserves to be congratulated on this publication.

Prof. Jagan Nath Azad

TAZKERAH-I-MUASIREEN

Malik Ram an internationally-known authority on Ghalib is a versatile man of letters. A legend in his own life-time, he has a remarkable capability to deal with many subjects. He is, at the same time, an essayist, a biographer, a memoir-writer, a literary critic, a research scholar as also an authority on Islamic literature and culture and, it is in this capacity that he has won applause on his work from eminent Muslim scholars in India and abroad including the late Maulana Abul Majid Daryabadi (India) and the late Professor Yusuf Saleem Chishti (Pakistan);

Malik Ram, author of a large number of standard literary works like *Zikr-i-Ghalib*, *Talamizah-i-Ghalib*, *Ayar-i-Ghalib*, *Qadeem Delhi College*, *Aurat Aur Islam* and many others is at present busy with a work of classical nature with a tremendous magnitude. This is "Tazkirah-i-Muasireen", four volumes of which are out by now. The first volume deals with the life and works of those Urdu poets, writers and scholars who passed away during the period 1967 to 1971; the second with those who left this earthly abode in 1972—1973; the third with those passing away in 1971-1975 and the fourth volume with the life and works of those who departed from us for good during 1975 and 1977.

While all these volumes and even those to follow form a part of one single whole, each one of these volumes has a separate entity and is complete in itself without being described as a part of the other one.

The fourth Volume of "Tazkirah-i-Muasireen", under review at present, is a Sahitya Akademi award-winning volume and deals with the lives and works of 52 prominent Urdu writers. More prominent of them are of course Syed Mohammad Jafri (Pakistan), Josh Malsiani (India), Rasheed Ahmad

Siddiqi (India), Tehseen Sarwari (Pakistan), Krishan Chandra (India), Shyam Mohan Lal Jigar Bareilvi (India), Kirpal Singh Bedar (India), Ibrahim Jalees (Pakistan), Jan Nisar Akhtar (India), Kashfi Multani (Pakistan), Abd-ur-Razzaq Qureshi (India), Mohammad Usman Farqaleet (India), Mulla Wahidi (Pakistan), Syyed Waqar Azeem (Pakistan), Mubariz-i-ud-Din Rifaat (India), Makeen Ahsan Kaleem (Pakistan), Malik Nasrullah Khan Aziz (Pakistan) Rasa Jalandhri (Pakistan) and Jai Krishan Chaudhri Habeeb (India).

Memoir-writing in Urdu has an age-old tradition. But memoirs written in the early period were not memoirs in the true sense of the word. Most of these memoirs have dealt only with poets and after writing a sentence or two about the name, parentage, date of birth and place of birth, even that too without full 'erification, the memoir writers have given a selection of their couplets. These memoirs are, therefore, more or less compilations of poems by the departed poets. Although further research has brought to light a number of new aspects of the lives and works of these poets, n)t a word has been added to these memoirs. And these are still Being used, with the incomplete information contained therein, is the source material by the students of Urdu. Also for a very long time no new book of memoirs of Urdu writers has appeared in India or Pakistan with the result that the gap already existing has widened in the sphere of Urdu literature.

Malik Ram deserves compliments from the Urdu world for embarking on a project which will fill this void to a great extent and guide the students of Urdu language and literature, desirous of working on any one of the writers dealt with in this book or the period to which these writers, scholars and poets belonged.

“Tazkirah-i-Muasireen” is a work of encyclopaedic nature and the writer has taken pains to collect material about these literatures from various sources including their relatives, pupils, friends, files of old magazines and newspapers and also notes prepared by Malik Ram himself during their lifetime. In many cases he has also referred to the writings left by the deceased

himself. The work has also involved long travels on the part of the author in search of the source material and eventually to lend authenticity to what he wrote. The author while writing this volume has also depended on his memory as some of the men of letters about whom he has written, were personally known to him. The book has become all the more valuable and authentic as the author has indicated in it the source of his information.

The volume under review like Malik Ram's other works, is a specimen of beautiful Urdu prose. A diligent reader of this book would note that the author does not join independent clauses by a comma, does not unnecessarily break a sentence into two, prefers the active voice to the passive one, omits needless words and avoids a succession of loose sentences. Not only this. He puts his heart and soul in his prose and comes very close to his reader leaving no scope for communication-gap.

Malik Ram's prose is vigorous and concise. Not only that his sentences contain no un-necessary words, his paragraphs contain no un-necessary sentences. To quote Professor William Strunk Jr. "a drawing should have no un-necessary lines and a machine no un-necessary parts". However, this should not lead a reader to mis-construe that Malik Ram avoids all details and treats his subject only in out-line. No in the case of his prose every word tells. His prose is a specimen of cleanliness, accuracy and brevity in the use of language.

"Tazkirah-i-Muasireen" published by Maktaba-i-Jamia, Ltd. New Delhi, is a valuable addition to the Urdu literature on memoirs produced so far. We the students of Urdu language and literature eagerly wait for the volumes to follow in this series."

Prof. Jagan Nath Azad

MAKATEEB-I-NIGAM

(Edited with notes by Mohammad Ayyub Waqif, Bombay, Published by
Munshi Daya Narain Nigam Memorial Trust, Chakbast Road, Lucknow—
Price Rs. 20.00)

“Makateeb—i—Nigam”, edited by Mohammad Ayyub Waqif is a collection of 89 letters, written by the late Munshi Daya Narain Nigam to a number of Urdu writers and poets in India, including Ahsan Marehvi, Basheshwar Prashad Munawwar, Josh Malihabadi, Shiam Mohan Lal Jigar and Abdur Razzaq Qureshi.

Daya Narain Nigam (1882—1942) was an Urdu litterateur having a multi-dimensional personality. As founder-editor of the monthly “Zamana”, Kanpur, he introduced a large number of young Urdu prose-writers and poets to the Urdu world. “Zamana” alongwith “Makhzan” (Lahore) and “Makhzan”(Delhi) had the distinction of publishing in the first three decades of the present century a large number of poems and prose articles by prominent Urdu poets and writers like Durga Sahai Surror, Iqbal, Brij Narain Chakbast, Akbar Allahabadi, Tilok Chand Mahru-n, Josh Malihabadi, Firaq Gorakhpuri, Ghulam Bheek Nairang, Maharaj Bahadur Barq, Abu Nasr Aah (Maulana Abut Kalam Azad’s elder brother), Sadiq Az Kashmir (A Kashmiri poet of Urdu, whom we in Jammu and Kashmir have now almost completely forgotten), Lala Lajpat Rai and many others. The readers of the present write-up would be interested to know that Iqbal’s poem “Sare Jahan Se achha Hindostan Hamara” originally appeared in the “Zamana” under the title “Hamara Des”. It was after the poet had revised the poem and made substantial changes in it that he included it in his first Urdu collection of poems “Bang-i-Dara” under the title “Tarana—i—Hindi”.

The dozen of Urdu Litterateurs, Munshi Pram Chand, who originally started his literary career under the name of Nawwab Rai, followed by another pen-name, Dhanpat Rai, first of all appeared in the “Zamana”. His first collection of short stories entitled “Soz-i-Watan”, which was prescribed

by the then Government of India, was also printed and published by Daya Narain Nigam.

It would be without any exaggeration to say that Daya Narain Nigam wrote in his life time hundreds of letters to Urdu writers of standing in India, particularly in his capacity as Editor “Zamana” (1903—1942). Most of these letters have by now perhaps gone out of existence. The present writer vividly remembers to have seen in 1935 a large number of Daya Narain Nigam’s letters addressed to Tilok Chand Mahrum in his ancestral house in Isakhel (now in Pakistan), carelessly dumped in a cane-basket alongwith many other letters from various Urdu writers of that period. Mohammad Ayyub Waqif has really done a highly creditable job by collecting Daya Narain Nigam’s 89 letters from various sources and putting them together, alongwith his scholarly marginal notes, in the form of the book under review. Mr. Waqif has also added to the book a valuable preface wherein he has thrown good deal of light on the life of Daya Narain Nigam vis-a-vis Urdu literature in Northern India in the first half of the twentieth century.

Mohammad Ayyub Waqif, a young scholar from Bombay, has & commendable literary back-ground, having had long association with the Shibli National College, Azamgarh, Darul Musannifin, Azamgarh and Anjamun-i-Islam Research Institute, Bombay and, this background has successfully been manifested in all the books he has written, namely “Sudarshan Ki Afsana Nigari”, “Jagan Nath Azad—Ek—Mutalia” and “Ali Sardar Jafri: Shakhshiyat Aur Shairi”. The book under review “Makateeb-i-Daya Narain Nigam”, which has recently seen the light of the day is his fourth publication and is a valuable addition to the literature produced on life and letters of Urdu writers and scholars. It is hoped the book will be received with the same warmth by lovers of Urdu in India and Pakistan, with which his earlier books have been received.

Prof. Jagan Nath Azad