Modern period is a period when development reach on a certain level. In modernity, people start thinking scientifically and rationally, dependence on religion and luck is minimized. Feudal system collapses and a minimum kind of democracy exists. Few negative aspects of modernity are also there. Like they are more involved in war, there are more frustrations and loneliness in life.

IMPACTS OF FIRST WAR OF INDEPENDENCE:

After the first war of Independence in 1857 there was deep feeling of depression and frustration among Indians. Though this war was fought in a big part of India but impacts of this war was more deep in Delhi and Lucknow and this two centres were the most important centres of Urdu language and literature.

This was not only Indian political loss but cultural also. The composite culture, which was developed in almost 800 years, was also lost. This is the fact that Britishers were more advance in Science and Technology as well as social studies and people realized that if we have to stand against British rule then we have to be equipped with modern knowledge.

SIR SYED AHMAD KHAN

Sir Syed Ahmad Khan was the student of Delhi College where, he learned the importance of Science and Technology as well as translation. He wrote Asar-us Sanadid on historical monuments of Delhi and translated Aaieen-e-Akbrai The Constitution of Akbar from Persian to Urdu.

After the completion of this translation he requested to Ghalib to write the preface of his book in response though Ghalib wrote the preface but also suggested him that every period brings his own constitution, and old is
established as yesteryear’s thing, look towards the London only then you will get to know that the world has reached too much forward. Sir Syed really realized this thing and he devoted his whole life for knowledge especially in the field of Science and Technology.

IMPACTS OF SIR SYED

The impacts of Sir Syed are very wide, he established the Scientific Society with the mission of propagating scientific ideas through Urdu Medium. The Scientific Society was established in Ghazipur, while he was posted there, when Sir Syed shifted to Aligarh he also brought the Scientific Society to Aligarh.

He also issued Aligarh Institute Gazette journal for his purpose. He also established a school later, which became Aligarh Muslim University; he also started a magazine Tehzeeb-ul Akhlaq, which became a movement for Modern and Scientific prose in Urdu.

NEW APPROACHES TOWARDS THE LITERATURE

With the victory in 1857 British scholars started to influence on Indian culture and literature also, they injected the feeling that Indian literature is not competent enough and is based on wrong and artificial feelings, super natural narration and full of exaggeration, Because they were winner and ruler their strategy worked.

Indians also started realized on same way as Colonial power were thinking. In response Genres of poetry such as Masnavi, Marsiah, Qasidah became outdated, there was strong attack on Ghazal also but due to inner power anyhow it managed to survive.

In Prose Dastan was the most important genre of Urdu and it also became outdated. In this new poetics emphasis was given on realistic approach, simplicity and passion. The eastern poetics was based on metaphor, imagination and recreation but in new poetics, which was barrowed by few colonial powers had no place for these things.
EMERGENCE OF NEW GENRES
In consequence of new poetics based on western philosophy of literature many new genres of literature emerged in Urdu. Nazm (which is equivalent to Poem), Novel, Short Story, Criticism and theatre are a few important genres among them, which emerged in Urdu literature.

NAZM
Mohd Husain Azad with the help of Major Fuller who was the Director of Public Instructions played instrumental role in establishing Anjuman-e-Punjab in Lahore, Next director Colonel Hollroyd patronised the new kinds of Mushairahs, where poems on given topics were recited, these Nazms changed the literary atmosphere of Lahore as well as Indian Urdu Literature.

This movement became more powerful when Altah Husain Hali joined the Anjuman-e-Punjab, his Nazms became the role model for new poets, Shibli, Akbar Allahabadi, Brij Narain Chakbast, Tilok Chand Mahroom, Akhtar Shirani strengthened the Nazm, but Nazm has to wait to become the most powerful form of expression in poetry until Allama Mohd Iqbal joined in 20th century.

CRITICISM
Like Nazm, three Literatures Mohammad Husain Azad, Altaf Husain Hali and Shibli No’mani played major role in the evolution of criticism in Urdu. Azad’s Aab-e-Hayat and Sukhandan-e-Faras, are his criticism work, though Aab-e-Hayat is basically an Anthology or history of Urdu literature but his views regarding poetics are also found in this book.

Hali’s Muqadma Sher o Shairi is in fact first book of Urdu Criticism, this is the first book in which systematically discussed on the poetics, he emphasis on Asliyat means real, Sadgi means simplicity and Josh means passion. He favours for Natural poetry. His book on Ghalib is also a good piece of applied Criticism. His other books Hayat-e-Jawed and Hayat-e-Sadi are biographies though his views of literature also occurs in these books.
Hali and Azad’s views are influenced by the colonial powers. In contrast Shibli No’mani’s view are based on Farsi and Urdu poetics he expressed his views in his book Maqalat-e-Shibli, he also wrote a book Mawazna-e-Anis o Dabir which is a very nice piece of applied criticism.

**NOVEL**

In 1969 Nazeer Ahmad wrote Urdu’s first Novel Mir’atul-Urus, before writing this novel he already wrote a few books related to religion and his contribution in translating legal books was very important. After the success of Mira’tul Urus he wrote few more novels e.g. Benat-un-Nash, Taubat-un-Nusuh and Ibn-ul-Waqt. These novels reflect the cultural life of Delhi and produce study material especially for women’s education. After Nazir Ahmad who belongs to Delhi four important Novelists from Lucknow came in the front. Ratannath Sarshar, Abdul Haleem Sharar, Sajjad Husain and Mirza Hadi Ruswa.

Sarshar wrote many novels such as Kamini, Kudum Dhum, Bichari Dulhan, Sair-e-Kuhsar etc. but his real fame is due to Fasan-e-Azad, which is spread over four thousand pages, it covers with considerable regard realism and an exquisite sense of details the life in the post-rebellion Lucknow.

Sharar wrote above hundred books but his fame is basically for Novels some of them are Firdos-e-Barin, Zaval-e-Baghdad, Aina-e-Haram, He was highly interested in the History of Islam. These novels reflects the life in Islamic History and it’s contribution. His historical books are also very important, especially Guzishta Lucknow, which is one of the most important book on the cultural life of Lucknow.

Mirza Hadi Ruswa was the name of a famous person for many reasons, as translator, poet, Engineer, Chemist, inventor of Urdu Short Hand, Islamic Scholar, philosopher, mathematician etc. but now he is remembered basically for his master piece novel “Umrao Jan Ada” which he wrote in 1899. In these more than hundred years its importance never faded, now it has been translated into many Indian and foreign languages and many films also has been made on this novel.
THEATRE

Though credit for starting theatre in Urdu goes to Wajid Ali Shah Akhtar and Amanat Lucknowi’s Indar Sabha, which got unusual popularity, but later Parsi Theater became most important theatre of India. Parsi theatre was started by the Parsi community, due to that this theatre is known as Parsi Theatre.

In Urdu Parsi Theatre was started at around 1870. At that time Urdu was the most widely spoken language of India, it was understand in almost every part of India, so when a play was started it’s shows were performed almost every part of India.

Parsi theatre absorbed many folk traditions of India at the same time many impacts of western theatre are also seen. Many western and Persian stories were adapted in the Indian circumstances. In Parsi Theatre most of the companies were traveling companies, which use to perform a single play in large part of India.

This theater was very popular, Songs, dance, music, couplets and heart capturing and dialogues of Urdu played the major role in the popularity of Parsi Theatre. Mahmood Miyan Raunaq, Binayak Prasad Talib, Mehdi Hasan Ahsan are some of the important playwrights but Agha Hashra Kashmir excelled in Parsi Theatre. Some of the important plays of Hashra are Yahudi ki Ladki, Silver King, Sohrab o Rustam, Turki Hoor, Khoobsurat bala, Sita Banvas, Bhishm Pratigya etc.

DOCUMENTATION OF DASTAAAN AMIR HAMZA

At the same time when the novels of new era were being written in Lucknow, Pnadit Naval Kishore, the most important publisher of Urdu was busy in preserving the great tradition of Dastan, as earlier described Dastan is basically an oral tradition of story telling. After 1857 Dastan was towards great decline.

Naval Kishore smelled that this form of story telling is vanishing day by day, in this situation he invited the remaining Dastan go and asked to dictate so that this
great tradition can be documented in written form. When this Dastan was completed it was spread in 46 Volumes and almost 45 thousand pages. Till today many fiction writers including Prem Chand gives credit to this Dastan for his affection towards fiction writing.

TRADITIONAL POETRY
The traditional poetry of Ghazal continued even after losing the first war of independence in 1857 though many new genres and innovations came in Urdu literature but popularity of Ghazal never faded. After 1857 Dagh Dehalvi and Amir Meenai was most important mentor of thousand of new poets, especially Dagh Delhvi was so much popular all over the India. He alone has almost five thousand disciples. His couplet show’s the popularity of Urdu and Urdu Ghazal.

Urdu Hai Jis ka nam hamin Jante hain Dagh
Hidustan mein dhoom hamari zuban ki hai.
(Only I know the importance of Urdu language
There is celebration of our language in whole India.
Trans. Ali Jawad Zaidi

Some of the important poets of Ghazal from 1857 to 1936 are as following,
Dagh Dehalvi, Amir Meenai, Shad Azimabadi, Hasrat Mohani, Allama Iqbal, Seemab Akbarabadi, Fani Badayuni, Jigar Muradabadi, Yagana Changezi, Firaq Gorakhpuri, Jafer Ali Asar Lucknowi.

Every above-mentioned poet has a different identity and their contribution is unforgettable but due lack of space, here I am not able to give the detail of those.

PARTITION OF A LANGUAGE
It’s very unfortunate that, at the last quarter of 19th Century this Mosaic of Language partitioned into two languages, Urdu and Hindi. Though, the British, with the theory of divide and rule, put the seeds of partition of this language into the soul in Fort William College. But that time it was could not materialised.
There were many reasons of this partition; here I don’t want to go in any controversy. I just want to tell the basic features of this partition, a language with the majority of Sanskrit origin words, in Devnagiri script became Hindi, and the language with majority of Persian, Arabic and Turkish words in Indo-Persian script became Urdu.

Despite of this partition grammar and indigenous words remain common in both languages. This is the reason many times it becomes tough to Identify whether some one is speaking in Urdu or Hindi. Such spoken language still exists, which is called Hidustani, which is a mixture of Urdu and Hindi. While speaking the script of language does not matter.

20TH CENTURY

At the dawn of the 20th century there were many movements; political, social, linguistic, educational etc. at this juncture of history, many Indian students were studding in Britain, they got the European experiences, and learned national sovereignty, self respect etc. When they came back to India, they tried to improve Indian situations. Later it turned into freedom movement of India.

FREEDOM MOVEMENT AND URDU

Urdu poets played a leading role in promotion of Freedom movement, Urdu poets agitated on every inhuman step of British colonial power. The history goes long back in 1757, when East India Company defeated to Sirajuddaulah, the king of Mysore, Urdu Poet Ram Narain Mauzoon wrote a couplet in his memory.

\[\text{Ghazalan tum to waqif ho kaho majnun ke marne ke} \]
\[\text{Diwana mar gaya akhir ko veerane pe kya guzri} \]
(The gazelles, you are in the know. Do tell us about the death of Majnun
The frenzied lover passed away but what happened to the wilderness. Trans. Ali Jawwad Zaidi)
Mushafi wrote a couplet in clear words against British exploitation before 1795).

\[\text{Hindustan ki daulat-o-hashmat jo kuch bhi thi} \]
\[\text{Kafir Firangiyon ne batadbeer kheen li} \]
(The tyrant Britishers sucked away with cunning
All the wealth and grandeur that was India. Trans. Ali Jawwad Zaidi)
In the first war of Independence many Urdu writers wrote in support of freedom fighters, many Urdu writers paid a heavy price for that. Maulvi Mohd Baqar was the editor of Delhi Urdu Akhbar, but after the success of Indian revolutionaries in Delhi, he named his paper as Akhbar-e-Zafar, Mohd Baqar was executed for his paper’s role in freedom struggle.

Poet Imam Bakhsh Sehbai was also executed, Fazl-e-Haque Khairabadi and Munir Shikohabadi were exiled for Andman. All the Urdu papers were seized. Mirza Ghalib was also questioned though, till that time his Qita about 1857 was could not come in light. If that Qita could have come in the knowledge of Brishers, Ghalib’s story could have been different.

Though there is a continuous history of Urdu poets and writers expressing their views on anti human and barbaric rule of Britain, but this trend intensified with the dawn of the 20th Century. In the 20th century thousands of Urdu writers including poets, fiction writers, Journalists expressed views through their writings and also practically participated in freedom movement.

Some of the eminent Urdu writers, which occur in frontline of freedom struggle are, Brij Narain Chakbast, Hasrat Mohani, Zafar Ali Khan, Mohd Ali Johar and his brothers Shoukat Ali, Allama Iqbal, Durga Sahai Suroor Jahanabadi, Tilok Chand Mahroom and his son Jagannath Azad. Ram Parsad Bismil, Ashfaq-ullah Khan, Lalita Prasad Akhtar, Akhtar Shirani, Firaq Gorakhpuri, Josh Malihabadi, Jamil Mazheri, Anand Narain Mullah, Faiz Ahmad Faiz, Majaz, Sahir Ludhiyanvi, Ali Sardar Jaferi etc are just a few poets other wise this list will go to more than thousands name. Here I would like to present a couplet of Akbar Allahabadi, the couplet is as following.

budhu miyan bhi hazrat-e-Gandhi ke sath hain
go khak-e-rah hain magar andhi ke sath hain
(Mr Budhu is also with the honourable Gandhi,
Though he is a dust of path but he is with storm)

Brij Narain Chakbast wrote a couplet announcing:

Talab fuzul hai kanton ki phool ke badle
Na len bahisht bhi home rule ke badle
(It is useless asking for thorns instead of flowers
We shall not exchange Home Rule even for heaven. Trans. Ali Jawad Zaidi)
Faiz goes to new extent when he says.

Mujh se pahli si muhabbat mere Mehboob na mang.
(Do not ask me for the earlier love, Darling!
Or
Chand roz aur meri jan faqat chand hi roz
Zulm ki chanv mein dam lene pe majboor hain ham
Chand roz aur sitam sah lein, tadap lein, ro lein
Apne ajdad ki meeras hai ma’zoor hain ham
(For a few days more my love, just a few days
We are forced to rest a while under the shadow of tyranny
Yes, we may bear the hardships a little longer,
It is an inheritance from our forefathers, we are helpless.

Similarly there lot of names of journalists and fiction writers who’s writing played an important role in freedom movement. A slogan, Inquilab Zindabad (long live the revolution) was given by Hasrat Mohani played the most important role in freedom movement. Hasrat Mohani was the first person, who forwarded the resolution of Mukammal Azadi means complete freedom in a congress meeting in 1921.
Though that time congress itself rejected this resolution but it came with the same slogan in 1942. Mualana Abul Kalam Azad was exiled from Kolkata for his writings in Urdu News papers, Al Hilal and Al Bilagh, which he himself edited at a very young age. Moulana Barkatullah Bhopali and Syed Hasan when he was banned published Urdu News Paper from America, Germany and Turkey to voice for national interests.
Lala Lajpat Rai, Hasrat Mohani, Maulana Mohd Ali Johar, Munshi Sajjad Husain, Qazi Abdul Ghaffar, Gopi Nath Aman, Charagh Hasan Hasrat and Lal Chand Falak are some of the important Urdu journalists who played important role.
Many of these were punished, press and securities were seized, publications were stopped and many journalists were exiled or fined.

Prem Chand’s British district officer burned his first collection of Urdu short stories ‘Soz-e-Watan’. The Stories of Urdu writer’s sacrifices for freedom movement are endless, they took big risks including putting the life on risk but they never kept silence. Here is a list of few Urdu poetry books, which are related to our Freedom Struggle.

- Zabt Shuda Nazmein (Proscribed poems) available in National Archive
- Zabt Shuda Adabiyat (Proscribed Literature) Published by National Archive
- Naghmat-e-Huriyat (Songs of Freedom) Compiled by Khaliq Anjum/Shamsur Rehaman Faruqui
- Urdu mein Quami Shairi ke sau sal (Hundred years of nationalist poetry in Urdu) Ali Jawwad Zaidi
- Nawai Azadi, Compiled by Abdur Razaq Qureshi
- Azadi Ki Nazmen Compiled by Sibte Hasan

**EMERGENCE OF ALLAMA IQBAL AND PREM CHAND**

At the start of the 20th Century Urdu literature got two great writers, one in poetry and one in fiction. In poetry it was Allama Dr. Mohammad Iqbal and in fiction it was Prem Chand.

**ALLAMA DR. MOHAMMAD IQBAL**

(1874-1938)

Iqbal is one of the greatest poets in Urdu, his vision and thoughts are exceptionally wide; First he was interested in mysticism and Persian great poetry especially Maulana Rumi, then his interest developed in nationalism and freedom movement.
He was highly interested in philosophy, in 1905 he went to London for higher studies, from there he went to Germany to persuade his Ph. D. on the topic of “The Development of Metaphysics in Persia” during his stay in west he has interaction with McTaggart, Henry Bergson and Bertrand Russel. While in Germany he studied almost all the important philosophers of west.

Some of these are Kant, Hegel, Schopenhauer, Goethe, Holderlin and Nietzsche etc. During his stay in Europe he lost his interest in nationalism, because there he found that nations are being destroyed by each other on the name of nationalism. He reached to the conclusion the nationalism is the root of all the evils of modern world. He found a way of survival in Pan-Islamic and later in Humanism including socialism.

There are lots streams which met together in Iqbal’s poetry to discuss all these elements needs volumes of books almost one thousand books has been written on the philosophy and poetry of Iqbal in different languages Including Urdu, English, Persian, Hindi etc. He was forced to involve in many controversies. But importance of Iqbal’s poetry never faded.

He has only four collections of poetry named Bang-e-Dara, Bal-e-jibreel, Zarb-e-Kalim and Armaghan-e-Hijaz. But in these four collections he discussed almost all-important issues of this world. Although there are lots of philosophy and thinking but his creative urge is remain very innovative, he expressed his views in a style, which is very new and expressive. Here we present a few couplets of Iqbal:

Sare jahan se achcha Hindostan hamara
Ham bulbulen hain is ki ye gulsitan hamara
(Our India is more beautiful than the entire world
We are it’s nightingales, and it is our garden in bloom.)

Khudi ko kar buland itna ke har taqdeer se pahle
Khuda bande se khud pooche bata teri raza kya hai
(Raise the ego so high that before god wills thy fate
He asks his obedient servant himself what his destiny should be?)

Jis khet se dehqan ko mayassar na ho roti
Us khet ke har khosha-e-gandum ko jala do
The field that cannot give a loaf of bread to the farmer
Must be destroyed by burning each corn of wheat it has yielded.
Trans. Ali Jawad Zaidi)

PREM CHAND
(1880-1936)

Prem Chand is first outstanding short story writer of Urdu and Hindi. He was born in a lower middle class in a village called Lamhi Pandeypur in Banaras. His original name was Dhanpat Rai, he struggled a lot for his studies. After entrance exam he joined as a teacher, gradually he was promoted up to Deputy Inspector of School.

He resigned from the job in 1921 and became a full time writer of Urdu and Hindi. He wrote his first story at around 1904 it was Duniya ka sab se anmol ratan, which is full of patriotism, his successive stories continued to same subject. His first collection of short stories “Soz-e-Watan” was published in 1908, but it was seized by the administration and he was warned to not do it again.

After that he wrote stories with different names finally he accepted his name as Prem Chand for further writings. Prem Chand started his career of writing with Urdu and remained Urdu writer all over the life, but after around 1920 he wrote first draft mostly in Hindi, though his master piece short story “Kafan” was written in Urdu first, which he wrote during his stay at Jamia Millia Islamia in Delhi.

There are many phases of Prem Chand’s writing, after elementary patriotic writings he was influenced by the Revivalism, he highlighted the Rajput chivalry and expressed feudal values. In next phase the Gahian Idealism influenced Prem Chand and finally he found a way of life in Marxist realism. But Prem Chand was always writer of country life; the sufferings of labours and farmers what he narrated is unparallel. No, writer could reach to this high.

Some important Novels of Prem Chand are Gaudan, Maidan-e-Amal, Nirmala, Gosha-e-Afiyat, Ghaban, bazaar-e-Husn etc. Prem Chand’s some most important Short Stories are Kafan, Poos ki Rat, Nai Biwi, Eidgah, Haj-e-Akbari,
Boodhi Kaki, Do Bahnen, Namak ka Darogha, Nijat, Doodh ki Qimat and Panchayat.

Sajjad Haidar Yeldrim, Pandit Badrinat Sudarshan, Azam Kurevi and Ali Abbas Husaini are some other important contemporary short story writer of Prem Chand, they all has his own way or writing and played important role in the development of Urdu fiction, many of these were influence by the Prem Chand but none of these could get the fame or depth of Prem Chand.

**USMANIA UNIVERSITY**

Usmania University was founded in 1918 by the Seventh Nizam of Hyderabad state Nawab Mir Usman Ali Khan. It is one of the oldest modern universities in India. From it’s start Urdu was the Medium of Instruction, Urdu is the first Indian Language, which became medium of instruction in any University of India.

Here a Darul Tarjuma (centre of Translation) was also established to translate the books to provide study material in Urdu medium. For this purpose scholars from All over the India were invited, they translated hundreds of books and fullfilled the requirments of the University. Courses such as Enggineering, Medical and research were taught through Urdu Medium.

This experiment continued till Indian Freedom, after independence Urdu as a medium of instruction was revoked. There are lots of alumnus who were tualght in Urdu Medium in this university, they served on very prestigious posts including Prime Minister of India and chief Minister of Andhra Pradesh. Mr. P V Narvsimha Rao was the student of this university in Urdu Medium Instructions.

**JAMIA MILLIA ISLAMIA**

A group of Aligarh Muslim University separated with the inspiration of Mahatma Gandhi’s Non Cooperation Movement and established Jamia Millia Islamia, because AMU was Pro British and Jamia was Nationalist group. Ali Brothers, Dr. Zakir Husain, Hakim Ajmal Khan and M A Ansari were main founders of Jamia.
Though Aligarh and Jamia both adopted basically English Medium of instructions but Urdu also supported in their teachings, from both Universities, many students played a major role in Freedom Struggle and later in development of India.

**SPREAD OF URDU BEYOND THE SCHOOL OR CENTRE**

Earlier most of the Urdu writers were either, born and brought up at some centre of Urdu or they migrated at very early age to some centre. But at the start of 20th century this concept could not survived and now Urdu writers could remain at their own place but can be recognized as poet, fiction writer or any other form of Prose.

Now poets and prose writers were coming from every part of the country, and it was not necessary to visit any centres of Urdu, such as Dehli, Lucknow, Hyderabad, Rampur, Azimabad, Murshidabad etc. Literary magazines played a good role in this trend. This language was language of masses even earlier, but now writers were also found at any part of India, Urdu produced thousand of writers and journalists.

**RADIO AND URDU**

Though first Radio broadcasting in India was occurred in 1921, but it was an experimental broadcasting, it took almost 15 years to reach masses, All India Radio was established in 1936. Urdu played an instrumental role in this popularity, Some Eminent Urdu Writers such as Pitras Bukhari, Sa’dat Hasan Manto, Majaz, Rajendr Singh Bedi, Krishn Chandar were associated to Radio in it’s early stage.

**FILMS AND URDU**

Though silent films started in India in 1913, but silent films could not get much recognition, like talkies, First talking film was made in 1931; this was based on an Urdu play written by the Jozeph David. It’s said that the cost of this film
was 40 thousand but this film earned 20 Lakh Rs. People waited outside the cinema hall for many days to get the chance to see the film.

Looking such popularity many artist including Urdu writers were attracted from this new medium of expression. The Second film was Shirin Farhad, which again was based on Urdu writer Agha Hashra Kashmiri’s script. Both films songs were also in Urdu and got unparallel success.

Prem Chand also joined as film writer in 1934 here he wrote two films, A Film Bazar-e-Husn, based on Prem Chand’s Novel was produced during the life of Prem Chand. But Prem Chand could not compromised the kinds of writing producers were demanding and he came back.

The great success of first two films, the future of Indian Films was set, and it was very clear that films can not get the success with using of Urdu, In this trend Urdu Parsi Theatre played very important role, the kind of Urdu language and performance which was set Parsi Theatre, Indian films also adopted the same, in this context Urdu language became unavoidable necessity of Indian Films to reach larger populations.

**ANGARE**

A collection of ten short stories with the name of Angare was published in 1932, In this collection five stories were written by Sajjad Zaheer, rest of stories were written by Rasheed Jahan, Mahmood-uz-Zafar and Ahmad Ali.

As per the name of Angare, which means burning, these stories were on the socio-politically burning issues. The approach of story telling was direct and impressive; finally Angare was proscribed. But these stories set the trend of future’s Urdu short Stories.

**PROGRESSIVE WRITER’S ASSOCIATION**

Progressive writers’ movement is the biggest movement of Urdu literature; it not only set a totally new trend in Urdu literature but also influenced almost all Indian languages’ literature. This movement of literature was created due to Indian and international situations.
Many elements of Progressive thinking were already in Prem Chand and Iqbal’s literary work. A successful revolution in Soviet Union inspired writers all over the world, and Marxism became the most attractive and promising idea for the people of whole world. It was dealing with socio-political, economic even arts forms. In Urdu it was Hasrat Mohani and Maulana Barkatullah Bhopali who raised the Marxism voice in their journalism as well as politics.

In 1933 Hitler's Nazi Party came in power and he started oppression against writers/painters/Scientists etc. The few of them, who were exiled, are Tomas Mann, Ernest Tooler, Hoober and Einstein. There was ban on freedom of expression. Due to this situation a world congress of the writers and other artists was held in Paris in 1935.

Hundreds of artists/writers participated in this congress, some eminent writers who participated in this congress are Henry Barbs, Maxim Gorky, Roman Rollan, Tomas Mann, Andre Marlo. Sajjad Zaheer also participated in this congress. After returning from Paris conference, Sajjad Zaheer formed a group of progressive writers with the help of few other like-minded Indian students in London.

This progressive group prepared a manifesto, focusing on progressive nature of writers some of them are as following:

- Writer’s commitment towards working class.
- Participation in freedom movement of the country.
- Improvement in the life of working class.
- Exposing the social reality of Indian Society.

In April 1936 first all India Conference was organised in Lucknow. In this conference other than Urdu, many other Indian languages’ writers also turned up. Writers from Madras, Bengal, Gujrat, Maharashtra, Panjab and Sindh, Bihar and UP also participated.

Some of the eminent writers who participated in first all India conference are as following.

1. Prem Chand, Presided over
2. Chaudhari Mohd Ali Rudauli, Welcome speech
3. Hasrat Mohani
4. Mahmood-uz-zafar
5. Dr. Rasheed Jahan
6. Faiz Ahmad Faiz
7. Firaq Gorakhpuri
8. Jainendra Kumar
9. Hajira Begum
10. DR. Abdul Aleem
11. Saghar Nizami
12. Jai Prakash Narain
14. Indulal yanick
15. Kamla Devi
16. Miyan Iftekharumuddin

Sarojini Naidu could not turned up due last moments’ illness, but sent a message, which was read in conference. Pt. Nehru, Iqbal & Ravinder Nath Tagore, sent message in favour of PWA. A new improvised manifesto was prepared and presented in this conference. Prem Chand’s presiding speech was excellent, which became the guideline for PWA in future.

**IMPORTANT URDU POETS OF PWA**
- Faiz Ahmad Faiz
- Makhdoom Mohiuddin
- Ali Sardar Jafery
- Asrarul Haq Majaz
- Jan Nisar Akhtar
- Kaifi Azmi
- Sahir Ludhiyanvi
- Majrooh Sultanpuri
- Moin Ahsan Jazbi
• Ahmad Nadeem Quasmi
• Qateel Shifai
• Munibur Rehman
• Akhtarul Iman
• Wamiq Jaunpuri

IMPORTANT URDU FICTION WRITERS OF PWA

• Krishn Chander
• Sa-adat Hasan Mantoo
• Rajinder Singh Bedi
• Ismat Chughtai
• Azeez Ahmad
• Khwaja Ahmad Abbas
• Ramanand Sagar
• Upender Nath Ashk
• Ahmad Nadeem Quasmi

IMPORTANT URDU DRAMA WRITER OF PWA

• Habib Tanveer
• Sa-adat Hasan Mantoo
• Rajinder Singh Bedi
• Khwaja Ahmad Abbas
• Upender Nath Ashk
• Rewati Saran Sharma
• Mohd Hasan
• Syed Mahdi

IMPORTANT URDU IDEOLOGUE/Critic OF PWA

• Sajjad Zaheer
• Majnoo Gorakhpuri
• Akhtar Husain Raipuri
• Ali Sardar Jafery
• Aal-e-Ahmad Suroor
• Ehtesham Husain
• Dr. Abdul Aleem
• Mumtaz Husain
• Mohd Hasan

Achievements of PWA

• For the first time focus of Literature turned towards the working class.
• Participation of writers in freedom struggle through black and blood.
• Writers were directly intervened to control communal violence at the time of Partition and other sensitive times.
• Folk Literature and Arts forms of literature incorporated into the mainstream of literature.
• PWA writers dominated in cinematic writings. Through this they could reach larger population even to those were not able to read and write.
• Indian People’s Theatre Association, IPTA was founded to convey the progress Ideas through theatre. It also helped writers to become film artist. A New form of Play “Nukkad Natak” was also developed to intervene on contemporary happenings.
• Popularising Literature in public, there is no example of such popularity of literature either before or after the PWA.

1947

On the 15th August of 1947 hundreds of Millions dream became a reality, for which they were struggling since almost two hundreds years, as we know on this date India got the freedom from British rule, but unfortunately India could not remained united, it was divided into two countries; India and Pakistan. There are lots of reasons and discussions that who was responsible for this. But here it’s not my topic. One more unfortunate occurred, during the exchange of
people from one country to another, communal violence exploded on both side. Lakhs of people killed, millions displaced, they lost not only their dear one, but also their history, culture and language.

Now a language known as Hindustani divided for the third and finale time. Earlier two attempts of dividing Hindustani language was not fully successful but this time it was finally officially divided with no hope of being united again, though I believe in people’s heart and behaviour Hindustani language still exists.

**URDU AFTER PARTITION**

Urdu is a language which suffered highest in partition, the language which was on driver’s seat, during the freedom movement, saw a big shock after independence, this language found strange himself on their land where it was born and brought up. There were many prejudices against this language and most of them were without any fact.

**POSITION OF URDU IN DEMOCRATIC INDIA**

India got the freedom and developed its own constitution, which was implemented on 26\(^{th}\) January 1950. In the constitution of India, schedule 8 deals about the languages, as per the constitution, India accepted 14 languages as it’s national languages, later which became 22. Urdu was one of the 14 languages and now it also included in 22 languages.

Hindi got the status of official language of Government of India. But it promises all languages to provide due opportunities for their development. That could be in minority or majority all languages have a right to evolution.

Generally a language has following roles in a democratic country:

- Mass Communication
- Education
- Literature
MASS COMMUNICATION

Mass communication play’s a big role in any democratic country; it is called the fourth pillar of democracy. After independence there were three major field of Mass communication, Print Media, Radio and Films.

Urdu’s Print media suffered a lot after independence, due to transfer of many presses, people’s dubious attitude towards the future of Urdu language itself. But at the end of 20th century it got confidence again, and now Urdu Print Media is developing very fast.

Radio was fully state owned media, though Urdu got some space in Radio, but looking the range of Urdu speakers from Kashmir to Hyderabad and Mysore, it was not enough, but Radio played a big role in surviving of Urdu, because of film songs, which were mostly written in Urdu. In films even after independence Urdu was most popular language. TV became a popular media only in 80s and later, Urdu is getting much space in TV but mostly with the name of Hindi.

EDUCATION

After independence Urdu hardly got his due space in educational system, the most important cause of Urdu’s decline after independence is government could not provided facility of teaching Urdu as a medium of instruction and as a subject also, though constitution of India promise to provide elementary and basic education in their mother tongue. But in case of Urdu, this promise never fulfilled, especially in North Indian states.

In the last few decades Urdu has got his due space in few states, such as Maharashtra, Andhra Pradesh, Karnataka, Kashmir and partially in Bihar but in North Indian states, Urdu is still waiting his constitutional space, It is more unfortunate that where Urdu was born and brought up, those states are not giving it's constitutional right.

Due to few Central Government’s schemes in last two decades, such as NCPUL, Maulana Azad National Urdu University, Urdu Dept. of some Universities and NCERT etc. Urdu is coming back in Educational system also, but Madarsa
education has played most important role in Urdu Education, mostly their medium of instruction is Urdu, they also offer Urdu as a subject.

**URDU LITERATURE**

After freedom and partition if India Urdu writers especially progressive writers mostly concentrated on overcoming from communal violence, they also continued for socialism, but after few years at the start of 60s, the role of progressive writers declined and modernist writers came in lime light.

In fact these modernist writers were inspired from Halqai-e-Arbaab-e-Zauq, which was a parallel group of Progressive Writers during 40s. The emphasis of modernist was about values of arts, poetics, universality of literature. Metaphors, symbols and embigueity etc. were the medium of expression to these modernist. Poets such as Akhtarul Iman, Nasir Kazmi, Khalilur Rehman Azami, Ahmad Mushtaq, Balraj Komal, Shahryar, Nida Fazli, Mazhar Imam, Baqar Mehdi, Mohd Alvi are the main literateures of this trend. While Qurtul ain Haidar, Intezar Husain, Surendra Prakash, Balraj Menra, Joginder pal and Mushtaq Ahmad Yusufi were the main prose writers. Shamsur Rehman Faruqui, Shamim Hanfi, Gopichand Narange etc. were the main theorist and ideologue of this trend.

**NEO MODERNIST /POST MODERNISM**

Contemporary creative writer and few theorist now emphasizes they should be identified as post modernist or neo modernist writer, in fiction now prominent writer are Nayyar Masud, Khalid Jawed, Syed Mohd Ashraf and Siddique Alam, some prominent poets of contemporary Urdu literature are Farhat Ehsas, Salah-ulddin Parvez, Abdul Ahad Saz, Shariq Kaifi, Ahmad Mahfooz etc.

At present there are lots of influences of Globalisation on Urdu, now millions of Urdu speaking people are working, studying and living in abroad, they are preserving their mother tongue Urdu, at their present country. Lots of them are good writers also. Many magazines, news papers are being published in Urdu from those countries.
**URDU AND POPULAR CULTURE**

Some important features of Urdu’s popular are as following, this Urdu popular culture is not limited only among those who’s mother tongue is Urdu, but also very popular among those, who’s mother tongue is some thing else.

- Ghazal and Qawwali Singing
- Mushaira
- Antakshari

**GHAZAL AND QAWWALI SINGING**

Popular culture play’s an important role in the development of any language Urdu has a huge popular culture, Ghazals and Qawwalis sung by some singers are very popular in India. People of almost all age groups likes to listen Ghazals and Qawwalis, though mental level of the people who listens Ghazal and Qawwali may be different but both forms of singing are very popular.

**MUSHAIRA**

Mushaiars in Urdu are very unique, in some popular Mushairs up to 10,000 or more people come to listen Mushaira, Many Mushairas starts at about 10 of night and ends with sun rise in the morning. People listens poetry all over the night. They write or remember such poetry and often use to recite in their day to day talks. It’s hard to find such a great popularity of poetry.

**ANTAKSHARY**

Antakshary, is a game which is very popular these days, in this game film songs are recited or sung as per the given word or letter, These film songs are written by the Urdu poets, though some times they are known as Hindi Filmi Geet. With this game people become more habitual with Urdu words and they also learn occasional singing.
**Folk Traditions**

There are many categories of folk traditions in Urdu; some of them are as following:

- Amir Khusro, Nazir Akbarbadi,
- Songs related to freedom movement
- Chaharbait
- Celebration’s songs
- Weather related songs
- music based songs

As we know mostly folk traditions run though oral tradition. Their writer’s or creators’ name are not known, they are not well written, and they always use to improvise in original text. Urdu has a wide range of songs, which fulfill these all or mostly conditions of folk traditions.

There are many songs which sung by many categories of singers they are supposed to be written by Amir Khusro or Nazir Akbarabadi or some other Urdu poet, but they does not belongs to them at least at present form, may be an improvised form of Amir Khusro, Nazir Akbarabadi or any other poet’s work.

Chaharbait is purely folk tradition of Urdu, this is Pathan’s folk literature, and is found only in those cities or towns where these Pathans live traditionally, this tradition was came basically from Afghanistan but now it has been highly indianised, Chaharbait is very lively tradition, their culture in this folk literature and singing is clearly visible.

In Urdu there are folk songs for every occasion and celebration of life, these songs are not only in village but also highly educated families and cities like Lucknow also. Songs of marriage, songs of birth of child, songs of Sawan, and also there are many songs which are sung with music but they are not know who has written those.

**URDU AND HINDUSTANI CINEMA**

There are huge impacts of Urdu language and literature on Indian Cinema, especially bollywood cinema. In fact without Urdu this cinema can’t be conceived.
And the most of the unique features of Indian Cinema are due to Urdu literature and Parsi Urdu theatre.

As earlier it has ban said from the first talkies of Indian films Urdu established as such relation which never can be removed but at the late 40s, 50s and 60 which is generally known as the golden period of Indian Cinema. Urdu writers played key role in these films, the main reason, behind the success of these films was very attractive and impressive Urdu dialogues, stories and lyrics.

During this time almost behind the every important director and producer there was a Urdu writer who was writing the stories, dialogues and screen plays of the films, With Raj Kapoor, there was Khwaja Ahmad Abbas, who use to write films of Raj Kapoor, Almost every film of Guru Dutt was written by Wajahat Mirza or Abrar Alvi.

B R Chopra and Yash Chopra’s films were written by Akhtarul Iman, Bimol Roy’s films were written by Sa’dat Hasan Manto or Rajindar Singh Bedi, Mehboob Khan’s Films were written by Wajahat Mirza etc. Kamal Amrohi wrote his own films as well as K Asif’s Films. Therefore almost all good films of that period were written by any Urdu writer.

Other than these Urdu fiction writer’s contribution in films; many dozen films were adapted from Urdu Fiction, Films such as, Mughal-e-Azam, Anarkali, Yahudi, Yahudi ki Ladki, Rustam Sohrab, Dastak were based on Urdu theatre, Films such as Laila Majun, Hatim Tai, Heer Ranjha, char bait were based on Urdu Dastan.

Films like Tawaif, Ek Chadar Maili si, Umrao Jan, Ghaban and Ziddi are based on Urdu Novel, similarly films like; Well done Abba, Mandi, Shatranj Ke Khiladi, Sadgati, Guddi and Achanak are based on Urdu Short stories. There a big list of such films here we are giving the name of just few..

Similarly songs also played very important role in the success of that period’s films. Sahir Luchiyanvi, Shakil Badayuni, Majrooh Sultanpuri, Shailendra, Kaifi
Azami, Hasrat Jaipuri, Qamar Jalalabadi, Rajendra Krishn, Gulzar, were the most important film lyrics of that time and these all were Urdu poets. Other than current lyrics, dozens of Urdu classical poet’s poetry was taken as lyrics. Similarly many contemporary poets’ poetry was taken as film lyrics.

Songs like;

**Patta Boota boota hal hamara jane hai,**

**Dekh lo aaj ham ko ji bhar ke**

**Wo jo ham mein tum mein qarar thi, tumhe yad ho ki nay ad ho**

**Dil Dhondta hai phir wahi Fursat ke rat din**

These all lyrics were taken from classical poetry, such list goes to many dozens.

If lyric’s name is Shailendra, Rajendra Krishn or Anand Bakhsi it never means that they does not belongs to Urdu poetry, Rajindar Krishn before joining to film industry use to write ghazals with the name of Dard Shimlavi, Gulzar, who’s real name is Sampurn Singh is also a good poet and fiction writer in Urdu Literature. Almost same story is with every lyric, they use to writer poetry in Urdu. See the lyrics of the films they are totally based on Urdu vocabulary and following the traditions of Urdu’s poetry.

**IMPACTS OF URDU ON INDIAN CULTURE**

Before the close this we will look back towards the 19th century, after 1857, it was Urdu language and literature, which was turned towards the scientific, realistic and educational knowledge based language, and this was leading language of Indian in imparting education through Urdu Medium, It was the first Indian language which became medium of higher instructions including for Medical, Engineering and Law education.

Urdu again was pioneer Indian language in freedom movement, it’s writer struggled with black and blood during freedom struggle, it’s slogan’s, it’s poetry, it’s journalistic writings inspired to millions of people to fight against British rule,
Many Urdu writers were punished, fined, exiled and proscribed, despite of these sufferings, they continued their writings.

After and before the Independence, Urdu was the main language of films, and films influenced the whole culture of India, It was not only Urdu language and literature, but also Urdu Culture’s Art, Craft, Architecture, Fashion, Music was influencing the most parts of India and abroad also.

Similarly Urdu has a very significant Fold literature and plays very important role in popular culture also. In this was we can say that Urdu is like a back bone in Indian culture, which is spread from Kashmir to Andhra Pradesh and Karnataka.

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