

**Dr Zore** (Hijra 1322), was a scholar of repute in Urdu literature, specially in the field of linguistics, phonetics, literary criticism and literary research in which he blazed. He also wrote poetry, short stories and letters, but it is his historical insight and method of research that are the distinguishing marks of his personality.

In this book separate chapters have been devoted to an assessment of Dr Zore's wide-ranging interests such as his contribution to linguistics, the art of story writing, principles of literary criticism and literature in general. He had carved out a place for himself as an educationist also.

**Syeda Jaffer**, the author of this monograph, knew Dr Zore personally and as such she was in a privileged position to throw light on the various aspects of his personality. Dr Syeda Jaffer has about a dozen books on literary criticism and research to her credit.



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# Dr Zore

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Dr Zore

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The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From Nagarjunakonda, 2nd century A.D.

*Courtesy* National Museum, New Delhi.

Makers of Indian Literature

# Dr Zore

Original Urdu

**Syeda Jaffer**

English Translation

**Jai Ratan**

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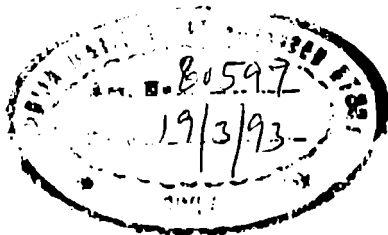
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## Life

Dr Mohiuddin Qadri Zore counts among the illustrious alumni of the Osmania University of whom it can be justly proud. He was passionately devoted to Urdu literature and culture of the Deccan, sang *paean*s to it and nurtured it with his heart and soul. He was in love with every particle of the Deccan and looked with respect at even the most inconsequential trend of its hallowed traditions, his life-long endeavour being to bring all the old poets and writers who had contributed to this tradition, before the public gaze. In pursuit of this objective he filled a great gap in the history of Urdu literature by bringing out a large number of long-forgotten writers from the limbo of oblivion and preserving them on the printed page. In other words, in doing so he had uncovered many priceless nuggets which had lain hidden under the dust for centuries. He was not only a researcher, a specialist in linguistics, a writer and a poet, but also an extraordinary blend of erudition and practicality – traits rarely seen together in the same individual.

Dr Zore was born on 28 Ramzanul-mubarak 1322 Hijri in the *mohalla* Shahgunj of Hyderabad city. It is revealed from the unpublished diary of his father, Za'm, that at the instance of his mentor Abdul Waliab Naqshbandi, the child was given the name of Syed Mohiuddin. On seeing the newborn child, Abdul Wahab had proclaimed that the child's forehead bore signs of greatness and he would bring name and fame to his family.

Dr Zore's ancestry can be traced back to Syed Ahmed Kabir Rafayee, whose grandfather, Ali Syed Ibrahim, a commander in the Tughlaq Army, had migrated to the Deccan during the reign of the Tughlaqs and had permanently settled down at Qandahar near Naded. Even today his mausoleum at Qandahar is a place of pilgrimage and is visited by the high and the low. Syed Ibrahim had benefited from the company of his patron saint, Nizamuddin Aulia who had bestowed on him the honorific of 'Sheikh'. Some of the

descendants of Syed Ibrahim had attained high positions and eminence among whom Syed Ali Sangre, Sultan Mushkil Asaan, Syed Shah Burhanuddin, Shah Jalaluddin Rafai, and Badiuddin Rafai can be singled out for special mention.

Dr Zore's grandfather, Haji Syed Shah Inayat Ullah Husaini's biography has been published under the title, *Rozatah-Shaidu*. He was born on 1st Ramzan 1362 Hijri and lost his life when he was drowned in the flooded Musa river along with most of the members of his family. Luckily, at the time of this calamity, Dr Zore's father, Syed Ghulam Mohammed Shah Saheb Qadri was away at Parbhani and he was the sole member of the family to have escaped the ravages of the river. Ghulam Qadri bore the stamp of his illustrious ancestors and had kept up the priestly tradition of his family. He was never found wanting in spreading among the people the true meaning of his faith and he was often heard preaching in the *mohallas* of his ancestor's city, Bidar. His sermons were heard with rapt attention by hundreds of followers of the faith. He was also a poet and wrote under the pseudonym, Za'm. A man of missionary zeal, pure and devout, he had dedicated his entire life to the moral and spiritual upliftment of the simple people in the rural areas. He died in 1361 Hijri (A. D. 1942).

Dr Zore took his first lessons at home at the feet of his father. His mother, Bashir Unisa Begum was related to Fazilat Jung who was the minister of Religious Affairs under the rule of Mir Mahboob Ali Khan Asif, the sixth ruler of Hyderabad. Both on his father's and mother's sides, Zore came of families of learned Sheikhs. Zore's maternal great grandfather was a god-fearing man and a known preacher of Bodhan (Kagaznagar) in Nizamabad district. He had authored many books. His maternal grandfather, Mohammed Waqaruddin counted among the learned people of those days and was himself a writer. His manuscript of *Char Gulzar* is still available in the Library of Idara-e-Adbiyat-e-Urdu (Institute of Urdu Literature). Mohammed Waqaruddin's father, Mohammed Mohsin was also a poet and a man of letters. His Persian book, *Guldasta-e-Mohsani*, written in 1269 Hijri (A. D. 1852-53) at the instance of Nawab Shamsul Umara is still preserved in the Library of the Institute of Urdu Literature. Dr Zore was thus born in an environment resounding with echoes of literature and culture and where devotion to God, integrity of character and fellow-feeling were considered to be the highest values of life.

Dr Zore acquired his early education in *Madarsa-e-Darul-ulum*, after which he joined the City High School and then on to Osmania College. He did his B.A. in 1925 and after two years his M. A. in 1927, standing first in the examination. Because of his brilliant success in the M. A. the Hyderabad Government granted him a scholarship enabling him to proceed to England in 1927 for higher education. In 1929 he took his Ph D from the London University, his doctoral thesis which was highly acclaimed being on the origin and development of Urdu. In connection with linguistic research he took his initial training in Sanskrit and Linguistics from Prof Turner and his education in Phonetics from Prof A. Loyd James of the School of Oriental Studies, London. After completing his education in England, Zore went to Paris in 1930. He had rounded off his education in Linguistics and Phonetics as a pupil of Prof Daniel Jones Miss Le Lias and E. Armstrong at the University College, London. He completed his research paper on *Hindustani Phonetics* at De Institute de Phonetics and then worked on Gujori (an old name of Urdu) at Sorbonne under Prof J Bloc. On 12th December 1930 he arrived in Rome and boarded S. S. Orients from Naples on 11th January 1931, reaching Colombo on 24th January. From Colombo he went to Madras and then straight to Hyderabad. His educational journey had come to an end.

On his return from Europe, Dr Zore found that the conditions in the State had undergone a sea change. Luckily for him, the post of readership in the Urdu Department of the Osmania University happened to have fallen vacant just then and on the basis of his achievement and academic distinction he was offered this position. In 1950 Darul-ulum and Chadar Ghat College were amalgamated and Dr Zore was appointed the Principal of the new institution. Dr Zore retired from Chadar Ghat College in 1960 with pension in recognition of his services in the field of education.

In the meanwhile the Government of India had nominated Dr Zore as a member of the Sahitya Akademi and he was also associated with the magazine *Aaj Kal*. Subsequently he took over as the Head of the Urdu Deptt and Dean of the Kashmir University. On September 23, 1962, he got a severe heart attack and in spite of the best attention of leading heart specialists he passed away on the night of 24th September, 1962.

Dr Zore had selected a site for his grave in the *Khankah* of Sheikh Enayat Elahi (a place where religious recluse and mendicants lived), situated in the *mohalla* Purana Pul of Hyderabad but as fate

would have it he was buried in far off Kashmir. Ironically enough, as a poet has said, he could not get even two yards of space in his own native place.

The next day, learning about his unexpected death, the elite of the city, including several ministers of the State, made a bee-line for Dr Zore's residence to condole his death. His bier was taken out at twelve noon for which the Deputy Registrar of the Kashmir University had made elaborate arrangements. The body of the distinguished son of the Deccan was laid to rest in the afternoon. In this manner, the pride of Hyderabad and a champion of Urdu who had shone like a star shedding its brilliance over the reign of Mohammed Quli Qutb Shah down to the times of Mir Osman Ali Khan was lost to sight for ever in the Valley of Kashmir. The number of mourners who followed the bier and the grand style in which the procession was taken out were indicative of Dr Zore's popularity. His mortal remains were placed on an open truck which was followed by 35 cars.

Dr Zore was conscious of the fact that in Kashmir the means for the propagation of Urdu were by no means inadequate. With a little effort one could create a congenial and propitious atmosphere for its development. He had set foot on this heaven on earth, with new hopes, fortified by clear-cut schemes. One reason for his success was that he had a great flair for administration. Besides, nature had endowed him with an enlightened mind, an uncanny insight and a gift of the gab. With the result, that wherever he went he succeeded in creating a circle of friends and admirers around him. The first thing that he did on coming to Kashmir was to make a systematic study of its history. He visited the historic spots of the state and took interest in its archaeological finds. Whether it was the history of Golconda or Bijapur or Aurangabad or the folk tales of Kashmir he studied its past and respected its tradition. He firmly subscribed to the view that a country's thoughts and culture were moulded by its history. While in Kashmir Dr Zore made a deep study of Kashmir's literary achievements and fine arts, both ancient and modern, in order to view them in their correct perspective and highlight their finer points. In fact he had in mind to write a comprehensive compendium on the history of Kashmir's literature and he had collected sufficient material for it. He had also gone about in a systematic manner to learn the Kashmiri language which he realised was necessary for the job he had taken in hand. He would invite the children of the neighbourhood to his residence, offer them sweets

and learn some Kashmiri words from them. He was always keen to hear the verses of renowned Kashmiri poets such as Mahmood Gami, Rasul Mir, Wahab Pare, Mahjoor, recited in their characteristic tunes. He would make repeated requests to his Kashmiri friends to recite their verses to him. Dr Zore was an amiable man, oozing with the milk of human kindness. While in the Deccan he had plunged himself heart and soul into the cultural advancement of that region and now during his stay in Kashmir he thought day and night what he could do to nurture its art and literature. He was convinced that Kashmiri was a beautiful language but it had not been able to find its rightful place for lack of attention towards its development.

Dr Zore had a keen aesthetic sensibility and every beautiful thing caught his critical attention. He was greatly beholden to Kashmir's lakes and its scenic splendour and no less to its Moghul Gardens. He had stayed in Kashmir for just about two years which was not long enough for a man even to find his bearings. But during this short period Dr Zore not only attuned himself to the literary climate of the place but also carved a niche in the hearts of his friends, making them go about their literary pursuits with greater verve and enthusiasm. He had in mind to establish a branch of the Institute of Urdu Literature (Idara-e-Adbiyat-e-Urdu) in Kashmir. In the meanwhile he encouraged the Kashmiri poets and short story writers in their literary efforts and induced them to get themselves published. Makhmoor Husain's collection of short stories, *Neel Kamal Muskaye* caught the public eye because of Dr Zore's initial interest in it. This was the first item in the series of Kashmiri Literature published by the Publication Division of the Idara-e-Adbiyat-Urdu, Hyderabad. And by writing an Introduction to the book he revived the sagging self-confidence of Kashmiri writers. Even a cursory reading of the Introduction to *Neel Kamal Muskaye* shows that Dr Zore had a deep understanding of the Kashmiri short story and he was familiar with its evolution. He writes : "Among the early practitioners of this form of art the names of Prem Nath Pardesi and Prem Nath Dar will find a permanent place in its literary history. Prem Nath's collection of stories, *Shaam-O-Sahar* and *Bahete Chiragh* and Dar's *Kagaz Ka Vasdev* and *Neeli Ankhen* amply show that these two writers had striven to come to grips with the realities of Kashmiri life. They not only went hammer and tong at the vested interests of the landed gentry but they also raised their voices against the outmoded social constraints. Their stories reflect

the economic distress of the common man and thus the underlying purpose of these stories in unequivocal terms. By and large, peasants, labourers and the like constitute the main characters of these stories. It will not be wrong to say that these writers have portrayed the changing political and social milieu of Kashmir with great virtuosity."

Dr Zore not only encouraged the new breed of short story writers but he also gave a boost to the practitioners of other genres. His review of Rasa Javdani's poetry shows that he had high hopes in the young and upcoming poets of Kashmir. Just as his Introduction to *Neel Kamal Muskaye* gives a deep insight into the evolution of the Kashmiri short story, similarly his review of Rasa's poetry tries to assess the poetic creations of the Kashmiri language and highlights their artistic qualities. He was also in sympathy with the Persian poets of Kashmir, among whom he greatly admired Ghani Kashmiri, Joya Kashmiri, Nazki, Hamdi, Rasa and Shahzore. Here it may not be inapt to recount one of Zore's anecdotes. During his stay in Kashmir he often took time off to pay brief visits to Hyderabad. One day I (the author of this book) learnt that Dr Zore was in town and I called on him to pay my respects. I found Dr Zore's drawing room crowded with guests. After welcoming me he remarked in his jovial way, "I was just telling these people that there is a Kashmiri poet who writes under the pen-name, Shahzore." Then he laughed and added that he won't be surprised if next time he came across poets with such pseudonyms as Harzore and Rashazore.

Urdu had been adopted as the official language of Kashmir. As such, Dr Zore was anxious that writers there should derive maximum advantage from this dispensation. He had expressed his views on Qazi Ghulam Mohammed's collection of verses, *Harf-e-Sheereen* and had acclaimed the serious strain in his poetry. It was his desire that the books published in Kashmir, should reach the far-flung corners of India, giving the poets and writers in other regions an opportunity of acquainting themselves with these writings.

Dr Zore's stay in Kashmir also proved a good augury to the students of the Kashmir University. He had won them over with the qualities of his head and heart and now he wanted to introduce the Ph D course in the Urdu Department of the University. To that end he made significant changes in the graduate and post-graduate courses in Urdu. In fact it was solely due to his efforts that Persian and Sanskrit were introduced in the post-graduate courses.

The launching of Matbuat-e-Kashmir (Kashmir Publications) is by itself one of Dr Zore's educational feats, its main objective being to artistically publish the creations of the painters of Kashmir and bring them to the notice of the discerning public. During his stay in Srinagar he had prepared a comprehensive scheme for the publication and propagation of books on literature which was to take tangible shape under the name of Urdu Academy. In this connection he wanted to do regular research on the old writers of Kashmir. But due to some unforeseen difficulties he could not give the scheme a practical shape, one reason being that there was a cultural academy in existence which encompassed a wide range of activities. Dr Zore had been nominated a member of this body. He participated in its literary sessions and gave valuable suggestions. When a proposal to compile a Kashmiri-Urdu dictionary came up for deliberation before the Academy, the members put forward various suggestions but nothing final emerged from them. Then Dr Zore suggested that the dictionary could be compiled along the lines of Grierson's Dictionary which was in Roman script. An addenda of new words could be prepared separately and in this manner the problem could be adequately surmounted. Now a dictionary is under preparation along the same lines under the auspices of the Cultural Academy.

Dr Zore had an extraordinary practical propensity. In the words of Ghalib senility sets in the last phase of one's life. But not so in the case of Dr Zore; he remained physically active and mentally alert till the end of his life. He had dedicated himself to the service of literature. All through his life he devised schemes for the advancement and propagation of literature. A great votary of art and culture, he wished that others too should make it the main aim of their lives. He was also popular among Kashmiris by virtue of being the Dean of the Faculty of Arts and as a member of the Syndicate and he helped all in a generous measure in the field of literature. —



## The Man

Hyderabad has produced very few votaries of Urdu of the calibre of Dr Zore. In the advancement of Deccani both in theory and practice he has no peer except Maulvi Abdul Huq. Among the alumni of the Osmania University Dr Zore has the signal distinction of having benefited with his erudition not only Hyderabad and the Deccan but the whole sub-continent. It is no mean achievement of his that during his life-time he created a corpus of Urdu lovers who carried on his work after his death.

An impressive rubicund face, lips tinged with *pan*, a portly body, a rich voice, bright eyes shining with intelligence, sharp nose, broad forehead, a *kurta*, a *sherwani* of chequer-board design, loose *pyjamas*, a cap made of the same cloth as the *sherwani*, shod in *saleemshahi* shoes, he would suddenly burst into laughter while talking or start screaming – that was Dr Zore. From his father's side he had inherited the right of becoming a priest and from his in-law's side that of becoming a *nawab*. But he spurned both and ended up by becoming the founder of an Urdu Institution and its driving force and a doyen of Deccani literature. In the words of Dr Ehtsham Husain, Dr Zore's greatest achievement was the popularisation of Deccani literature and history by giving them a practical bias. No doubt he had many precursors in this line but Dr Zore had made it his life's mission and he pursued it in a most determined manner. Deccani literature was in a manner of speaking his staple diet and he was deeply in love with it. So much so, that he would not easily accept any of its shortcomings. He had a prodigious memory. Without any fear of exaggeration, he remembered hundreds of couplets of Wajhi, Ghawasi, Nusrati and specially Mohammed Quli Qutb Shah which he could reel off without any effort. There are many who can recite verses from memory but there are very few who can speak out paragraph after paragraph in correct sequence from memory, remember the call number of publications and the exact

place where they are lodged in a particular almirah. Once I (the author) wanted *Gyan Saroop* for study and I asked Dr Zore's permission to read it. He told me that there were a number of new Godrej almirahs upstairs and the book was to be found on the right side of the verandah in the third shelf of the last almirah.

Dr Zore was a broad-minded and far-sighted man who did not believe in shibboleths and meaningless fossilized tradition. He held in equal esteem followers of all religions. Perhaps he had inherited this catholicity of mind from his forefathers for, as said by Siraj Aurangabadi :

Belief and lack of it are two banks  
of the same stream of love.  
In the end they meet at one point.

During the period of Dr Zore's mourning an eminent personage of Hyderabad had truly said that by observing Mohammed Quli Qutb Shah Day Dr Zore had brought the Hindus and Muslims closer to each other. He participated in all religious festivals and felt a kinship with those who had comprehended the true spirit of religion. Fanaticism had no place in his heart and it brimmed over with good will and amity. In short, Dr Zore was a man of love and did not believe in false 'distinctions'. He had very good relations with the adherents of all religions—Hindus, Muslims, Parsis and Christians alike. He did not associate himself with any particular political institution or subscribe to any particular political views. His circle of friends was vast and included high ranking government functionaries, religious leaders, astrologers, engineers, artists, doctors, university professors, poets, historians, scholars and the like, all coming from different walks of life.

A man named Pahalwan, was his exclusive servant and he understood his master's whims and tastes to a nicety. Dr Zore who had imbibed a sense of fellow-feeling and goodwill from his sophisticated forebears as an ancestral trait had no malice in his heart. He was an embodiment of love and goodwill. One reason for his emotional affinity with Mohammed Quli Qutb Shah, the founder of Hyderabad was, that like him broad-mindedness, goodwill and fellow-feeling and a sense of national unity were also the prominent traits of this ruler's character.

In the evenings Dr Zore's drawing room thronged with writers, poets and social workers. Literary personalities on a visit to

Hyderabad made it a point to call on Dr Zore before catching the train back home from Nampalli railway station. Those present in his drawing room also included the young literary hopefuls who enjoyed Dr Zore's benevolence. When he rose from these sessions for the day they found their laps filled with nuggets of wisdom and their minds charged with a new sense of purpose. Dr Rahim-uddin Kamal writes in one of his essays : "I had occasion to meet Niaz Fatehpuri, Josh, Jigar, Qazi Abdul Ghaffar, Hasrat Mohani, Sir Akber Hyderi, Nawab Chhatari, Ali Yawar Jung, Sarojini Naidu, Amjed, Ali Manzoor, Ali Akber Saheb, Husain Ali Khan Saheb, Majid Sadiqui Saheb, Sarwari Saheb, Syed Mohammed Saheb, Hashmi Saheb, Samad Rizvi, Saz, Wajid, Makhdoom, Maikash,—I got an opportunity of meeting and listening to all these people at his place. What I learnt from these short literary sessions I could not have learnt from a life-time study of books. Study of books by itself does not mean much; it assumes importance only when one bears to bring his love and devotion to these books.

Dr Zore was a highly perceptive person. One can easily compile a lengthy list of writers and poets who gained public recognition through Dr Zore's guidance and encouragement. He imposed only one condition on those who wanted to have access to his inner sanctum: at the very outset the person should have an obsession for the promotion of Urdu to the exclusion of all other interests.

Dr Zore was an institution by himself. His house Rafaat Manzil was a repository of Hyderabad's culture. He talked in unalloyed Deccani style. His deportment, food habits, mode of dress and his bearing in general bespoke of his being every inch a Hyderabadi and he was proud of it. If Dr Zore had suffered from an inferiority complex, he would have been overshadowed by those who claimed to be the true custodians of Urdu in its pristine purity. In 1884 Urdu had supplanted Persian as the official language in the State of Hyderabad. In order to overhaul and improve the administration of the State, Salar Jung, the renowned Minister of Hyderabad had invited experienced administrators from the North, who bore the stamp of ability to hold key positions and accelerate the pace of administrative reforms. As generally happens, along with the good some dross had also made a bee-line for the State, among them some falsely staking their claims to be lovers of literature. They ridiculed the Deccani Urdu language, being grossly ignorant of its rich literary heritage. The result was that Hyderabad had started suffering from a pervasive sense of inferiority. The Osmania

University came into being in 1919. It was the first university in India to adopt an Indian language, in this case, Urdu, as its medium of instruction. This one factor alone imbued the people with a sense of self-confidence. Gone was the sense of inferiority from the minds of the educated youth and they started making laudatory references to the literary treasures of the Deccan and its rich literary traditions, making the people at large aware of its eminence in this field. As could be expected, Dr Zore was in the vanguard of this movement; he was out to prove that the people of the Deccan did not lag behind others in the field of art and literature. They had potentialities which must be brought to the surface. The element of research was one of the steps in this direction. Dr Zore was in this sense the very soul of Hyderabad culture.

Kanwar Mahinder Singh Bedi *Sehar* in his verses relating to Hyderabad says :

Where you have the quintessence of poetry and the love for it,  
Where art and learning are a passion with you,  
Where the land looks up at its effulgent skies,  
Where every particle shines bright,  
Where Zore and Hasrat find graceful acceptance,  
Where poetic meets are replete with meaning,  
If you ask me *Sehar*, where such land is situated?  
There is only one answer—its the Deccan and Deccan again!

Dr Zore was a born teacher. He had an imposing personality, full of grandeur. His upbringing in a religious family coupled with his own personal integrity and erudition had in a large measure contributed to shaping his personality. He was one of those all-time greats among teachers who impart their learning to their students and leave their permanent imprints on their minds. Even those who were somebody in society and had gained prominence in politics or public life met him on equal footing and showed him proper respect. He had a powerful resonant voice which created a deep impression on his listeners.

Once a poetic symposium had been arranged in the Aiwan-e-Urdu (Urdu Institute Auditorium). About forty people had arrived but none of the poets had showed up till then. Dr Zore entered through the back door and started strolling on the stage in his characteristic manner. One of the audience was good-humouredly heard saying to his companion, "What are you looking at in that

direction? Look at the stage where the Lion of Urdu is having a stroll."

Dr Zore was a simple-minded man but he believed in living in style as much in Hyderabad as in Kashmir. Mr K. M. Paniker, the Vice-Chancellor of Kashmir held him in high esteem and called him 'Nawab'. He often said that Dr Zore was a relic of the vanished culture of Hyderabad.

Dr Zore did not cringe or falter before people in high places; he held his head high before them without any show of hauteur or disrespect. A true gentleman, he was highly respectful to elderly people and went out of his way to express his concern for them. He held people like Jazab Alampuri, Hairat Badauni and Ghulam Rasul Saheb in special esteem and offered them front seats at meetings befitting their age and positions.

Otherwise he made no distinction between the high and the low or confer special privileges on those who had come closer to him just because they happened to be friends. What counted with him most was the mind behind the person and the man's contribution to society.

In Kashmir he had a peon by the name of Pir Ali. On 23rd September 1962 it rained so heavily in Srinagar that the water level almost started touching the danger mark. People were getting apprehensive lest the place be washed away by floods. The field channel situated right behind Dr Zore's residence was in spate. Dr Zore went and stood on the Bund from where he could command a good view of the river Jhelum. The rising waters had submerged the small islands in front on one of which Pir Ali had his house. He had not reported for work that day and Dr Zore was getting worried about his safety. His worry increased as the rising trend of water showed no sign of abating, more so, because a portion of Pir Ali's house was already under water. To make matters worse, the water had started flowing over the bridge connecting the path to his house. For sometime Dr Zore stood there dolefully watching the scene and then shouted for Pir Ali. He felt greatly relieved on seeing the man emerging from his house. Satisfied, that he was out of danger, he departed after assuring him of all possible succour, if need for it arose. Such was Dr Zore's concern for the poor, of which one does not come across many examples in others.

Dr Zore was a very hard working man and very methodical in his work. One of his childhood friends, Syed Mohammed Akber Wafaqani had recorded that from his early student days Dr Zore was

convinced that one could not go far in life through sheer intelligence. It was imperative that intelligence must be backed by hard work to the point of sweating. That was one reason that he made few friends during his student days. Akber Wafaqani further writes: "Dr Zore was an amalgam of self-respect, self-confidence and incessant hard work. He put every moment of his life to good use, working eighteen hours a day almost all his life. Himself an untiring man, he liked those who were given to hard work. He kept at arm's length people who created a lot of hullabaloo just to win public acclaim. Well meaning people who were imbued with the love of Urdu could easily win his goodwill. He had a deep aversion for pretence and sham. He therefore, never worked for fame and gave no quarter to those who took up the propagation of Urdu as a mere pastime. Love of Urdu, according to him demanded sacrifice. He thought that those who were not familiar with the edicts of love had no business to tread in the lover's lane. It is not uncommon to come across people who strive for some distinction for its own sake just to win a place in the people's hearts. Thus in the name of service they not only delude others but themselves also. Dr Zore spurned selfish interests, window dressing, urge for fame and cheap popularity; he was above all these things. In his life he fought hard even when he found the dice heavily loaded against him. For him to struggle and strive was a way of life. Once he told Khawaja Hasan Nizami that one could not promote the higher purposes of life just by living in a hermitage. What he had said was no idle talk. For, he had stepped aside and nominated his eldest son, Taqui-ud-din to take charge of his ancestral property, selecting for himself the hard path of strife and strain. If he only wanted honour and fame, he would have, without relinquishing his seat of prestige and power, selected a comfortable niche to gain his limited ends. He could have basked in the peaceful atmosphere of Khanqah Enayat Ilahi rather than take up the financially unrewarding path of education and literature. But at no stage of his life Dr Zore fell a prey to apathy or despair. He was an embodiment of practicality. From the very beginning he had chalked out the course of his life and stuck to it to the very end. He was always in a hurry, eager to give practical shape to his ideas, lest the lamp of life should get suddenly extinguished, leaving his task incomplete. He wanted to complete tomorrow's work today whereas it is the other way round with most people. While in London he completed three year's course in two and then returned to Hyderabad. The mass of material that he had brought with him he

cast it into *Urdu Shahparey* within a short period of three months. This book has been acknowledged as a milestone in the field of Deccani literature.

Once he undertook a job he tried to accomplish it with speed. Such words as laziness, sluggishness and rest and comfort did not exist in his dictionary. He did his writing at great speed for which he did not require any appointed place or any special environment. Generally, seasoned writers require a quiet place and a peaceful atmosphere to work in but not so with Dr Zore. Old manuscripts lay strewn before him, with reference books lying around and a box of *pans* within easy reach. While his pen scribbled over the paper he kept up a conversation with a visitor and in between picked up the phone to attend to a call, his jaws all the time working on a *pan*. These diversions did not interrupt the flow of his pen or upset the sequence of his thoughts. His back resting against a bolster, he would carry on with his main job, sometimes even making notifiings on a file or doing some proof-reading on the side. People were surprised at his quick disposal of work.

Dr Zore was a good organiser. He knew both how to work himself and to get work from others. Above all, he had the knack of delegating work according to one's ability and capacity. In every office there are hard workers and sluggish ones. There are others who shy away from new work and prefer to go round and round the same routine like a blinkered bullock. Dr Zore took work from all such persons without giving them a chance to feel grumpy; everyone worked with good grace according to his capability. In this manner what his colleagues accomplished in two days he accomplished in one with the tactful deployment of his office workers. His engagements could be stretched to any limit. At the very first contact with research scholars, teachers and writers he could shrewdly assess the range and reach of their capabilities and extract work from them accordingly. He goaded some by breathing over their necks and encouraged others by pampering their egos. But whatever the nature of the work, he spared none without enlisting his full support. Since Dr Zore was himself passionately devoted to the cultivation and promotion of literature and was engaged in academic pursuits, his demanding nature did not jar on others. On the other hand, by joining hands with him, they benefited by learning his way of working. One derivative advantage of this was that Dr Zore succeeded in creating a corpus of workers, including a group of

young writers who carried on with his mission after his death and kept the torch of learning burning.

Dr Zore had many facets to his personality. Fired by his love for Urdu, he had diversified his work to such an extent that it could hardly be accomplished by one man single-handed. It had therefore become incumbent upon him to seek other's co-operation to make his work a success. As mentioned earlier, he had a special knack of winning support from the high and the low in the accomplishment of his tasks. The manner in which he drew upon the co-operation of the dignitaries, *jagirdars* and important functionaries of Hyderabad in the organisation of the All-India Urdu Congress held in Hyderabad in 1944 is really praiseworthy. Through the good offices of Zahir Yar Jung who was a great admirer of Dr Zore he arranged to lodge guests from outside in the Bashirbagh Palace which was something unusual; it was a highly exclusive place barred to even the most prominent personalities of Hyderabad. Sir Sheikh Abdul Qadir, Rashid Ahmed Siddiqui, Brijmohan Dattatriya Kaifi and Abdul Huq were lodged in this palace. A group of Dr Zore's pupils had been assigned duties as volunteers at the Congress.

In those days there was rationing of petrol in Hyderabad and to procure it was nothing short of Farhad's feat of digging the proverbial canal for his beloved Sheereen. But when Dr Zore assumed responsibility for something, whatever the odds against him he saw the thing through with grim determination. He was never daunted by any difficulty nor balked at a challenge thrown by his detractors. He just worked on tirelessly, encouraging his helpers to keep in step with him.

A streak of duality seemed to run through his life. In his youth he worked with the sureness of a veteran and in old age he worked with the verve and aplomb of a youth. Day and night he was engaged in intellectual pursuits. He had neither any inclination nor any time for physical exercise. By way of exercise he did a little gardening or took a short stroll. Generally people set aside some part of the morning or evening for entertainment and recreation. But not so with Dr Zore. In his case even such leisurely moments were dedicated to work. Prof Abdul Majid Siddiqui says that he worked with such agility that he could condense the work of years into weeks. While undisputedly his pen brought valuable books into being it is also felt at the same time that had he spent a little more time over them, it would have greatly enhanced their literary quality. Some of his books came in for severe criticism. But the fact remains that owing to



paucity of time coupled with the desire to cram the utmost within the shortest span of time he lost in depth what he gained in breadth. In this connection Ehtasham Husain writes : Dr Zore always seemed to be in a hurry. He attached more importance to marshalling and organising facts than going deeply into their implications. He would go on amassing material from diverse sources so that many books took shape at the same time. He sacrificed quality over speed.

Dr Zore was a large-hearted man and treated friends and foes alike. He bore no malice towards his antagonists. When he was appointed the Principal of the Darul-ulum College he sought out Baqui Saheb, the first thing. "From today a new chapter has started in our lives," he said. People thought that Baqui Saheb being the senior most member of the faculty, Dr Zore was adopting this placatory attitude just as a matter of expediency. But it was learnt later that Baqui Saheb had a grudge against Dr Zore and he had tried to be indulgent towards the former to wipe out this malice from his heart.

Mahmood Husain who was a colleague of Dr Zore at Chadarghat College has an interesting incident to narrate about him. Dr Zore was constantly receiving complaints against a peon for being neglectful in the discharge of his duties. One day Dr Zore called him to his office and asked him to mend his ways. When he found that his advice was having no effect on the man, he called him in and reprimanded him severely. To Dr Zore's chagrin, the man felt deeply hurt and started remaining sullen. One day Dr Zore called him to his office, patted him on his back and said that he must not take it ill and that if it had been anybody else he would have fired him too. During his tenure of principalship the man never gave Dr Zore another chance for complaint.

Dr Zore was forgiving and indulgent to a fault. He was nice even to those people who hurt his feelings and tried to denigrate him at his back. Mahmood Husain quotes another instance about him. One of the clerks at Chadarghat College, out of some rancour had complained against him to the university. When Dr Zore came to know about it, he did not affect any change in his behaviour towards the clerk. On the other hand, he put in a word to the university praising him. This shows his perseverance and goodness of heart.

Darul-ulum and Chadarghat College were amalgamated in 1950. The office of the Principal of Chadarghat College was located on the ground floor while Dr Zore selected a room for his office on the first floor. There were now two principals of the same college—in other

words two swords in the same scabbard. The other Principal had instructed the professors that all papers should bear his counter signatures which Dr Zore did not mind at all. "Don't annoy him," he would tell them. "Whoever the Principal, your job is to carry out your duties." Any other person in this system of dual responsibility would have blown up long ago. But Dr Zore refused to bear any ill-will against the other Principal. Ailo was a competent peon and Dr Zore got all his work done by him. People had sarcastically named him the 'Vice-Principal' which Dr Zore took in good humour. Once when someone brought this fact to his notice he remarked, "I take no notice of such things lest any of the professors who is aspiring for this position should feel offended."

One of the clerks was often missing from his seat. When he was reminded of his lapse he would come up with one excuse or the other. A garrulous man, he was familiar with the language of the upper crust of society as spoken by the old aristocracy. Tired of his lapses, when Dr Zore called him to his office to give him a dressing down, he put up his defence in a high-flown language. Dr Zore was greatly amused. "The right place for you would have been at Wajid Ali Shah's court," he said.

When Dr Zore retired in 1960, a farewell party was held in his honour and all those teachers who had served as his colleagues were invited to the function. It was a grand dinner, attended by a large number of people. All the speakers made touching references to Dr Zore, expressing their sorrow at parting with him. His favourite pupil, Khwaja Hameed-ud-Din, who had come from Pakistan to participate in the function broke down while making his speech. All looked sad but Dr Zore looked quite cheerful. He made Baqar Faridi, the Principal-designate occupy his chair and exchanged witticisms with him. It required guts and strength of character for one to deport himself in this manner. Dr Zore's liveliness always kept him fresh and cheerful. Even under most depressing conditions one would find him smiling. The poet Dagh had said about himself :

Like the jovial ones who never felt lonely  
at any meeting.  
I came as a breath of spring at every meeting.

This couplet of Dagh applied to a nicety to Dr Zore. An amiable man, he had no truck with pessimism or abjectness. Jahan Bano Naqvi writes about him : "His name denoted life and his pen-name,

strength. On the basis of these he wanted to make Urdu virile and strong. He was determined to keep the language alive and kicking. He worked for it unsparingly and made others follow suit. He would reprove shirkers and rail at stragglers. He had his own way of addressing people, becoming informal with those whom he liked. Another way of his showing closeness to friends was to unremittably point out their foibles and shortcomings or unmask his own mistakes and misunderstandings before them. If any one took offence at it, he felt sorry that the person had not shed his reserve against him. This aspect of his character found a reflection in his talk, gestures and mannerisms.

In the matter of literature, education and allied subjects, Dr Zore's views were often at variance with others. These differences often took a deeper note. True, when he spoke of people who held divergent views than him, his tone would often become bitter and his talk took on a personal note. But he never stood as a stumbling block in the ways of these people either through his writings or through his actions. This again speaks for his magnanimity. It is in small things and inconsequential actions that a man's real character is revealed. A man's greatness is not judged by the fact that he has been able to find a place in the rank of the *avatars*. His real greatness lies in the fact that while forging ahead and meeting the demands of life he has not descended below the level of man. If Dr Zore had wasted his energy in fighting his opponents his work would have come to nought. He chose a different path for himself. He forged his way towards success by winning people's hearts. This attitude is a positive proof of his wisdom and sagacity. On meeting Zore, his detractors often forgot that they had been crossing swords with an opponent. In the words of Mohammed Yusuf, "There was a magnetic pull in Dr Zore's name and personality."

## **Idara-e-Adbiyat-e-Urdu**

Aiwan-e-Urdu (The Palace of Urdu) is one of the great achievements of Dr Zore whose example is difficult to find. He was passionately in love with Urdu and he had paid back its debt in a generous measure. Aiwan-e-Urdu is not just a beautiful building made of mortar and stone, it is an embodiment of Dr Zore's dreams, -- 'the city of his hopes'. Before its establishment there was hardly any institution or publishing house which undertook to publish the works of Urdu poets and writers and paid them any remuneration for their labours. Of course, there were the Ibrahmia Press and the Ibrahmia Publications (Makta Ibrahmia) which published books in Urdu but they provided no incentive to writers. From the very beginning Dr Zore had been thinking of providing the writers a common forum. On his return from Europe when he was appointed as a Reader in the Osmania University he established a literary body with the object of bringing Urdu writers close to each other and developing the Urdu language along well thought out lines. This body held weekly meetings where literary enthusiasts recited their verses, read papers on various subjects and held discussions. Among them, one may mention the names of Tahir Ali Khan, Dr Raziuddin Siddiqi, Mir Wali ul-din, Siyadat Ali Khan, Mir Nawas Jung, Syed Mohammed and Umar Baqui who attended these weekly meetings, read their own papers there and expressed their views on others' papers.

Some people who were inimical to this society carried word to Sir Akber Hyderi that the organisers of this society were actually talking sedition under the guise of literary activities and as such what they were doing was highly prejudicial to the interests of the State. Sir Hyderi invited these young literary enthusiasts separately to tea and individually explained to them that literature or no literature, if they persisted in their activities it would land them in serious trouble. They tried to convince Sir Hyderi that theirs was a purely literary

society and it did not have the remotest affinity with politics. But it appeared that Sir Hyderi's mind was already made up and he was not prepared to stand any nonsense. These youngmen eventually renounced their interests in these meetings and the society folded up. But these lovers of Urdu refused to throw in the sponge.

In 1931 under the stewardship of Dr Zore and with the co-operation of Abdul Majid Sidiqi, Nasir-ud-din Hashmi, and Abdul Qadir Sarwari an announcement was made about the foundation of Idara-e-adbiya-e-Urdu with the following objectives:

1. To promote the development of Urdu language.
2. To create interest in Urdu poetry and literature along healthy lines.
3. To encourage young Urdu poets and writers to develop their true potential and open up channels for publication of their works.
4. To make the public conscious of the importance of learning the Urdu language and to provide proper facilities to this end.
5. To enlarge the dimensions of the Urdu language.
6. To create interest in the history of the State and to help in the preservation of its ancient and historical monuments and literary masterpieces and such other documents.
7. To establish an easily accessible library, having proper facilities for study and with a separate section for women.

Dr Zore had to encounter enormous difficulties in establishing this Urdu Institute. At the very outset a section of the people of Hyderabad had become suspicious of the new institute being a counterblast to the Anjuman-e-Tarraqui-e-Urdu (Society for the promotion of Urdu) and was not convinced of its utility or importance. Some people have the wonderful knack of having things their own way but they lack the expediency of enlisting others' co-operation in the execution of their programmes and hence they flounder somewhere on the way. But Dr Zore who could work untiringly had also the gift of making others work shoulder to shoulder with him in the furtherance of his interests. He split up his institute in twelve divisions each headed by a person of integrity who sincerely subscribed to the objectives of the institute and enjoyed Dr Zore's confidence. In this way he managed to have a band of Urdu enthusiasts around him.

The institute paid special attention to its basic objective of propagation of Urdu and publication of works in this language. The

programme of publications was launched with the publication of Mir Hasan and Makhdoom's play, *Hoash-ke-Nakhoon*. At that time these two literary figures were fast coming into their own. Dr Zore realised in good time that the institute had not been brought into being for furtherance of personal interests but it was genuinely interested in the promotion of Urdu. The founders of the institute had not taken advantage of the situation by giving priority to the publication of their own works. They had, on the other hand, given preference to books of their proteges. One great thing about Dr Zore was that he had infused the young writers of the new generation with a spirit of enthusiasm and helped them to shed their sense of inferiority. The founders of the institute had gone about their job with a sense of humility but in course of time it became a premier institution of Urdu, commanding everybody's respect. Dr Zore had truly written in his Introduction to *Hoash-ke-Nakhoon*: "Nobody can dispute the fact that big things often start from humble beginnings."

As has been stated earlier, for the sake of efficiency and convenience, Idara-e-Adbiyat-e-Urdu had been divided into various divisions. In a short period, due to the interest shown by Dr Zore and other well wishers of Urdu, all the divisions had started performing their allotted work in a systematic manner. Prominent Urdu writers such as Qazi Abdul Ghaffar, editor *Comrade* and *Payam*, Dr Jafer Hussain, Syed Mohammed, Dr Yusuf Hasan, Abdul Qadir Sarvari, Ziauddin Ansari, Dr Rahat Ullah, Pandit Vanshidhar Vidyalkar and Dr Zore himself were associated with the Language Section of Idara-e-Adbiyat-e-Urdu. These scholars and writers studied the language in its various ramifications such as the etymology of words and their distinctive uses, etc. They also compiled Urdu proverbs and riddles and conundrums in a systematic manner. In those days Urdu having been adopted as the official language of the State was used in government offices. The Language Division made a note of the official jargon and phraseology commonly used for official transactions and commented upon it in its journal, *Sab Ras* which had come to be known as the mouthpiece of the institute. Its inaugural issue had come out in January 1938 and it was meant for the benefit of the general reading public. The institute had also brought out another magazine, *Bachchon Ka Sab Ras* and *Sab Ras Malumat* meant for children.

The Division of Literary Criticism, as is apparent from its name, was created to inculcate a sense of self-criticism among the writers

and make the people in general conscious of it. It sought the help of those conversant with English literature to acquaint the Urdu readers with the principles and methods of English literary criticism. *Sab Ras* gave pride of place to articles on literary criticism, thus whetting the appetite for this branch of literature.

The Translation Division was assigned the responsibility of translating into Urdu material from other languages, both Indian and foreign so that important writings from other languages could be placed within easy reach of the Urdu reading public with a view to broadening and enlightening its mind. This division was lucky to have been able to secure the co-operation of such able and perceptive personages as Prof Abdul Majid Sadiqi, Nawab Ali Yawar Jung, Mansab Jung, Nawab Inayat Jung and Ali Asghar Bilgrami.

One specific object of creating this division was that since the history of the Deccan had not been able to find its rightful place in the history of India, knowledgeable historians should be commissioned to write books which should present the history of the Deccan in its correct perspective. This division acquitted itself creditably in fulfilling this task. Abdul Majid Sadiqi's books, *Tareekh-e-Golconda* (History of Golconda) and *Muqadma-e-Tareekh-e-Deccan* (An Introduction to the History of the Deccan) and Dr Zore's own book, *Mir Momin* were highly commendable efforts in this direction. Besides these regular publications, there were monographs on old monuments and historical personalities. The division led many deputations to the government to plead for protection and preservation of ancient material of historical interest, the gists of which were preserved at the institute. Thus the institute played a conspicuous role in its fight to save these relics from the ravages of time.

With a view to providing incentive to present day poets and to preserve the works of ancient and modern poets for posterity another division was created to undertake the publication of poetical works. Three volumes were devoted to the lives and poetical compositions of the Urdu poets of the Deccan. The division took pains to locate the resting places of the old poets and made adequate arrangements to preserve their graves. It was Dr Zore's desire that the writings of all poets and authors, old and new should be available to the general public and to this end he placed sufficient material at the disposal of literary historians engaged in compiling and evaluating works of such men of letters.

The Science Division took interest in publication of books on scientific subjects. Till then there were few books in Urdu dealing with natural science. The Science Division tried to fill this gap by providing facilities for bringing out books on scientific subjects in simple and comprehensible Urdu. Many of these books gained great popularity and went into many editions.

The women in the Nizam's State observed *purdah* and generally lagged behind men in education. The Women's Division not only encouraged women to acquire education but also inculcated in them a love for literature and further encouraged them by publishing their books. In this connection it would be most relevant to mention the publication of "*Nazr-e-Wali*" which exclusively published articles written by women. The Women's Division, it may be pertinent to add, was run by women.

Keeping in view the interest of students, the institute had created another division to which it gave great importance, the purpose behind it being to catch the students young and develop their literary potentialities at an impressionable age.

Besides rare books, the institute also acquired valuable *objects de arte*, old maps, ancient manuscripts, documents, letters penned by writers and the like. These collections were made through the good offices of the institute's patrons and well-wishers. By now this wing of the institute has assumed the proportions of a small museum and the status of a national institution. It is indispensable for research scholars who want to study the Deccani literature and culture.

The institute has extended its activities by encompassing adult literacy which it did by teaching Urdu in rural areas. Besides, every year examinations in Urdu Alam and Urdu Fazal (graduation level) are conducted on behalf of the institute and people from various districts of Andhra Pradesh interested in Urdu, sit for these examinations. The institute has 80 centres in these districts.

Dr Zore had also in mind a project to prepare a comprehensive encyclopaedia. He had made a beginning with the help of specialists in the various lines and had worked on some entries under the letter 'Alif' (the first letter of the Urdu alphabet) by way of a specimen and submitted them to the critical scrutiny of experts. All of them had a nice word to say about the quality of the work which encouraged the sponsors to proceed with the job. Unfortunately financial difficulties came in the way and the work had to be abandoned at an inconclusive stage, to their great regret. It was well nigh impossible



to carry on without financial assistance from the government which was not forthcoming.

Dr Zore wanted to bring together all the well-wishers of Urdu on a common platform so that they could all make concerted efforts to solve such problems as were common to all. With this end in view he organised an All India Urdu Congress in 1944 at Hyderabad to which delegates from all parts of India holding divergent views were invited. The sessions of the Congress lasted three days and deliberated over such important subjects as the Urdu script, the publication of Urdu books and other allied subjects. The Congress was a great success from which the writers and poets of Hyderabad in particular greatly benefited for it widened their horizon on account of the views expressed by delegates from the north. The distinguished writers included Sir Abdul Qadir, Brij Mohan Dattatraya Kaifi and Rashid Ahmed Sadiqi. The guests were lodged in the Bashir Bagh Palace which no longer exists, its place having been taken by modern buildings.

The founders of the institute had several other projects on the cards to which they wanted to give tangible shape in the years to come. But the institute did not have a strong financial base; it had no building of its own nor any regular income. Dr Zore had set apart a portion of his residence to lodge its offices. But the space having proved inadequate, he had a few rooms constructed by the side of his bungalow where the offices were shifted. Ultimately, at the instance of some high dignitaries of the State government including Ghulam Mohammed, the then Head of Finance who marvelled at what Dr Zore had achieved without State help, they got him a regular State grant. Begum Zore also donated a plot of land in the compound of her bungalow. For a long time the institute had been seriously handicapped for lack of a building of its own for which it had been making representations to the government from time to time. Now though the government could not see its way to make a lumpsum offer it however agreed to provide funds on an annual basis towards the construction of the building. After the institute had acquired the requisite land the stipulated annuity started flowing in. The renowned architect of Hyderabad, Fiaz-ud-din, prepared the plan of the building which was a beautiful mixture of Mughal, Qutb Shahi and other styles of architecture. This beautiful dream of Dr Zore at last became a reality through the generosity of Nawab Salar Jung, the Nizam Sugar Factory, Singareni Collieries, the Andhra Pradesh and Kashmir governments and Dr Raghunandan Raj

Saxena. Today the beautiful building of the institute located on Punja Gutta Road catches the attention of every passer-by. The opening ceremony of the building was performed by Bakshi Ghulam Mohammed, the then Chief Minister of Kashmir. In 1946 Kwaja Hasan Nizami had suggested the name 'Aiwan-e-Urdu' for the building. He had taken his cue from 'Aiwan-e-Shahi' which were the pleasure resorts of the landed gentry in Gulbarga, Warrangal and other districts. These 'Aiwan-e-Shahis' have now assumed different shapes but Aiwan-e-Urdu which Dr Zore had constructed with his own blood and sweat still stands there in all its glory as a living testimony to his love for Urdu. Till the last brick drops off from the building of the institute and the last book is lost from its library Dr Zore's memory will not fade from people's mind.

The establishment of Abul Kalam Azad Research Institute was also the result of Dr Zore's sustained efforts. He had a hand in the publication of the first book, *Master Ramchander aur Urdu Nasur ke Artqua mein unka Hissa* (Master Ramchander's contribution towards the development of Urdu Prose) by this institute and was composed in types in 1960. Abul Kalam Azad Research Institute was founded in 1959 to perpetuate the Maulana's memory, its main purpose being to accelerate the pace of research in various fields specially pertaining to the latest thinking in other languages through our own research scholars. Dr Zakir Husain, Mehdi Nawaz Jung, Dr Gopal Reddy, Dr Tara Chand, Shri Krishna Kripalani and Dr Zore himself were its founder members. In the beginning this institute was housed in a wing of 'Aiwan-e-Urdu' but in 1967 its offices were shifted to the building of 'Bagh Aama'. The main Institute and the Research Institute seemed to have become an integral part of Dr Zore's life and they remained uppermost in his mind all his waking hours. His friends often related a story about it. One night there was a heavy downpour. Dr Zore woke up with a start and his thoughts immediately went to the magazine section of the library of the institute where magazines from India and Pakistan were arranged on tables behind screen doors. Since during the rains water often invaded the room on a gusty day, Dr Zore worried lest the magazines should have got spoiled. He turned on the light in his room but no light came on. The power seemed to have failed. With great difficulty he was able to find a candle and he reached the institute under pouring rain. He woke up the peon and with his help he carried all the magazines to a safe place without realising that the work had eaten away a large part of the night.

## Research and Editing

Dr Zore was not only an eminent linguist, a good critic and a short story writer but he was also an outstanding researcher. His researches bear an unerring testimony to his sense of history and literary sensibility. His passionate love for the Deccan drew his attention to the hidden literary treasures of this great centre of Urdu. The vast sweep of his researches brought the great literary personalities of the Bahmini and Adil Shahi periods out of oblivion and made the new generations aware of their literary merits. But these researches, important and significant though they are, do not bear comparison to his researches relating to the Qutb Shahi period. It is these researches that reveal his real acumen, ability, deep insight and diligence. There were historical and psychological reasons for it. As history would tell, the Moghul Empire had started tottering in the earlier decades of the eighteenth century. Breaking away from the Empire, some principalities which were quite viable economically and financially had emerged on the scene as independent entities in their own rights. Some historians have called them the political offshoots of the main central body.

Like the other cultural centres of India, Hyderabad too had a rich and unbroken tradition of art and culture dating back to the Qutb Shahi dynasty of Golconda. Soon after overrunning Golconda the Moghuls could not consolidate their hold on this region and send down cultural roots, for their own decline had set in the north. The Asafjahi rulers who had taken over from the Moghuls thought it expedient to preserve the Qutb Shahi tradition in order to win popularity. More so, because the people of the Deccan were partial to the Qutb Shahi tradition which in course of time had come to form the fabric of their lives. In a way what had been called the Deccani culture was nothing but a refutation of the Moghul culture and facile acceptance of Qutb Shahi social and cultural traditions. Dr Zore's literary sensibilities were moulded and nurtured by this

Deccani culture. That it had deeply influenced his mind is transparent from the fact that he had made Deccani culture which was greatly influenced by the Qutb Shahi tradition, and which had Deccani Urdu as its warp and woof, the centre of his attention. All his life he pursued the study of old Urdu with his characteristic love and assiduity, one of the purposes of this study being to establish the fact that this form of language that had been derided in the north as a 'speechless' language was replete with literary gems and had produced poets and writers who had raised the stature of the language and done it proud. The fact was that Dr Zore's researches had pushed forward the history of Urdu literature by a century. The greatness of the Deccani literature, according to him, did not rest on an assortment of some collection of verses and some pieces of prose but in the fact that they had sparked off a new literary movement and given a new turn to its culture.

The establishment of the Osmania University had brought about a revival in the field of art culture and literature in Hyderabad. Dr Zore's name heads the list of its alumni who had made a mark in the field of creative writing, learning and academic research. Particularly, through his literary contributions he revived the sagging self-confidence of the academicians in the field of linguistics and brought home to them the fact that their language was an offshoot of the mainstream of Urdu language, having its source in a vast and rich heritage. He not only unveiled the mixed culture of the Qutb Shahi period but also brought before the public its literary masterpieces thereby restoring the prestige of the Deccani Urdu. But for him they would have been lost to posterity.

Like a true research worker Dr Zore was not prepared to leave any job half-done. Under extremely trying conditions he toured the districts of Aurangabad, Bidar, Gulbarga, Bijapur and Hyderabad and uncovered many literary gems that had remained buried under the dust of time. He also highlighted the achievements of old poets and writers, prepared their life-sketches, identified their resting places, fixed epitaphs on them and made arrangements for their preservation. Once he narrated the author of this book an interesting story about the grave of an old poet Shamshul Din Faiz. After a great deal of search he was able to locate a graveyard near the Lal Darwaza where the poet Faiz was buried. An eerie silence lay over the place and all the graves were in a dilapidated condition, surrounded by mounds of garbage and earth. On enquiry the local people helped Dr Zore identify Faiz's grave. This grave was cleaner

and in a better state of preservation and he wondered who could have been looking after it. On coming home he took out Faiz's collection of poems and as he opened it at a page he came across a verse as follows which seemed to have supplied the answer to his question :

Faiz, the spring breeze wafting from heaven  
acts as a broom over your grave.

Those who have done research on old Deccani literary manuscripts are painfully aware of the fact that to decipher them is as difficult as digging Farhad's proverbial canal. Even those who have worked in this line for years find their task no less easier. The difficulty arises mainly from the brittleness of the old parchment paper, unfamiliarity with the language and the size of the letters. Sometimes the researcher feels like giving up the whole thing in despair. Sometimes the calligraphists are inimical to the Urdu equivalents of commas, apostrophes, hyphens and the like. And there are others who do not believe in lifting the pen from the paper once they start writing and their letters ride over one another in such a manner that one cannot make out any head or tail of them. Dr Zore was highly adept at reading old manuscripts and because of his long experience extending over forty years he read them as easily as one reads a newspaper. He said that during his student days, he and his friend, Syed Mohammed Saheb made it a practice to visit the local libraries every afternoon and study the manuscripts available there till closing time.

Once Nawab Inayat Jung sent a manuscript of *Man Samjhan* as a gift. This author happened to reach his place soon after the manuscript arrived. "We have acquired a precious manuscript for our institute," he said exultantly, "and if you can edit it you will be rendering us a great service by way of research." He picked up the manuscript and started reading from it fluently without fumbling at any point as if he was reading a modern poem from a printed page. Those present in the room were amazed at his performance.

Dr Zore had selected the literary history of Golconda as his field of research and it was indeed a very judicious choice. He had taken pains to collect the scattered material and put it together in a regular sequence which made it easy to interpret the history of this period in its proper perspective.

By writing *Golconda-ke-Heeray* and *Saer-e-Golconda* which presented historical facts in fictional garb Dr Zore had created an atmosphere so necessary for a proper study of the Deccani literature and culture. The broad purpose and scope of Dr Zore's endeavours was to pull out the largest number of Deccani poets and authors out of oblivion and acquaint the people with their literary creations with a view to impressing upon the outside world the greatness of this segment of literature. Just about this time Maulvi Abdul Huq had also done some work along these lines, but not with the same zeal and passion with which Dr Zore had gone about his job. Being himself a native of the Deccan he brought to bear a lively imagination over the Qutb Shahi period. Another advantage he had over others was that he belonged to a "Mashaekh" family (family of mystics) and since there is an ample element of mysticism and mystic terms in the Deccani manuscripts it was easier for him to understand and appreciate the Deccani Manuscripts.

At home also he spoke in the style of Deccani Urdu. Besides, a knowledge of Arabic and Persian proved an added advantage. In Europe he had made a systematic study of linguistics which helped him in tracing the etymology of words and their evolution. Dr Zore had played an important role in creating a taste for Deccani Urdu. In the field of research his personality loomed large, particularly as a pioneer, inspiring others to carry forward his work.

Before going to Europe Dr Zore had not paid much attention to "Deccanese" in general. But while in England and Europe he had opportunities of examining several rare manuscripts relating to the Deccan. In the April 1928 issue of *Tajjali* he had published an article on *Kutabkhanajat-e Shahan-e-Oudh* and *Dakhniat*. At about the same time Col. Mackenzie's *Literature of the East* had appeared in which he had alluded to some rare manuscripts.

In 1935 they celebrated Wali Day in the City College of Hyderabad at which an exhibition of old manuscripts was held under the presidentship of Nawab Salar Jung Bahadur. In his presidential address he said : This important and interesting feature should not come to an end with this function. It will be in the fitness of things that this bicentenary in memory of Wali lays the foundations of something permanent and enduring. In my opinion the best thing would be to undertake the publication of books relating to his predecessors and contemporaries in Urdu. A specific body should be set up for completion of this job. I am ready to lend my helping hand in this work.

The suggestion was acted upon with alacrity and a committee was formed with Azam Saheb as its President, Dr Zore as its Vice-President and Syed Mohammed and Mir Saadat Ali Rizvi as Joint Secretaries. This body proved a good augury for the collection and systematization of literary works of old. With the co-operation of others interested in the subject first steps were taken in the execution of the project. The work of editing *Kuliat Mohammed Quli Qutb Shah* was entrusted to Dr Zore. Besides, Dr Zore also gave his guidance in the collection and annotation of other books in the 'Usafia Series'. And then there were old classics such as *Kuliat Siraj*, *Qissa Benazir*, *Phul Ban*, *Saiful-mulk aur Badih-ul-Jamal*, *Tuti Nama*, *Kalam-ul-Maluk*, *Kuliat-e-Abdulla Qutb Shah*, *Gulshan Ishq*, *Masnavi Rizwan Shah wa Ruh Afza*, *Chander Badan wa Mahiar*, *Tasweer Janan*, *Panchi Bacha* and *Ali Nama*. Dr Zore took keen interest in the publication of these books and the publishers benefited by his valuable advice.

Research is a heart-breaking job and requires lot of patience. It is not just enamoured of flights of imagination, subtly of style and delicacy of feeling. More than that, it demands diligence and infinite capacity to bear eye strain. It is a tremendous task to conform to its exacting tenets. Like an expert rock-cutter he cut a channel by blasting the mountain rocks of history and watered the garden with its stream.

Research demands full justice with its subject. The material must be marshalled properly, sifted and appraised correctly so that it rings true on the anvil of truth. Dr Zore was as good a critic as he was a researcher and therefore his dissertation embodying his researches displayed a high literary standard and great depth. As a researcher, Dr Zore's name will remain a permanent fixture in the pages of the history of Urdu literature. Such masterpieces as *Kuliat Sultan Mohammed Quli Qutb Shah*, *Tazkara Makhtutat*, *Gulzar-e-Ibrahim*, *Surguzasht-e-Hatim* and *Talib wo Mohini* will bear testimony to Dr Zore's sagacity, discrimination and good taste.

*Urdu Shehparey* is Dr Zore's first published work which at one shot placed him on the pedestal of fame, giving him a permanent place in the history of Urdu literature. Of his numerous books, *Urdu Shehparey* is regarded as his *magnum opus* and counts among the trail blazers of Urdu literature. Before this our knowledge of Deccani Urdu was meagre and we were ignorant of the literary creations of writers of the past for they were lost to us. Dr Zore collected the material for his book from old manuscripts extant in

India but also from sources scattered in various libraries in London and Europe. He collated and arranged them like pearls on a string. In a letter dated 10th April, 1939, he had written to Syed Rafiuddin, "It is my desire to have excerpts from works of old writers most of which presently exist in manuscript form, published on a selective basis. I would like to get them printed in Germany tentatively under the title, *Deccani Shehparey* or *Urdu Shehparey* (Deccani or Urdu Masterpieces). The printing cost alone would come to Pounds 150. The book would also include pictures of some poets which I have been able to obtain here. My intention is initially to have 1000 copies printed in German typeface on good paper and artistically bound."

In studying the history of Deccani Urdu one cannot afford to ignore *Urdu Shehparey*. True, subsequent researchers have questioned some of the findings of Dr Zore. It is mainly because later findings have shed fresh light on the subject from sources which had escaped Dr Zore's attention. In *Deccani Adab Ki Tareekh* (A History of Deccani Literature) Dr Zore has made the following observation regarding *Urdu Shehparey* :

"*Urdu Shehparey* played a conspicuous role in giving new dimensions to the history of Urdu literature and giving it a touch of antiquity and dignity. Being the first attempt of its kind it had some lapses. Life sketches of some of the poets lacked many details while many others were based on hearsay and conjecture."

Dr Zore had naturally based his book on the material which was available to him at that time. It was published in 1929. Dr Zore had, an opportunity of doing research on Linguistics in the libraries in London and Paris during the course of his studies there. He had the good luck of examining some rare manuscripts at Oxford, Cambridge, Edinburgh and Paris, some of them so rare that even India did not have their texts. Right from then Dr Zore had resolved to acquaint the lovers of the Urdu language with those manuscripts. On his return to India he set about giving his resolve a practical shape which manifested in the form of *Urdu Shehparey*. Books shedding light on the history of Urdu literature immediately after Wali were sometimes chanced upon, but the period prior to him was completely shrouded in darkness and hence Dr Zore had made this period the focus of his attention.

The first chapter of this book is devoted to observations on the early specimens of Urdu language pertaining to northern India, Gujarat and the Deccan. It also dwells on the contribution of Masud Saad Salman, Amir Khusro, Bahau-ud-din Shah Ali Geogam Dhani,



Sheikh Khub Mohammed and Khwaja Banda Nawaz in the evolution of Urdu along with specimens of their writings. Brief life-sketches have also been provided. It has now been established beyond dispute that Amir Khusro was not the first Urdu poet nor was Khwaja Banda Nawaz the first Urdu writer. Dr Zore has placed Masud in the fifth century and says that he was a poet of the times of Shah ar Salan bin Masud, the Governor of Lahore and Sultan Ibrahim. Quoting from Mohammed Ufi's *Tazkara Lababul Labab*, he had completed three volumes (collections) of his poetry, one of which was in Hindi. In this context Dr Zore opines that whatever the poet had written must have been in the language that was spoken in the Punjab and most probably it was cast in the mould of early Urdu. In this connection Dr Zore has said with an air of finality, "Like Masud's, Khusro's language is also a suspect. Some of his couplets are still extant but they cannot reliably be deemed to be his."

Dr Zore has attributed the authorship of *Khaliq Bari* to Amir Khusro. But Mahmood Sherani's researches have conclusively established the fact that this book was written much later and the present writers had wrongly attributed it to Amir Khusro. Under the title, 'Gujarat Mein' (In Gujarat) Dr Zore has assembled material relating to the lives of Gujarati poets such as Bahaudin Bajan, Ali Jeogam Dhani and Sheikh Khub Mohammed Chishti. Similarly, under the caption, 'Deccan Mein' (In the Deccan) he has dilated upon the establishment of the Bahmini Kingdom and the development of Urdu. He has also made a reference to Einuldin Gunj-ul-ulam (706-795 Hijri), Khwaja Banda Nawaz and Abdulla Huscini. He has wrongly attributed the creation of *Mirajul Ashqueen* to Banda Nawaz whereas this book was actually written by Makhdoom Shah Huscini.

In the second chapter entitled, 'Urdu Adab Bijapur Mein' (Urdu Literature in Bijapur) covering the period A. D. 1460 to 1686 he writes about Shah Miranji, who lived in the reign of Yusuf Adil Shah (902 Hirji) Burhan Udin Jaham lived in the reigns of Ismail Adil Shah, Ibrahim Adil Shah and Ali Adil Shah I (A. D. 1557-1580) while Atshi, Muquimi, Amin and Nuri lived in the reign of Adil Shah II. In the reigns of Mohammed Adil Shah and Khadija Sultan lived Saanati, Kamal Khan Rustami, Malik Khushnawud and Daulat. He has also shed light on the lives and poetry of Nusrati Amin-ul-din Ali, Hashmi, Mirza and Ayaghi. In the reign of Sikander Adil Shah he has alluded to Sewa and Momin and has commented on their verses.

In the third chapter, 'Urdu Adab Golconda Mein' (Urdu Literature in the Golconda Period) (A. D. 1508-1687) he has singled out Feroz and Mahmud who lived in the reign of Ibrahim Qutb Shah for his attention. Under a separate caption he has mentioned the names of Mohammed Quli Qutb Shah, Wajehi, Ahmed, Khuda Numa, Mohammed Qutb Shah, Shauqui, Khayali, Abdulla Qutb Shah, Ghawasi, Muquimi, Sultan, Jaindi, Ibn Nishati, Miran Yaqub, Tabaai, and Amin While Faiz, Latif, Nuri Shahi, Mirza and Ghulam Ali figure in the reign of Abu-ul-Hasan Tanashah, the last ruler of Golconda.

In the fourth chapter 'Urdu Adab Mughlon ke Daur Mein' (Urdu Literature during the times of the Moghuls) Dr Zore has written about Afzal, Sheikh Jewan and Mir Jafer Ali. Among the poets living in the Deccan and Gujarat at that time light has been thrown on the lives and writings of 'Malka Misr's poet Ajiz, Zaifi, Amin, Zauqui, Behri, Ishrati, Mahrumi, Ahmed, Wali Vellori Ashraf and Wali Aurangabadi. While writing about them he has referred to the material available about them in the various libraries in England and Europe.

'Deccani Marsiye Edinburg Mein' (The Deccan elegies in Edinburg) is an independent chapter in which he has dwelt upon the poetry of Hashim Ali, Imami, Raza, Ghulami, and the prose of Shah Mohammed Qadri, and Syed Shah Mir. Then follows the second part of Urdu *Shehparey* in which he has presented selections from poetry and prose.

The book has eight supplementaries (appendices) relating to the various chapters. The book is rounded off with a chronological sequence of events from the conquest of Delhi by Mohammed Ghauri in A. D. 1193 to the death of Wali Aurangabadi in A. D. 1742. There is also a glossary of the words occurring in the textual specimens included in the book. The book comprises 356 pages.

*Hub Tarang* is Behri's *masnavi* which Dr Zore had edited in French and it was published in Paris in 1933 under the title *Les Contes Du Hub Tarang*. Its introduction has been written in French and sheds light on the poet and his poetry and its place in literature. The book is centred round ten fables.

Dr Zore's *Tazkara Gulzar Ibrahim* and *Tazkara Gulshan Hind* were published in 1934 from the Aligarh Muslim University Press. In his Introduction, he has stressed the importance of both the *tazkaras* and says that because of their scope and authenticity the episodes in *Gulzar Ibrahim* are of great importance. He divides the life

narratives of the poets into three parts; (i) Episodes or narrations authored by known poets, (ii) those written by favourite pupils of known poets, and (iii) those collected by other knowledgeable persons.

Since the lives or narrations in the first category were penned by renowned poets, Dr Zore has been rather drastic in his selection of poets; he has retained the very best and has ignored the lesser known among them. Even if he has included lesser known poets, he has been rather perfunctory about them, confining himself to a brief mention of their lives and works. He has even gone to the extent of picking holes in their verses. In the second category Dr Zore has been liberal enough to include the known and lesser known poets, though he fears it can be very 'misleading' for the reason that the pupils could be partial to their mentors and to their other pupils and also, because they must have confined themselves to an inner coterie to the exclusion of many worthy ones. This could give a lopsided view of the literary scene. In such life-narratives the poets do not appear in their true colours for the narrators are prone to write about them in highly superlative terms. The number of life-narratives in the third category is rather small. But these narratives are impartial and above coterie loyalties and as such they have a stamp of authenticity which is helpful in rating the poets concerned.

Dr Zore has expressed the view that by and large the narrators are inclined to lay emphasis on the poets' specimens of poetry at the cost of the description of their lives which tend to remain sketchy. One can however, make an exception in the case of Ali Ibrahim's life-narrations which is among the few narrations having a perfect blend of poetic analysis and biographical presentation. Considering it to be the best piece of the whole series, Dr Zore writes : "It is the misfortune of Urdu poets that in dealing with their lives no one has gone about the job in the manner of a down-to-earth literary historian. The only exception to this is the life-narrations of Ali Ibrahim. Though it has not been written strictly from a historical point of view yet it is undoubtedly the best of the whole lot."

While discussing its qualities, Dr Zore opines that it does not advocate any particular school of poetic thinking or style nor does it wantonly run down any other school of writing. The narrator, Ibrahim was by nature a fair-minded person and had the correct poetic sensibility. He had also some flair for research. And hence all these qualities are reflected in his life-narrations.

In Dr Zore's words, "Ali Ibrahim is one of those rare narrators who strove their utmost to collect the poet's data on life and the various dates connected with the important events of his life. The earlier life-narratives relating to other poets neither mention the dates of their births nor of their deaths."

Ali Ibrahim was engaged in the service of the British Government and was interested in western literature. He had particularly noticed how the narratives were punctuated with dates, pains being taken to establish the authenticity of both. His subordinates assisted him greatly in assembling material relating to the lives of various poets. Where possible, Ibrahim established direct contact with the poet concerned through various media, substantial portion of the data having been obtained through correspondence handled by his subordinates. The life-narratives were arranged in an alphabetical order. Dr Zore has rightly observed that if Ibrahim had followed the chronological order it would have helped better in understanding the milieu in which these poets lived. The incongruity in following the alphabetical order lay in the fact that poets of different languages were clubbed together under the same alphabet with consequent confusion. Another objection of Dr Zore was that no dates had been ascribed to the writings and many narrators or life-narratives are missing.

Dr Zore has pointed out that Ali Ibrahim had not depended on hearsay. Instead, he had gone to reliable sources for his material. He had also taken into account the poet's natural propensities and personal incidents of his life. In this respect *Gulzar-e-Ibrahim* is superior to other narratives in this genre. One great merit of this narrative is that the author has given broad indications of the evolution and development of Urdu literature; it reveals the extent to which Urdu had developed in north India before 1200 Hijri (A. D. 1785) and the style in which the poets wrote their verses. It is evident that elegy had been much in vogue in those times. Such findings are not available in other contemporary writings. Ibrahim had given instances with specimens of verses by Khwaja Barhan-ul-din Dehlvi, *Asaa yar Khan*, Sha Quli Khan Shahi, Khaliq Dehlvi, and Sikander among others. Similarly, he has given brief exposition of poets who had written *masnavis* and other forms of poetry. In this context he has assessed the merits of such poets as Saadat Amrohavi, Kamtreen Dehlvi, Fidvi Lahori, Gada Ali Beg Bismal, with great virtuosity. *Gulzar-e-Ibrahim* is a dependable source of information about the literary developments and poetic effusions in the regions

of Azimabad and Murshidabad. Mirza Ali Lutf had decided to translate the entire book but he had divided the book in two parts and collected his material under the titles, "Salateen Namdar ke Wuzrai Walatbar Umra Aali Maqdar" and "Shauro Sahab Waqar".

The second part of the book was devoted to the upcoming and lesser known poets. But we cannot say whether it was ever put into print. *Gulzar-e-Ibrahim* mentions about 320 poets of which Ali Lutf had selected only 68 poets for the first part of his book. The importance and significance of *Gulshan-e-Hind* rests mainly on its additions which Lutf had made on the basis of his personal knowledge. But these additions are limited to only 30 or 32 poets. If Lutf wanted to, he could easily incorporate new facts relating to the lives of Abroo, Asr, Bedar, Hatim, Soz, Zia, and Faghan. While discussing Shah Alam Aftab, Abul Hasan Tanashah, Asaf-ul-Daula Asif, Anjaam, Qazalbash Khan Umced and Khan-c-Arzo, Lutf had come up with many new historical facts relating to these poets. In many places he had disagreed with Ali Ibrahim. Dr Zore has however, taken full cognizance of these facts and has published this book after careful and diligent editing.

*Ahad-e-Usmani Mein Urdu Ki Tarraqui* (The Development and Progress of Urdu During the Osmani Period), published in 1934, recounts in detail the progress of Urdu literature during the rule of Mir Osman Ali Khan due to his royal patronage to it. Detailing the contributions made by poets and writers in the various segments of art and literature, it highlights the fact that due to the magnanimity, encouragement and love of learning of Mir Osman Ali Khan more than four thousand books saw the light of day in a short span of time. In his Introduction to the book Dr Zore gives the reason for his writing the book and has made observations on the scope and the arrangement of its contents. One fact clearly emerges from his Introduction : even during the rule of the Quth Shahi dynasty and the literature loving rulers of Oudh, Urdu had not progressed to the extent as it did during the times of Mir Osman Ali Khan due to his personal interest in the language and its literature. He bestowed his benevolence on men of letters by giving them *jagirs*, titles and monthly stipends.

The book is divided into two parts. In the first part, dwelling upon the munificence and patronage of Mir Osman Ali Khan, Dr Zore has described how he singled out institutions and literary bodies for his attention. Whether it was the establishment of newspapers and journals or whether it was the foundation of the

Osmania University or the *Darul Tarjama* (The Translation Bureau) -- they are examples of his enlightened beliefs and will keep his name alive in the pages of history. In the second part of the book, mention has been made of the individual contributions of poets and writers towards the advancement of Urdu as depicted in the various movements launched from time to time. At the same time an attempt has been made to dispel misconceptions regarding the origin and evolution of Urdu that had held their ground for a long time. It had been contended that Wali Aurangabadi was the father of Urdu poetry for the simple reason that nobody had taken any notice of the Urdu poetry that existed before his time. As regards the Urdu language it was a common belief and of course wrongly assumed that Urdu had originated from Brij Bhasha. The books published during the rule of Mir Osman Ali Khan largely cleared this mist. In fact the love for research and literary criticism are also the gifts of this period and they flourished under its literary atmosphere. One notable achievement of this period was the publication of the works of the precursors of Wali which stretched the history of Urdu literature far into the past.

Talking about the origin of Urdu, Dr Zore had advanced his pet theory that long before the conquest of Delhi by the Muslims, Urdu existed in its embryonic form in the Punjab contrary to the belief that the language had been modelled upon or annexed from Brij Bhasha. It was Dr Zore's contention that there was a great linguistic affinity between the old Urdu and Punjabi which seems to lend weight to his contention. He has tried to prove that Urdu was already in existence before the reign of Shahjahan and it had produced scores of poets. There are three appendices at the end of the book.

Dr Zore has also enumerated all the literary and academic societies and institutions such as the Anjuman-e-Taraqqi Urdu, Maktaba Ibrahimia, Silsila-e-Adbiyat, Urdu Literary Academy, Majlis-e-Ilmia, etc. He has also given the names of newspapers and journals being published from Hyderabad at that time. In the appendix he has given the names of 152 poets and writers arranged in alphabetical order. In short, this book embodies the entire literary history of Hyderabad.

With the end of the era of *Tazkara Nigari* (writing life-narratives) little attention had been paid to the writing of histories of Urdu literature, and as it is, even today such histories can be counted on one's fingers. These days much stress is being laid on the practical

aspect of things. Even in Urdu, emphasis is being laid on the regional histories of its literature—*Urdu in the Deccan*, *Urdu in Pujab*, *Urdu in Bombay*, *Urdu in Madras* are evidence of this trend.

*Deccani Adab Ki Tareekh* (History of Deccani Literature) is also a historical compendium of this type. Covering 160 pages, it contains brief descriptions of poets and writers belonging to the cultural centres of Gulburga, Bidar, Bijapur, Golcunda and Aurangabad. In point of time it encompasses the period between A. D. 1350 and 1750 roughly a span of four centuries. Its six chapters, as is evident from what has been said above, are devoted to the survey of the literary activities of the various centres of the Deccan. Urdu poetry and prose had taken roots in the Deccan during the Bahmini period, its epicentre lying in Gulburga and Bidar where the Bahmini kings ruled from. The survey relating to the Bahmini period covers the time span between A. D. 1350 and 1525 and Dr Zore has introduced us to all the poets and writers of this period. But his treatment of the subject has been rather brief and sketchy. Among the poets of this period he has mentioned Mushtaq, Lutfi, Feroz, Ashraf, Miranji Shamsul-ushaq and Syed Shehbaz Huscini along with the specimens of their verses. Their brief life-sketches have also been included.

The second chapter relates to the Adil Shahi period (A. D. 1490-1686) and throws light on the principalities which came into existence following the decline of the Bahmini kingdom. While dwelling on the Adil Shahi rulers' patronage of art and literature he enumerates the various poets and writers of the period and comments on their works. Ibrahim Adil Shah and Adil Shah II were themselves poets and great patrons of art and literature and Bijapur had therefore become a centre of art and culture where poets came to live. Birhan-ul-din, Khanam, Qutb Zari, Mirza Muqcem Astrabadi, Hasan Shauqui, Amin, Sanati, Mulk Khushnavood, Nasarti, Hashmi, and Shaghli were among the poets of this era whose works have been briefly discussed along with their life-sketches. Dr Zore has maintained that Mirza Muqcem and Muqcem were one and the same person, which is however, not correct.

While dilating on the poetic creations of the Qutb Shahi period, (A. D. 1508-1687) Dr Zore has held forth that considering the advancement of art and literature in general during this period, the contribution of the Qutb Shahi rulers, who were great patrons of literature, can be regarded as the most outstanding, giving them a

special position in the literary history of the Deccan. He writes : "Among the successors of the Bahminis the Qutb Shahi rulers hold an envious position. Their enormous wealth and prestige, their record as builders and as patrons of art and literature will be remembered with gratitude. The Urdu language and its literature made phenomenal progress during their regime."

Dividing the Qutb Shahi period into three phases, Dr Zore has described the literary personalities from the decline of the Bahminis to the rise of Golconda. In the chapter, "Ibtadai Koshish" (Early Efforts), from the literary point of view Dr Zore has not given much importance to the period extending from the reign of Sultan Quli to that of Ibrahim Quli, mainly because, according to him, during this period the attention of the rulers was mostly engaged in the extension and building up of their kingdom. In the times of Ibrahim there were already a few poets residing in Golconda such as Mulla Khayali, Mahmud, and Feroz. The period of the kingdom's rise (A. D. 1580-1672) runs parallel to its progress in art and culture. The dynasty's fifth ruler, Mohammed Quli Qutb Shah was himself a man of high literary calibre and the first poet who was credited with a full collection of his verses. In his wake, Wajhi, Ahmed Gujarati, Ghawazi, Abdullah, Junedi, Ibn Nishati, Sultan Miraji Khudanama and Abid Shah played a significant role in the development of Urdu prose and poetry. The period of the break-up of the Qutb Shahi kingdom (A. D. 1672-1687) also ushered in the decline of art and culture in Hyderabad. Following the inroads of Aurangzeb when the kingdom started crumbling, it was a cue for men of letters to disappear from the scene. The signs of decline were writ large for anyone to read and when the terms of settlement were formally agreed upon with Aurangzeb in A. D. 1666 Abdullah Qutb Shah had a new seal made for his court inscribed with the words, 'Khatambalkher walsadatah' which meant that now his kingdom remained only in name. Aurangzeb's representative in Hyderabad was keeping a sharp eye on the doings and movements of the Qutb Shahis and their freedom had come to an end. Along with them the poets who had basked under their patronage also languished. From writing *qasidas*, *masnavis* and *ghazals* they came down to writing elegies. After the establishment of Moghul rule, poets like Behri Anwari left Hyderabad for good and those who remained behind felt so dejected and woe-begone at the eclipse of their erstwhile patrons that all that they could think of writing was dolorous elegies. The last ruler of Hyderabad, Abul Hasan Tanashah was incarcerated in



the fort of Daulatabad where he passed away in utter penury. The poets of the Deccan found a parallel to this unhappy episode in Karbala. Dr Zore writes : "Because of the fear of Aurangzeb Alamgir, the conqueror of the Deccan, and his dignitaries and administrators, the poets could not express their feelings openly and hence they took to writing elegies as the medium of their expression. They gave vent to the inner core of their feelings by writing elegies on Hazrat Imam Husain and the martyrs of Karbala."

Among the elegy writers of this period, Ruhi, Hashim Ali, Nadir, Zaifi, Usharati, Zauqui, Wajadi, and Wali Vellori deserve special mention. While commenting on their literary contributions Dr Zore has also tried to collect the facts of their lives.

The last chapter of *Deccani Adab ki Tareekh* entitled *Deccani Adab ka asar Shumali Hind ki Urdu par* (The Influence of Deccani Literature on the Urdu of Northern India) is considered to be important because hitherto almost next to nothing had been written on this subject. The conquest of the Deccan by Aurangzeb had opened up channels of communications between the south and the north. This brought home to the poets the glaring disparities in the language as used in the two regions. Particularly, the people in the north came to know for the first time of the literary treasures in various genres existing in the south. As against the Urdu of the Deccan, Rekhta was the spoken language of the north which was not considered sophisticated enough for literary purposes. A few examples of poetry that came to their notice were denigrated by the critics on the ground that they were not cogent examples of serious poetry but were just medium of entertainment. Dr Zore has made a pointer in this direction by quoting from the poetry of Fitrat and Jaufer Zatali as examples of this style of writing. Those who had been writing in Persian were already fed up with this language. In the first place it was a heart-breaking job to learn the language and in the second place their efforts suffered in comparison with the native Persian poets and prose writers. Hence they gradually diverted their attention to Urdu. More so, because the number of the elite who appreciated Persian poetry was fast declining. In this context Dr Zore has brought out the significance of Wali's sojourn to Delhi. Mir Hatim, Abroo and other poets of northern India were deeply impressed by Wali. It is claimed that Wali's lively and meaningful poetry and the rich literary heritage of the Deccan by which the people in the north were getting influenced played a big part in giving momentum to Urdu poetry in northern India.

Though brief, Dr Zore's history has touched upon every important Urdu poet and his literary output. However, though replete with facts yet in places it happens to be cursory and rather cryptic in dealing with his subject. Dr Zore was conscious of this fact for he has written : "I don't regard this small book as the last word on the history of the Deccani literature. All that I would say is that this book makes an attempt to acquaint the Urdu readers with the broad outlines of the literary movements and trends in this part of the country. This book is not intended for research workers but is meant for students and general readers."

In order to introduce the known poets of Hyderabad to the reading public, Dr Zore had in mind to give their life-sketches along with specimens of their writings at their best. *Kaif-e-Sukhan*, *Ramz-e-Sukhan*, *Faize-e-Sukhan*, *Bada-e-Sukhan* and *Mataa-e-Sukhan* are a series of books attempted in this direction. For instance, *Kaif-e-Sukhan* presents a selection of the poetry of Syed Razi-ul-din Hasan Kaifi. In his Introduction to the book, light has been shed on the history of the Urdu poetry in the Deccan, followed by a short biography of the poet and a critique of the different facets of his poetry. About his poetry Dr Zore writes : "The third phase of Kaifi's poetic life starts with his stewardship under Ustad Dagh. It was then that he came into his own. His association with Dagh had lent maturity to his poetry."

In the selection of his poetry place has been given to his *ghazals*, *rubaiyats* and his well-known poems, "Tughianizad Moosi" (The River Moosi in Flood), "Japan Ka Paigham" (The Message of Japan), "Hyderabad", "Qarz Hasna" (Loan Without Interest), "Gharoob-i-Aftab" (The Sunset). Spread over 122 pages, it makes a good selection of Kaifi's poetry. The book was published in 1935 by the Azim Steam Press, Hyderabad.

*Bada-e-Sukhan*, also a link in the same series, presents a highly representative selection of Dr Ahmed Husain Mael's poetry. Dr Mael's poetry gained popularity because of its simplicity, spontaneity and charm.

*Ramz-e-Sukhan* provides a comprehensive introduction to the pleasant-voiced, Sadanand Jogi Bihari Lal Ramz, a well-known poet of his time who lived from 1240 to 1325 Hijri. As usual, there is a survey of Urdu poetry of his times followed by details of the poet's life. Dr Zore has culled his material from varied sources and brought out the main features of Ramz's poetry which was influenced by his esteemed mentor, Faiz, to whom he has paid rich

tributes in his poetry, saying that the whole world owes a debt of gratitude to him.

In fact Razm sang paens to his mentor his whole life so much so that he breathed his last on Rajab 14, 1325 Hijri (A. D. 1907) while reciting a *ghazal* at his mentor's grave on his birthday. Turk Ali Shah Turki has vouched for this fact in his *Tazkra Shaura Farsi Mosoom-b-Sakhanwan*, *Chasum Deeda*. According to him Razm's dead body was claimed both by the Hindus and Muslims who wanted to cremate him or bury him according to their own rites. The selection given in the book comprises 38 *ghazals*, 83 *rubaiyats*, 24 *khamsajats*, 21 *qutaats* and 5 *qasidas*.

The second volume of *Marraqa-e-Sukhan*, published in the same series in 1937, was prepared under the general editorship of Dr Zore. The first volume of *Marraqa-e-Sukhan*, is an illustrated account of the Asafia poets of Hyderabad, published to commemorate the Silver Jubilee of the Asfia reign and in consonance with the occasion deals with 25 eminent literary figures. The second volume, however, deals with 50 poets, complete with accounts of their lives and specimens of their writings, taking care to devote separate articles on the scions of the Asafia family who enjoyed the distinction of patronising literature and wrote poetry in Urdu or in Persian. This volume includes the verses of Asaf Jah the first, Nasir Jung Shahid, Asif Jah Sadas, Sultan-ul-ulum Asif Jah Sabey, Nawab Azim Jah Bahadur, Muazam Jah Bahadur Shabee and others. Great pains have been taken in making it a meticulous and lavish production.

In the Foreword to the book, Dr Zore writes that though some books dealing with the poets of the Qutb Shahi period, such as *Urdu Shehparey* and *Urdu-e-Qadim*, *Mahboob-ul-Zaman* and *Europe Mein Deccani Makhtutat* were available but there was no book comprehensively and systematically dealing with the outstanding works of the Asif Jahi period. The second volume of *Marraqa-e-Sukhan* had tried to fill this gap.

The first volume of this book covers five phases or cycles of the Asif Jahi period according to the successive trends followed by its poets. The fifth phase of the second volume of the book has however been divided in two parts. The first phase covers the time span from 1150 (A. D. 1736) to 1200 Hijri (A. D. 1785), the second from 1200 (A. D. 1785) to 1225 (A. D. 1810) Hijri, the third from 1225 (A. D. 1810) to 1300 Hijri (A. D. 1912) the fourth from 1300 to 1330 Hijri (A. D. 1912) and the fifth from 1330 to 1335 (A. D. 1936). The

second part of the fifth phase titled 'The Young Poets' is confined to Hyderabad's up and coming poets of the new generation. It starts with the young poets belonging to the ruling family, followed by such poets as Kazim, Aqdas, Abbas Ali Khan Lamha. According to the set pattern, it gives an account of their lives and a selection of their respective verses.

One distinguishing feature of *Marraqa-e-Sukhan* is that each poet has been dealt with by a different writer. For instance, Qutbuddin Sabri has written on Shah Khamosh, Sahebzada Mekash on Mehav, Dr Zore on Yaas, Khaliq Ahmed on Ashfa, Ashfaq Husain on Daud and so on. All the writers are the present teachers or old students of the Osmania University.

This huge volume comprises 415 pages and by undertaking its publication Dr Zore had placed valuable material at the disposal of critics and research scholars who wanted to study in depth the development of Urdu literature in Hyderabad.

Mir Shams-uddin Faiz was a recognised poet of his times and a lexicographer. Besides, he was also a specialist in the science of weights and measures. In fact he was an institution by himself and because of his highly individualistic style of poetry came to be regarded as the founder of a new school of poetry in Hyderabad. In *Faiz-e-Sukhan* Dr Zore has presented an excellent selection of his poetry and given a highly perceptive account of his life and commented upon the main characteristics of his poetry, a cross-section of which is given under the caption, 'Intkhab-e-Kalam' (The Selection). A study of *Faiz-e-Sukhan* amply justifies Dr Zore's statement that after Khwaja Mir Dard and Siraj Aurangabadi the mantle of philosophic and mystic poetry had fallen on Faiz's shoulders.

*Mataa-e-Sukhan* is a selection of Nawab Aziz Jung Aziz's poetry. Aziz was a pupil of Dagh and an accredited poet of Hyderabad. Known for its refined diction, his poetry is also marked by deep human feelings. In his Introduction to the book Dr Zore has made elaborate comments on his poetry. Shahid Ahmed had made the following comment on *Mataa-e-Sukhan* in the February 1937 issue of *Saqi* :

"This selection offers poetry of the highest order and is brimming with pure thoughts. On reading his poetry, which stands out for its sophistication and good taste one realises why Hazrat Zauq was fired by the desire to visit the Deccan and why Mir Anis had decided to migrate to Hyderabad. Had I not been conversant

with the details of Aziz's life, I would have thought without any fear of exaggeration, that some pupil of Momin Khan, renouncing characteristics of his style had started writing in the language of Dagh."

Mohammed Quli Qutb Shah, the fifth ruler of Golconda was undisputably among the ruling greats. But the credit of telling the people that he was equally supreme in the field of literature goes to Dr Zore. It was he who placed the literary crown on his head and struck his coin.

In the field of research on the Deccan, *Kuliat Sultan Mohammed Quli Qutb Shah* (Collection of Quli Qutb Shah's poetry) is perhaps the first book which has such an extensive and detailed introduction on the subject. The compilation of this book was such a momentous task that if Dr Zore had not authored any other book, this work alone would have perpetuated his name in the field of research on the Deccan. While throwing light on the life and writings of Mohammed Quli Qutb Shah, he has also in one sweep brought to life the whole era — its history and culture, its living conditions, its social and religious customs, ways of recreation and entertainment, its buildings and landmarks. He has also edited the ruler's poetry with great skill and diligence and assembled a mass of material on him through internal and external evidence. Acclaiming Dr Zore for his historical insight, Abdul Majid Siddiqui had written: "The book is a classic in its genre. It mirrors the political and social conditions of Andhra Pradesh. It will not be an exaggeration to call it a pictorial album of the variegated life of Andhra Pradesh drawn in words."

Indeed, the compilation of *Kuliat Sultan Mohammed Quli Qutb Shah* is Dr Zore's most memorable work. The ruler was regarded as the first accredited poet writing in Wali's Urdu and as its father figure. In 1922 Maulvi Abdul Huq had written an article in *Risala Urdu* (The Urdu Journal) on Mohammed Quli's poetry but it was left to Dr Zore to write an authoritative and comprehensive book on the life and poetry of this poet and bring him prominently before the public gaze. Dr Zore had compiled his book on the basis of two manuscripts available in the Salar Jung Library. But another old manuscript of the *Kuliat-e-Mohammed Quli Qutb Shah* which was once the prized possession of the Asafia Library and later found its way to Asfia-e-Saheb's Library was not accessible to Dr Zore at the time when he was engaged in writing his book. Abdul Huq had written

his article on Mohammed Quli's poetry by drawing upon this manuscript. His famous *ghazal* :

Pia baj piala pia jai na,  
Pia baj cktal jia jai na.

(There's no pleasure in drinking without the lover.  
Life holds no joy bereft of the lover)

is not to be found in any of the two manuscripts found in the Salar Jung Library. Its reference is available only in Abdul Huq's article.

However, the cardinal service that Dr Zore has rendered in this connection is to present the poet's life against the historical and cultural backdrop of the times and to bring to bear a mature judgement on the various facets of his poetry. In his introduction Dr Zore has made some statements with which the literary historians are not in agreement. From the historical point of view Bhagmati is a controversial figure and there is no mention of Bhagmati in the contemporary and other historical accounts. On the other hand the Moghul historians have referred to this episode in superlative terms which Haroon Khan Sherwani has attributed to their 'political prejudice' and 'regional loyalty'. In the same way there are differences over the name Hyderabad.

Dr Zore has also tried to assess Mohammed Quli's poetry whose language is more than 400 years old for which reason one does not feel quite at home with it. Bearing this difficulty in mind Dr Zore has provided a glossary of old words at the end. In Quli Qutb Shah's poetry one frequently comes across words derived from Sanskrit and sometimes they are wrongly interpreted.

However, there is no gainsaying the fact that much labour and painstaking research have gone into the writing of this book which has resurrected a great favourite and along with him a whole era.

Apart from *ghazals*, this voluminous collection of the poet also contains his *qasidas*, *masnavis*, *marsias*, and *rubaiyats* which give a fairly good idea of the quality of his poetry. The collection is also indicative of the fact that he was the first Urdu poet who by way of experiment tried his hand at different forms of poetry. In his Introduction Dr Zore has particularly drawn our attention to his 'Hindustani' temper and the 'local colour' in his poetry which are a true reflection of the tone and temper of his times. In the process of editing and annotating the book, Dr Zore has subjectwise brought together all the poems which lay haphazardly scattered in the

manuscripts and has properly captioned each group of poems. Thus poems on religious festivities, cultural matters, games and recreation and the like have been clubbed together under proper captions facilitating easy reading. The poet has also presented lively pictures of his amorous escapades. He has addressed poems to 'the swarthy one' 'the little one' 'the delicate one' and so on. Dr Zore has also brought together in one sequence all the poems addressed to the twelve 'beloveds'. Nobody can claim to know Urdu well unless he has read this book which is considered to be of documentary value. The book was published in 1940 by Muktaba-e-Ibrahmia, Hyderabad.

*Kuliat Sultan Mohammed Quli Qutb Shah* counts among Zore's important achievements. Even as its editor his literary propensities have come to the fore. In his Introduction, he has not only thrown light on the different facets of the poet's life but he has also drawn a lively picture of old Hyderabad, dwelling on its rich life, manners and customs, festivals and commercial activities. Since the poet was himself an important political and social figure of those days, Dr Zore had thought it fit to dilate on the economic and political conditions of his regime which would reveal his life in its proper perspective. For this Dr Zore has gone back to old historical sources, mostly the writings of Abul Qasim Farishta. Nobody can doubt Farishta's acumen as a historian but the fact remains that in writing his history he had no compunction in relying upon unreliable evidence including legends and hearsay. Another flaw in his writing is that while recording historical facts he was often carried away by his imagination. We cannot belittle Farishta's vast knowledge but his ability to sift facts, and in such matters, historical 'embroidery' just to make things interesting has its limitations. History prefers truth and objective approach. Surprisingly, Farishta had never set his foot in Golconda or the newly sprung city of Hyderabad. Conjecture, as such, had played a large part in his findings, so much so that he did not even know Mohammed Quli Qutb Shah's correct name. The observations of a historian of Farishta's ilk cannot be wholly relied upon and should be taken with a pinch of salt.

*Hayat Mohammed Quli Qutb Shah*, as its name suggests, deals with a poet's life who had the attribute of being termed as the first Urdu poet credited with having a complete collection of his verses. The book reveals nothing new about the poet. On the other hands, many of the facts are at variance with what Dr Zore had said in his earlier book *Kuliat Sultan Mohammed Quli Qutb Shah*.

*Hayat Mir Mohammed Momin* (Life of Mir Mohammed Momin) is Dr Zore's historical and semi-biographical work which brings back to life the Hyderabad of the past. It sheds light on Mir Mohammed Momin's unforgettable achievements and was published in 1941 by the Azam Steam Press, Hyderabad.

As the Chief Minister of Mohammed Quli Qutb Shah, Mir Momin had assumed the responsibility of planning and constructing the city of Hyderabad. He was the moving spirit of his times – architect, teacher, and statesman, all rolled into one. He had as big a hand in giving shape to the city as in the advancement and consolidation of the State. From reliable sources, Dr Zore has collected details about Momin's ancestry, his date of birth, education, migration from Iran and his arrival in the Deccan. In the second chapter of the book extending over 21 pages Dr Zore has mentioned about Mir Momin's services to the State, the construction of Hyderabad, the birth of Sultan Quli Qutb Shah, and the marriage of Hayat Bukshi Begum. In the third chapter he has given details of the mosques, *serais* (inns), canals and tanks, etc. meant for the public good. Mir Momin also believed in rural development and had people properly settled in villages where he also erected mosques in order to bring the populace closer to religion. The fourth chapter is of special importance from the historical point of view because it gives us a glimpse into the economic conditions and historical events of the State, such as Mohammed Quli Qutb Shah's ascending the throne, Shah of Persia's diplomatic relations with the State, the selection of dignitaries of the State and the description of their duties and responsibilities. The fifth chapter deals with Mir Momin's private and domestic life of which details have been collected with great assiduity. To jump four hundred years back into time and glean important facts relating to that period was no mean feat which could only be accomplished by a researcher of Dr Zore's calibre. The sixth chapter touches upon Mir Momin's writings, specially *Risala-e-Miqdaria* relating to weights and measures and the scientific considerations which led to their establishment. Specimens of his Persian verses have been culled from his Persian collection. Besides *qasidas*, he also wrote *ghazals* and *rubaiyats*.

The seventh chapter seems to be a continuation of the sixth as it deals with his personal traits, his love of learning and his interest in such occult subjects as astrology and miracles.

The eighth chapter is about the great personage's descendants in general. The ninth chapter 'Diara' (The Circle), describes his



graveyard which was popularly known as 'Mir Momin's Diara'. The tenth chapter rounds off the book and contains a supplement.

This book covering 313 pages has a documentary value and is indispensable for those who want to do research on the reign of Mohammed Quli Qutb Shah. The book also includes 34 illustrations. Dr Zore had collected the material for this book mainly from old histories on the Qutb Shahi period coupled with the later ones. In this connection one may allude to such old histories as *Gulzar-e-Asifia*, *Mahbub-ul-Zaman*, *Hadaiq-ul Salateen*, *Hadiqa-e-ul-alam*, *Tareekh Alam Ara-e-Abbasi*, *Twareekh Darbar Asif*, *Tareekh Mohammed Qutb Shah*, *Tareekh Golconda*, *Mahnama*, *Burhan Masr* and *Gulzar Ibrahimi*.

With the establishment of Idara-e-Adbiyat-e-Urdu (The Institute of Urdu Literature – henceforth to be referred to as institute, for short), need was increasingly being felt for a suitable library. Dr Zore had gone about collecting old manuscripts and rare books with great zeal, most of which had been gifted away to him by influential and learned personalities of Hyderabad. He had handled his job with great 'humility and tact' with the result that within a short period he was able to collect a sizeable number of books and old manuscripts to form the nucleus of a library. He kept receiving books till the very end of his life and even now writers send their books to the Institute's library as gifts. Besides books in Urdu, the Library owns a fairly large number of books and manuscripts in Persian, Sanskrit, Arabic, Hindi, Sindhi, Punjabi and other Indian languages, their catalogue running into three volumes. The preparation of a Descriptive Catalogue of old handwritten books was quite a job, for it required a precise knowledge of each item, the name of its author, the nature of the subject and the times it related to. It was a laborious and time consuming job. The Descriptive Catalogue, published in five volumes has acted as a trailblazer for research scholars in Urdu. All leading libraries generally publish such catalogues. But Dr Zore had displayed great skill, erudition and insight in preparing a catalogue of this magnitude. The first volume of manuscripts published in 1942 describes 275 manuscripts in great details. Of these 75 manuscripts are rare and exclusive to this library, no other libraries having copies of their texts or replicas. Again, of these, 50 manuscripts were written by the respective poets themselves or they bear their signatures. Many of these manuscripts did not go into print. These manuscripts perpetuate the memories of all grades of literary personages, the known and the lesser-known

ones and are not confined to those hailing from Hyderabad or the south. They also cover such far-flung places as Delhi, Agra, Lucknow, Rampur, Bareilly, Qannauj, Lahore, and Calcutta. Some of these manuscripts were penned by the respective rulers of their times and as such have come to assume some historical importance also. The first volume detailing the handwritten books of old poets and of a later period span a period of five hundred years from A. D. 1420 to 1950. In this connection Dr Zore had written : "The list of the manuscripts could not be arranged strictly in the chronological order nor subject-wise for the simple reason that in each volume there are three or four manuscripts written by the same scribe and during the same period." To overcome this anomaly Dr Zore had also prepared another list arranged author-wise. Additionally, the catalogue also includes a list of the donors. The first volume detailing these manuscripts was published in 1943.

*Sarguzasht-e-Hatim* (The Life-story of Hatim), published by the Institute in June, 1944, is in fact an introduction to the *Diwan Zada* of Shah Zahur-ul-din Hatim. Because of the delay in the publication of *Diwan Zada*, the Introduction was published as a separate book. A part of the Introduction was completed by Dr Zore during his stay in London and Paris and it was published in the January 1932 issue of *Hindustani*. It was so well received that many known literary figures in India requested Dr Zore to complete the Introduction and have it published in book form. On the persuasion of Dr Tarachand and Asghar Gondvi, Dr Zore at last completed the job but due to some unforeseen reasons its publication was delayed.

One reason why Dr Zore wanted to introduce this poet of poets to the Urdu reading public was that Hatim was the first poet of northern India who under the influence of Wali's poetry discarded Persian and adopted Urdu as his medium of expression. For seventy years till his death he wrote only in Urdu. Prior to Zore, Mohammed Hasan Azad had written about Hatim in his *Aab-e-Hayat* and also quoted from his poetry. After him, Hasrat Mohani had written on Hatim's life in *Urdu-e-Mualla* in 1909 and also given a selection of his *ghazals*. Dr Zore had got an opportunity of studying Hatim's *Diwan Zada* in London. One remarkable thing about this *Diwan* was that the poet himself had done its calligraphy in 1179 Hijri. In this connection Dr Zore had written :

"One remarkable feature of this book is that it date-wise records the different stages in the evolution of the Urdu language and the changes in the meaning of words and their uses in chronological

order. It is such a rare treasure that only those who are conversant with the linguistic intricacies of the Hindustani language can appreciate its importance.

Dr Zore had culled an account of Hatim's life from material available in Europe. He has maintained that Mohammed Azad, the author of *Aab-e-Hayat* had not even set his eyes on *Diwan Zada*, what to talk of others. Dr Zore has however collated the facts of Hatim's life with painstaking care, assigning a date to each important event. Questioning Azad's date, Zore has stated that Hatim had started writing in 1128 Hijri at the age of seventeen and one cannot doubt the correctness of what Dr Zore says for Hatim had written his *Diwan* with his own hand. Dr Zore has also contended that Wali had gained popularity in Delhi much before his arrival in that city which is borne out by one of Hatim's *ghazal* written in 1131 Hijri in Wali's style.

He was referring to *ghazal* No.70 of *Diwan Zada* which had perhaps subsequently become unavailable. It does not figure in Ahsan Marharvi's collection of Hatim's poetry which was published by Anjuman Taraqqi-e-Urdu. Hatim regarded Wali as his mentor. That he had written 13 *ghazals* in his mentor's style is ample proof of his influence on Hatim.

Dr Zore has mentioned 1207 Hijri as the year of Hatim's death and opines that he was a Sufi (mystic poet) subscribing to the Saharvardi brand of mysticism. He has also stated that he counted Hadaiyat Ali Zamir, Faghan and Mir Aslam among his friends. Dr Zore has also given interesting accounts of literary feuds among Hatim's contemporaries. Hatim was always at loggerheads with Mir Mohammed Shakir Naji who was jealous of Hatim's fame and popularity and had given vent to his feelings in satirical verses, having Hatim as the object of his diatribes. This literary feud between the two poets continued for twelve years. Hatim, however being a man of compromise always replied to Naji in a manner devoid of any sting. But in spite of that he could not occasionally help having a nice poetic dig at his adversary :

Naji keeps bragging about his poetic prowess, even though Hatim warns him in verse after verse to give up such brazenness.

Like Naji, Mir Taqui Mir also regarded Hatim as his adversary. While referring to *Nikat-ul-Shaura* and *Gul-e-Rana* and such other narratives, Dr Zore has in passing mentioned about verbal tiffs between these two renowned poets. Mir had come to regard himself as an elder among poets, in no way inferior to Sauda, whereas

Hatim considered him as no more than a contemporary and as such refused to truckle to him. In one of the poems which begins with :

To have mastery over Urdu  
One must be familiar with Hatim's virtuosity.

Hatim has gone hammer and tongs at his detractors.

In another *ghazal* he has made a direct attack on Mir:

One minute with me and the next  
minute gone to others,  
That boy even beats Mir in perfidy.

Dr Zore has made a deep study of Hatim's *ghazals* in all their manifestations. He has discussed to great effect the poet's complex use of words open to double meaning to the stage when he came to believe in disengaging simplicity. Dr Zore has also discussed Hatim's style of writing *ghazals*. Apart from *Qissa Qahva*, *Arz*, *Haal-e-Dil*, there are many other rhyming *ghazals* in *Diwan Zada* such as, *Nukta Cheenon Se*, *Roz-e-Masyaq*, *Qasid*, *Khauf Varja*, *Gorstan*, and *Matim Husn-o-Husain*. Dr Zore has drawn the reader's attention to these poems but he has almost ignored such poems as *Barhveen Sadi* and *Nairangi Zamana* which have the overtones of the 'past glory' of a dying city. In this connection Dr Zore has contented himself by saying: "The fourth poem written under the title, *Nairangi Zamana* is one of the early poems in Urdu and is in the nature of a sketch depicting in verse form the times of Mohammed Shah. It mirrors the social trends of the times. After Hatim, his pupil Sauda turned his attention to poems of this kind."

In the end, Dr Zore has also expressed his views on Hatim's Persian poetry. As for *Diwan Zada*, Dr Zore writes that prior to 1168 Hijri (A. D. 1754) he had been toying with the idea of arranging his poetry in proper sequence but in 1168 Hijri he actually undertook this job and completed it. But for the next forty years he remained mentally active and kept making additions to this collection. Hatim was a powerful poet and he lived to a ripe old age and hence many versions of his *Diwan* (collection) had gained currency and become popular before he compiled his own 'definitive' version in 1168 Hijri (A. D. 1754) Dr Zore is of the view that for the first forty years of his productive life he wrote in the style of Abroo, Naji, and the next

forty years during which he was engaged in reforming and refining the language, he cast his poetry in the new mould. From a study of *Sargushat-e-Hatim* it is evident that Dr Zore had a natural flair for research and he could meet its exacting demands to a nicety.

*Dastan-e-Hyderabad* makes a survey of Urdu, Persian and Arabic literature in Hyderabad over the last three hundred years. While giving pen sketches of the illustrious practitioners of the art Dr Zore has also commented on the main features of their writings. This book was first published in 1951 by Taraq Burqui Press, Hyderabad and a second Golden Jubilee edition was brought out in 1983 under the auspices of Nizam's Urdu Trust.

The book has ten chapters covering the period from 1000 Hijri to 1370 Hijri. The first chapter is confined to the period 1000-1050 Hijri and deals with the lives of the earlier poets of the Deccan and their achievements. The period Ibn Khatoon and Ibn Nishati ranges from 1050 to 1100 Hijri. The period between 1100 and 1150 is the period of 'unrest' after which under the caption "A Survey of Literature and Poetry" an assessment has been made of writings done between the period 1150 to 1200 Hijri. The Arasto Jah period introduces us to the personalities of the next twenty years and the chapter "Chanda and Chandulal" is confined to the period between 1220 to 1250 H and describes the literary achievements of the Asif Jahi poets of Hyderabad, namely, Shams-ul-amra and Shams-ul-din Faiz (1250 to 1280 H). While dwelling upon the patronage of Shams-ul-amra, he evaluates the poetic merit of the literary figures of that period. Similarly, the periods 'Mukhtar-ul-Mulk and Waqar-ul-Mulk (1280-1320 H) and Krishan Pershad-yemen-e-Sultanat' (1320 - 1350 H) deal with the literary figures of these periods.

The last caption of this book, 'Jamia Osmania' (The Osmania University) describes this seat of learning where instruction is imparted through the medium of Urdu. In *Dastan-e-Hyderabad* Dr Zore has acquainted us with many distinguished alumni of the university of whom our knowledge was very sketchy. This book also gives us a good idea of Dr Zore's acumen in the field of research. He has assembled the material relating to each poet with painstaking labour and wide ranging search, presenting all the literary personalities of the Qutb Shahi and Asif Jahi periods in a fascinating manner.

The second volumes of these manuscripts, published in 1951 is a critical survey of the known Urdu and Persian poets. It also includes 14 books authored or edited by Hindus and alludes to 23 old texts by

Hindu calligraphists and 10 books written at the instance of Hindu men of letters, besides 14 translations from Sanskrit and old Hindi and 5 other books by Hindus. In the second volume Dr Zore made a survey of 48 books calligraphed in Arabic, 250 in Persian 251 in Urdu text and 5 Hindi manuscripts, all of them adding up to 500. This volume too has an index and the books have been listed subject-wise.

*Farkhanda-e-Buniyad Hyderabad* was published by Taraq Burqui Press Hyderabad in 1951 and was divided in two parts. The first part deals with the history of Hyderabad city, focusing attention on its construction and growth. Such old buildings as the Char Minar, Daulat Khana Aali, Chandan Mahal, Sajan Mahal, Aali Mahal, Hina Mahal, Dad Mahal, Nadi Mahal, and Mahal Kohtoor, etc. have come in for the writers attention. Pertinent observations have been made on their architectural styles and historical importance. Nor have the city canals and parks been ignored; they have been described graphically, bringing them to life. Besides the Qutb Shahi buildings, information has also been provided about buildings of the later periods.

The second part bearing the title, *Dastan-e-Adab Hyderabad* (The Literary History of Hyderabad) has assembled material relating to the city's literary development. It also includes those twenty stories which had earlier been published in *Saer-e-Golconda* and *Golconda ke Heeray*.

*Farkhanda-e-Buniyad Hyderabad* is like double refined sugar. The Qutb Shahi buildings described in this volume have earlier figured in *Kuliat Sultan Quli Qutb Shah*. In its Introduction, Dr Zore had written that the city had completed 372 years of its existence and during this period it had been the nursery of men of talent and learning who had bequeathed to the city a culture very much its own. Here no distinction was made between one religion and another. Mixing together like sugar and milk they had evolved a distinct culture.

Dr Zore had written about the book : "There is no doubt that Hyderabad epitomises both the advantages and faults of autocracy and its ramifications. Nobody can minimize the contributions made by *rajas* and *nawabs* towards the advancement of art, culture and literature in the last hundred years. Had not these States which were ruled over by highly individualistic and egocentric rulers enshrined the land's old culture and recognised and encouraged

talent, the last vestiges of India's heritage would have been wiped out in course of the two-century old foreign rule."

Dr Zore concludes by saying : "The coming generations will learn more about Hyderabad and its old culture from books such as *Farkhanda-e-Buniyad Hyderabad* than from elsewhere." Indeed, Dr Zore has rendered us great service by saving the vestiges of our old culture from the ravages of time and preserving it in his books.

The third volume of *Tazkara-e-Makhtutat* (The Narrative of Old Manuscripts) was published in 1957. As is the case with the previous volumes this one also acquaints us with old poets and writers who were little known to the literary world. Some names had no doubt figured in books but they were no more than names. By pulling them out of oblivion Dr Zore has rendered a great service to literature. Of these manuscripts there are some old ones whose copies or texts are not available in other libraries in India and there are others which are available only in Europe. Some of these beautifully calligraphed manuscripts shed light on the dark corners of the city's history and its other political and economic conditions. Dr Zore has also referred to some manuscripts transcribed by the poets themselves which are like a windfall to the research scholars. Dr Zore had persisted with his researches, constantly bringing new facts to light and accepting his past errors without any hesitation and revising them in the light of the new findings. Thus we find that when he learnt some new facts about poets who had figured in the first volume he incorporated them in the third volume. This volume deals in detail with 200 manuscripts.

The *masnavi*, *Talib wo Mohini*, a masterly attempt by Dr Zore in the same vein, forms a link in the series issued by the institute and was printed at the National Fine Art Printing Press, Hyderabad, in 1957.

Syed Mohammed Walha was the son of Syed Mohammed Baqar Moosvi of Khurasan. After his father's death he left his native land and reached Delhi via Lahore when Shah Alam (1119--1224 H) was ruling over the country. Impressed by Walha's erudition, he gave him a place among his courtiers. As he established friendly relations with Nizam-ul-Mulk Asif Jah and the latter realised about Walha's ability and intelligence he brought Walha with him to the Deccan where he stepped into the city of Hyderabad in A. D. 1723. When Asif Jah appointed Nur-ul-din Khan Shahadat Jung the administrator of Hyderabad Walha was made his 'helper' or the 'right hand man' and was assigned an estate of Ghanpur, a village in

the district of Janam Gaon. Walha was the great grandfather of the writer of this book and this estate remained in the possession of the family till the merger of Hyderabad with the Indian Union. Walha had married Syed Mansur's daughter and was greatly respected in Arcot. When Mohammed Ali Khan Walajah was appointed the administrator of Tiruchonopoly, Walha was made his assistant and he permanently settled down in that place. He lived there for 28 years and passed away in A. D. 1770. Shams Ullah Qadri has written a monograph on Walha and Mohammed Taqui Hamdam has written in detail on Walha and his family in his book, *Lamat-e-Shams*. As per Dr Zore's assessment, Walha was an enlightened poet and writer and was equally popular among Hindus and Muslims. He had his pupils spread all over the region of Madras. In Dr Zore's words, "He was a great writer and poet. A man of great erudition, he was at home with many subjects and was a great letter-writer."

According to Dr Zore, who had collected the details of Walha's life and writings with great assiduity, Walha's poem, *Dastur-e-Nazm* (1140 H) is on the science of measurements and his poem, *Isas Uleman* (1145 H) deals with the lives of the twelve Imams and it extends over 24,000 couplets. Apart from these, *Qanoon cheh Insha*, *Kasf-ul-ramuz dar Maktoom*, *Ein Tamasha* or *Murgh Namah*, *Kabutar Namah*, *Najm-ul-hadi*, and *Razeq Bari* (Publication date: 1290 H) are among his outstanding literary creations. Dr Zore has also mentioned about his collection of Persian poems, named *Gulistan-e-Khayal*. Maekash Thanvi has published a selection of Walha's verses under the title, *Tauheed-ul-Wajood*.

Dr Zore had heard *Talib wo Mohini's* story while he was in the historical city of Paranda in Maharashtra. Impressed by this love legend he had cast it in the Deccani Urdu. This *masnavi*, *Talib wo Mohini* was composed around A. D. 1737, of which only two manuscripts are extant, one of them in the India Office Library in London and the other in the library of the institute at Hyderabad. In his book, *Madras mein Urdu* (Urdu in Madras), Nasir-ud-din Hashmi has expressed the view that taking a cue from Walha's *masnavi*, Mir Taqi Mir had composed his own *masnavi*, *Dariya-e-Ishq*. Dr Zore also opines that Mir had come across Abdauli Azlat's assortment of poems (note book) in Deccani Urdu of which Mir has made a mention in his *Nakat-ul-Shaura*. It is not improbable that *Talib wo Mohini* was included in Azlat's books which Mir had taken with him from the Deccan to northern India. Dr Zore has refuted Maulvi Abdul Huq's contention that Walha was a poet of the Quth



Shahi period. Maulvi Abdul Huq could have been misled by the fact that Walha has alluded to Ibn Nishati in his *masnavi*. But Dr Zore contends that Walha had not thought much of Ibn Nishati's *masnavi* and he had written *Talib wo Mohini* as a counterblast to Ibn Nishati's *masnavi*, his own, according to Walha, being 'far more livelier' than the other's. *Talib wo Mohini* runs to 1057 lines and is not considered long. According to Dr Zore, it does not come up to the high standard of Ibn Nishati's *masnavi Phool Ban*, one reason being that Walha being of Persian origin he did not have a good command over Hindi and the Deccani vocabulary as compared to Ibn Nishati. It was but natural that Walha's language should be dominated by Persian influence which created a sense of artifice. From the linguistic point of view, *Talib wo Mohini*, according to Dr Zore, has not been written in the Deccani language but is a hybrid of Persianised Urdu and Deccani Urdu.

Walha had learnt Urdu during the course of his stay in the north and on coming to the Deccan he had picked up Deccani but he still lacked proficiency in the Deccani idiom which was still foreign to him. Commenting on the legend, Dr Zore has pointed out that Walha has made no mention of its 'location' whereas Syed Mohammed Walha had several times alluded to Perpanda which was a known fortress of the Marathas and a known centre of Maratha habitation. However, Dr Zore has praised the narrative and scenic qualities of the poem. He has also praised its high moral tone and didactic quality.

The second manuscript of *Talib wo Mohini* in the India Office Library in London being inaccessible to Dr Zore he had to content himself with only one manuscript on the basis of which he did his editing. It would have been to the good if he had been able to examine the India Office manuscript also which would have perhaps enabled him to add some more verses to the poem on the basis of external evidence or new ingredients. To rely on only one manuscript when two were in existence, is against the canons of good research and leads to falling off in standards. Dr Zore did not feel the necessity of adding a glossary of words considering that the poem had been written in comparatively simple language and had few words of the old Deccani origin.

*Maani-e-Sukhan* was published by National Printing Press, Hyderabad in 1958 and presents a selection of Mohammed Quli Qutb Shah's poetry. In the Introduction to the book, Dr Zore has made a brief survey of Deccani poetry and commented upon the

poetry of Mohammed Quli Qutb Shah. It is a representative selection for Dr Zore has taken special care to include only such poems as fully reflected the style and other characteristics of the ruler's poetry. He was eminently successful in this direction because he had already handled this subject in his earlier introduction to *Kuliat Mohammed Quli Qutb Shah*. In *Maani-e-Sukhan* Dr Zore has included 35 poems on various subjects and all of them happen to be the most popular ones. The book covers 112 pages and besides *ghazals*, includes *rubaiyats*, *qasidas*, etc.

The fourth volume of *Tazkar-e-Makhtutat* also published in 1958 accounts for 200 manuscripts with explanatory notes on them. It also includes the overall list of all the four volumes. After one year, i.e., in 1959 the fifth volume also saw the light of day. It deals with 250 manuscripts and like the other volumes has also an index. It covers the serial numbers from 901 to 1150. Dr Zore has not contented himself by writing explanatory notes on the manuscripts but he has also given the names of the respective poets or authors, their places of birth, the names of their contemporaries and such other items of information. If there are two or more persons of the same name he has clarified the point to avoid any misunderstanding. These volumes which bear testimony to Dr Zore's erudition and flair for research are indispensable for those engaged in research on the Deccani literature.

## Literary Criticism

Intellectually, Dr Zore seems to be in sympathy with the norms of the scientific school of thinking. His *Ruh-e-Tanqueed* was published in 1927 and its second part embodies all his critical essays which reflect his practical approach to the subject. Thus the book reveals both his literary leanings and practical bias. He would make a deep study of the book under review in all its implications and then offer his comments. He disagrees with Addison's maxim "that a good critic should highlight the qualities of a book and slur over its defects." He believes that a good critic should create a rapport between the writer and the reader which can be possible only if the critic tries to present both sides of the picture and arrive at a balanced judgement. Thus to mask a writer's defects is good neither for the writer himself nor the reader. Though Dr Zore brings out both the virtues and shortcomings of a writer he avoids being harsh in his criticism or saying anything that may cause pain.

*Ruh-e-Tanqueed* was a trailblazer in the field of Urdu literature and introduced its readers to the western norms of literary criticism. The book was, so to say a 'pioneer' in its genre because prior to its publication the critics had rarely if ever made a concerted effort to make a systematic study of the rules of criticism. In this connection, one of Zore's contemporaries, Hamid Allah Afsar, who was both a writer and a critic in his own right had observed in his book, *Naqad-ul-adab* : "We had no book on the rules of literary criticism in our language which gap has been filled by Syed Ghulam Mohiuldin Qadri Zore. His book published in 1927 discusses the western critics 'thinking on the subject'".

During his sojourn in Europe Dr Zore was greatly impressed by the western writers' theories and views on the subject. In *Ruh-e-Tanqueed* he has presented a mosaic of their wide-ranging thinking on the art of criticism. There are nine chapters in the first part of the book in which Dr Zore has defined criticism, discussed its necessity

and importance in literature and touched upon other allied subjects. In this part, according to the author, he has explained the meaning of 'basic' criticism. While elaborating on the principles of criticism he has quoted from western writers and has maintained that criticism is not another name for fault-finding but it means a balanced and equitable appreciation of the good and the bad; it is not just praise but it is also 'running down' a piece of writing. He has fortified his viewpoint by quoting from Anatole France, Swinburne, Matthew Arnold, Saint Beuve, and Walter Raleigh.

Dr Zore has defined four types of criticism. The first kind is one in which one passes an *obiter dicta*. The second kind is confined to writings in relation to its background, material considerations, coupled with elaboration of its finer qualities. The third kind is internal and the fourth external. Dr Zore maintains that criticism is not something extraneous but is in itself an independent activity existing in its own right. Criticism is governed by certain well-defined principles and it tries to examine in the light of them :

1. whether the writing under review has the characteristics of the genre to which it belongs;
2. whether the writing under consideration does justice to the subject in relation to meaning and purpose;
3. an assessment of the style and language of the writing under review;
4. the personality of the poet or writer, his background and his other writings; and
5. whether the writer has succeeded in his objective.

It is evident that in delineating these principles Dr Zore was largely inspired by Saintsbury's *An Introduction to the Study of Literature* and Matthew Arnold's *Essays in Criticism*. He has also substantiated his statements by quoting from other western writers. As against Philosophy and Mathematics he regards Literature as a branch of Fine Arts and believes that a good poem which interprets feelings of the heart and the state of mind is an ingredient of art. He has found confirmation in views expressed by such Arabic writers as Saalbi, Thanvi and Sheikh Lolace and also in the views expressed by such English writers as Matthew Arnold, Brooke, Newman, Landour, Morley, Swinburne and Hudson. Dr Zore's dependence on foreign critics in propounding his views has led to the charge against him that there is more of borrowing and less of originality in him.

While discussing the creation and importance of literature Dr Zore has also not lost sight of Aristotle's theory of Imitation.

Dividing literature into prose and poetry he has made an assessment of the distinguishing features of both. In poetry he has referred to epic, lyrical and dramatic poetry but he has not gone into their matter and form. Perhaps in this he has tamely followed the western critics. It was incumbent upon him to take cognizance of such forms of poetry as the *ghazal*, *qasida*, *masnavi*, *rubai* and the *marsia* which he has overlooked.

In prose Dr Zore has taken into account historical, philosophical and literary writings all of which could be elaborated upon. In the context of literary writings he could say something about the short story, the novel, the essay, etc. But Dr Zore has drawn up a chart according to which he has divided literature into three broad categories : external, internal and mixed (i.e., having both internal and external elements.)

Regarding the duties of a critic, Dr Zore's views are quite thought provoking and have been presented in Urdu for the first time with such elaboration. According to him, a good and successful critic must have a historical perspective, a grasp of the essentials of literature, good taste, objectivity and impartiality. He has strongly objected to the tendency on the part of a critic to run down a writer and has sought support for his views by quoting from Leigh Hunt, Mill, Macaulay, Carlyle, Emerson and Wordsworth. Going back to the olden times, he wrote that he was greatly influenced by Plato and Aristotle. But he does not accept them in toto. His objection to Plato is that he has tried to make literature the hand-maiden of ethics. He writes : "There are two ways of expressing reality -- one internal and the other external. But the best writing is the one that illuminates. Undoubtedly the real purpose of literature is truth and virtue, not mundane but the ideal, not appearance but the reality, not sophistry but the meaning behind it."

Here Dr Zore seems to be deeply influenced by Ruskin. The poet and the writer try to probe into the realities and the truths of life and in their art are dependent on the gifts that it bestows upon them. Therefore, it follows that the purpose and aim of literature is to reveal the truth and bring the reader face to face with the realities of life. While arguing this point, Dr Zore has kept the utilitarian and moral aspects of literature in mind. He believes that there is a purpose in life and man has a social role to play. Zore's literary

concepts bring him closer to the scientific school of thought and he seems to believe in Humanism.

In the second part of *Ruh-e-Tanqueed*, entitled *Erquay-e-Tanqueed* (Development of Criticism), Dr Zore has discussed the beginning and development of literary criticism, elaborating his subject by giving the views of the Greek critics such as Plato, Aristotle, Theophrastus, Aristocrese, Diogenese, Longinus and among the Romans he has given the views of Cicero, Horace, Tacitus, Plutarch, and Quintilian. 'Azmana Wasti', 'Asr Islah', 'Asr Bedari', and 'Inkshaf-e-Duniya-e-Jadeed' appear to be a link in the same series. France also played a significant role in the evolution of critical thought. Scaliger, Malherbe, Boileau, Madame de Stael, Saint Beuve, Rousseau and Taine among others have received careful attention. In the end, he has discussed the views of English critics such as Dryden, Addison, Pope and Dr Johnson, the last named coming in for Dr Zore's high praise for his high literary acumen. He had liked him and Addison for their methods of criticism whereby they brought out the qualities of the book under review and had a nice word for its author. Dr Zore wrote : "Addison had written that among the attributes of a good critic was his ability to bring out the finer points of an author's writing and not taking delight in picking holes in it. Dr Johnson also held a similar view. He believed that it was a natural tendency on the part of man, whether he possessed extraordinary intelligence or had average mental faculty, to have a liking for such books as had more merit than shortcomings. It is not for a critic to be partial to one writer and heap fullsome praise on him and run down another out of sheer prejudice. He must make his inherent mental faculty his guide and make his pronouncements according to its dictates. In short, he should stand by truth and state without let or hindrance what it tells him to say."

This observation errs on the side of over-elaboration but it clearly puts forth Dr Zore's literary concepts.

Dr Zore's practical criticism is in consonance with his theories on the subject. If he has set forth his views on the theories of criticism in the first part of *Ruh-e-Tanqueed* he has given a practical demonstration of them in the second part of the book by offering specimens of his critical reviews. Many of the essays included in this book had earlier appeared in the form of articles in different magazines and such other media and had received high acclaim. This book also includes three essays which had earlier appeared in book

form under the title, *Three Poets* (Teen Shair) – “Mir Anis’s Poetry”, “Horace Smith’s Poetry” and “Mir Taqi Mir’s *masnavi*” have been placed within the covers of this book ‘in order to bring them together along with others’, as Dr Zore has put it.

The first essay of the second part of *Ruh-e-Tanqueed* entitled “Adbiyat-e-Urdu aur Tanqueed Nigari” (Urdu Literature and Criticism) appears to be important because it epitomises Dr Zore’s theoretical views on literary criticism. The other essays such as “Fun Naqad Shair”, “Tanqueed ki Zarurat”, “Urdu Rasael ke Tanqueedi Ansar aur Uske Iqsam”, extensively deal with the various kinds of criticism.

Dr Zore has given three categories of criticism: (i) destructive, (ii) constructive, and (iii) creative. He has illustrated his point by giving specimens of each and has defined the various elements required for different categories of criticism. In this context he has shed light on such diverse subjects as *masnavi* in the happier social vein, Ghalib’s poetry, story writing and the element of immortality in Urdu biography. In the context of essay writing, he has explained with examples how one should go about the criticism of Hasan Nizami’s and Nigar Fatehpuri’s essay in order to lend it validity. It must not be overlooked that at that time criticism in Urdu as a separate genre was still in its infancy and there was great need for books of the kind of *Ruh-e-Tanqueed* and it was for this reason that Dr Zore’s book was well received in literary circles and added to his popularity. “Thomas Gray and His Poetry” clearly shows Dr Zore’s knowledge of western literature. While discussing Gray and particularly his famous Elegy, Dr Zore has also dwelt on the social conditions and literary trends of the times, taking many other English writers in his sweep.

In *Tabqat-e-Nasri aur Uska Musannaf* (Tabqat Nasri and its author) Dr Zore has praised its author Minhaj-ul-din Abu Umer Usmani for his wide knowledge and erudition and says that in spite of his best efforts Major Ravarti failed to find any serious fault with the author. While discussing Usmani in his essay, Dr Zore has emphasised the point that Usmani’s family life and environment have played a large part in shaping his mind and has further said that Usmani was a fastidious researcher and would not take the next step without carefully substantiating each statement from reliable sources. As such it is difficult to question his statements. He compares *Tabqat-e-Nasri* with Farishta’s famous history. Commenting on Major Ravarti’s English translation of *Tabqat-e-*

Nasri, Dr Zore writes: "Generally, the translators take the facts for granted and stop short at translating the original into the target language. But Ravarti's had consulted 46 books of history to satisfy himself as to the correctness of the material."

The second part of *Ruh-e-Tanqeed* also discusses principles of criticism in actual practice. For instance, in his essay "Ghalib's Mind" while making a critical assessment of Ghalib's poetry. Dr Zore has also made a comparative study of Eastern and Western poetry and applied the norms emerging from this study to Ghalib's poetry. Similarly, under the title "Literary Style", he has discussed certain principles of criticism and then applied them to Ghalib, drawing certain conclusions from it. While comparing Mir and Bedal with Ghalib he has given a glimpse of method of comparative criticism.

In the book there is also a chapter "The Evolution of Literary Criticism in France" in which he has dealt in detail with Madame de Stael and Taine and has copiously drawn upon their writings to elaborate his points.

Again, coming back to Ghalib, in his essay relating to Ghalib's poetic development, he has tried to study his poetry in the context of his family background and social environment. In another essay, "Hali and Urdu Prose", he has studied the writer's development against the backdrop of cultural, social and political trends. Attributing his way of thinking as the fruit of the political upheaval through which the country was passing at that time, Dr Zore writes : "Hali was not even twenty-five when something cataclysmic happened which caused a great upheaval in the country. This event gave such a jolt to sensitive people that their feet faltered in their courses. Although it did not seem to have any apparent effect on Hali's calm demeanour yet it was an event that changed the very course of his life and without his wishing it, took him to the height of glory."

While making a critical appraisal of Mir Hasan's *masnavis*, Dr Zore has given evidence of a blend of theoretical and practical criticism. He has divided *masnavis* into four types : *razmia* (epic) *bazmia* (in a rather happier vein pertaining to social events) *hakmia* (command performance) and *sufiana* (religious). He is of the view that in the early phases of literature in the east so far as Urdu was concerned there was an absence of drama which was partly made good by *bazmia* and *razmia*, *masnavis*. Dr Zore has described the attributes or the distinguishing features of the four types of *masnavis*



with illustrations drawn from the Arabic and Persian literature, and observing that there had been a complete dearth of *razmia masnavis* in Urdu in the earlier phase of its development. However, *masnavi* writers made some amends by describing scenes of war in their *masnavis* thereby enriching Urdu poetry with memorable passages.

Dr Zore has made a critical assessment of Mir Hasan's *Saher-ul-Bayan*, bringing out its artistic merit and especially the emotional quality of his poetry. According to Dr Zore, the importance of the poem is enhanced by the fact that it has depicted the cultural and economic conditions of his times in an effective manner--the people's way of living, the mode of their dressing, their marriage customs, the kind of ornaments their women wore and so on. It is a fascinating portrayal of the contemporary scene which bring out his power of narration. Equally noteworthy is the dramatic element of his poetry which is marked by powerful dialogues. In the words of Dr Zore : "Just as an author is the product of his times, similarly every literary creation mirrors the ethos of its times, its success depending on how well and faithfully it has represented and interpreted that milieu."

Last though not the least, another great quality of *Saher-ul-Bayan* is Mir Hasan's descriptive power to depict nature and its scenic splendour. Dr Zore has substantiated Mir Hasan's claim by drawing comparisons with Kalidas, Tulsidas, Amra-ul-Qais and Anis. All the protagonists of the *masnavi* come alive and bring vividly to mind the times of Asif-ul-Daula--the busy market place, the flurry of activity outside the colourful shops, the colour, gaiety and excitement outside the places of merriment and poetic meets--all these take us back into the past in one bound.

*In Farsi Nasar ka Aghaz aur Bu ali Muahmi* (The Beginning of Persian Prose...) Dr Zore has traced the development of Persian prose and its travails while trying to carve out its place in the Persian literature. Incidentally, the book also shows Dr Zore's vast knowledge and interest in other languages.

In another essay in *Ruh-e-Tanqueed*, Dr Zore has dilated on Kaifi Hyderabad's services to Urdu prose and his place in Urdu literature. He has taken note of the different literary trends of his times, followed by a critique of Kaifi's poetry, reflecting these trends along with specimens of his poetry to substantiate his observations.

As stated earlier, Dr Zore had written this book during his student days when his mind was greatly influenced by western thought. A young mind, as is known, is highly impressionable and it

cannot escape such influences. Dr Zore greatly admired western civilisation and its culture. It was his passion to delve deep into its literature through his education in London and Europe and meet its luminaries. Accordingly, he had acquainted himself with its literary classics which had left their imprint on his mind. This influence had constantly been surfacing in his thoughts which can also be gauged from his book, *Ruh-e-Tanqueed*. It is characteristic of a young mind that it is always eager to display his newly acquired knowledge Dr Zore being no exception to it, as is apparent from *Ruh-e-Tanqueed*. It draws upon a plethora of quotations from western writers in order to embellish his book. In this connection Kalim-ud-din Ahmed writes, though in slightly exaggerated terms : "Some of these essays are simple and easy to comprehend, while others are intricate and involved, requiring considerable elaboration and interpretation." Besides, each essay presents a different viewpoint which leads to confusion.

Even Maulvi Abdul Huq had been hard on *Ruh-e-Tanqueed*. But all the same the fact remains that this book was a pioneering effort which had shown the way to future critics and also acquainted them with the western principles of criticism. The book may be found lacking in depth but being the first book of its kind in Urdu some shortcomings may have inevitably crept into it. Today we have become quite familiar with the principles of criticism, old and new, but at that time Dr Zore's book had a novelty about it.

Dr Zore was very partial to this book, it being his first literary creation. He wrote : "*Ruh-e-Tanqueed* is very dear to me, it being my first published work. About a dozen of my books have followed this one but none of them has proved as useful or popular although I had fervently believed that having put so much of thinking and labour into them, they would excel this book. I am grateful to God that the demand for *Ruh-e-Tanqueed* is ever on the increase which leads me to think that it is not one of those ephemeral books but has some inherent strength of its own. I hope it will carve a niche for itself in Urdu literature."

*Ruh-e-Ghalib* was published by Muktaba Ibrahmia, Hyderabad in 1931 though the title page gives the year of publication as 1939. At that time it was considered to be the only book of its kind on Ghalib. Its first chapter deals with literature on Ghalib and references have been made to the thinking done on the poet by Hali, Azad, Tabai, Bijnori, Abdul Latif, Ghulam Rasool Mehr, Sheikh Mohammed Akram, Malik Ram, and Mahesh Pershad. These

particularly relate to Ghalib's *ghazals*. The second chapter is devoted to Ghalib's life though Dr Zore has not been able to add anything new to the poet's life. He has only systematically arranged the material that was available in published form in different places. The third chapter of the book deals with Ghalib's poetic achievements, both in Urdu and Persian as also prose in both the languages. The fourth chapter deals with the poet's relatives and friends and the fifth with his letters. There is an interesting discussion on his style of letter-writing followed by some specimens of his letters. There are also extracts of 38 letters written to different persons of whom Mian Daad Khan of Surat, Munshi Habib Allah Zaka of Hyderabad, Hargopal Tifta of Agra, Mir Mehdi Majrooh of Panipat, Hatim Ali Mehar, Qurban Ali Beg Salik, Shamshad Ali Beg Rizwan, Munshi Shiv Narain, Nawab Amin-ul-Din Khan Rais of Loharu, Piare Lal, Nawab Yusuf Ali Khan Bahadur, Nawab Rampur, and Qalab Ali Khan Bahadur, Nawab of Rampur are worth mentioning.

This book is a good guide to the study of Ghalib and is of importance because of pithy and perceptive comments on his poetry, prose and his epistolary art. Observations have also been made on the commendable efforts made by his interpreters and expositors on him.

In *Teen Shair* (Three poets) Dr Zore has made a critical assessment of the poetry of Mir Taqi Mir, Mir Aman and Horace Smith.

Many critics have comprehensively dealt with Mir Taqi Mir's *ghazals* but little has been written on his *masnavis*. Dr Zore has filled this gap so that he can be seen in proper perspective in regard to his *masnavis*. Under nine different captions Dr Zore has discussed various facets of Mir's *masnavi*-writing – for instance, where the individual *masnavis* were written the synopses of their stories, their comparative assessment and so on. Under the caption, "Mir's Masnavis and Nawab Oudh". Dr Zore has also shed light on the cultural environments and the social milieu in which these *masnavis* were written. From these captions it is evident that Dr Zore had tried to assess Mir, his poetry and his personality in relation to the milieu he lived in. The eighth caption (or sub-section) deals with the word 'Nature'. Stressing the point that the western writers have used the word in a very wide connotation, Dr Zore has assigned two meanings to the word in the context of Mir's poetry—one, which relates to the scenic beauty of the external world, and the other, which relates to the individual's internal world of imagination.

Dr Zore avers that Nature in its latter meaning manifests itself in Mir's powerful poetry. One cannot however deny that Mir has also used Nature in the former sense in his *masnavis*. For instance, those depicting dog fights and cock fights. A special mention must be made of the *masnavi* relating to Mir's pet cat, Munni and its two kittens, Mohini and Sohini engaged in playful antics.

As regards Mir Anis, the second poet included in this book, Dr Zore regards his poetry as of special significance because on account of its high moral content, it tries to pull the society out of the morass of moral degeneration. His poetry had a revolutionary impact on the people for each verse of his *masnavis* touched the chords of their hearts. Dr Zore had written : "Whenever they (the public) heard a couplet about Hazrat Abas, Ali Akber, Hazrat Zenab or Hazrat Saghra they felt as if the poet was talking about their own ancestors. Their imagination would reach a high pitch of intensity and they would get into a trance."

Talking of what Anis had done for Urdu poetry, Dr Zore said that one could not ignore Anis's reformist zeal. He had planted the seeds of religion in the people's hearts so that Islam invaded their hearts like a surging tide. Praising Anis for the high moral tone of his poetry, his deep learning, his understanding of feminine nature, his imagery, his emotional intensity, Dr Zore places Anis's 'eighty to ninety thousand verses' in the same class as the *Iliad*, the *Ramayana*, the *Mahabharata*, *Paradise Lost*, the *Shahnama* and Shakespeare's plays. "If at all, considering external qualities and inner meanings, Anis's poetry is even superior to these masterpieces."

Again, commenting on Mir Anis's personality, his role as a *masnavi*-writer, the local colour in his poetry and the variety of subjects he wrote on, Dr Zore says : "If Mir Anis had drawn the picture of an Arab woman before the people of India it is doubtful if his poetry would have been such a hit as it was now. The Indians would have refused to accept his poetic creations considering them to be something alien. This sense of alienness would have kept the readers from identifying themselves with Anis's characters with any degree of sympathy which was now spontaneously aroused for Hazrat Zohra, Hazrat Zeb, Hazrat Bano, Hazrat Asghari or Hazrat Kalsum, after reading Anis."

The last part of the book deals with the third poet, Horace (it should be Sydney) Smith, A. D. (1779-1849) (it should be 1771-1845). It appears that during his sojourn in Europe Dr Zore had a good opportunity of making an intimate study of Sydney Smith's

poetry and was deeply impressed by his personality and art. Dr Zore firmly believed that a writer's literary creations reflected his personality and character; they acted as a mirror to the man and left his imprint on the reader's mind.

Dr Zore has described Sydney Smith's life against the backdrop of his family and then tried to assess his merit as a poet and writer. Sydney Smith followed in the footsteps of Dr Johnson, Sir Walter Scott, Fitzgerald and Moore and won great acclaim for his long poem 'To A Mummy' in which he has used symbols with great mental dexterity to revive the glory of ancient Egypt. Dr Zore has interpreted the significance of such names and places as Memnon, Thebes, Pompeii, Homer, Isa, Romulus which occur in the poem as a part of ancient lore. Dr Zore, himself a poet, has translated Sydney Smith's poem into Urdu verse. In making the translation he has not followed the original's poetic structure in which the first and the third and the second and the fourth lines of each stanza rhyme.

*Teen Shair* gives evidence of Dr Zore's critical acumen and literary concepts.

*Jawahar-e-Sukhan* (The Gems of Poetry) is a small book comprising some selected pieces published under the imprint of Hindustani Academy. Introducing the first volume of a contemplated series Dr Tara Chand had written : There was a great need for a wide-ranging selection which should not be confined only to *ghazals* but should include all forms of poetry, the selection being presented in its proper historical perspective in order to establish the link between the writer and the period in which he wrote, which would also automatically mark the stage by stage development of the language. While making the selection care should be taken that the pieces are not too short so as to defeat the purpose of bringing out the characteristics of the respective writers or too long to dilute the main ingredients of such passages. This selection has been made keeping in view these conditions.

Commenting on this book Dr Zore had written that there was dire need for a representative selection of Urdu literature reflective of the best that had been written in poetry in each period. Pointing out some of the lapses Dr Zore had said that the editor had erred in attributing the authorship of "Qissa-e-Malka Misr" and "Qissa Lal O Gohar" to the same person whereas they were written by two different poets bearing the same pen-name and residing in the Deccan. The first, named Syed Mohammed Ali lived during the declining days of the Deccan Sultanate and he had translated "Qissa

Fhroz Shah and Malka Misr" in 1099 Hijri. The other poet who was named Arif-ul-Din Khan and wrote under the pen-name Aziz, lived 100 years later. Dr Zore has also pointed out a glaring omission in the selection inasmuch as nothing has been written on Nusrati's *qasidas*. They are of a high order and deserved to find a place in the selection.

Dr Zore was a prolific writer and was engaged in this activity all his life. Besides his books, scores of his articles had appeared in prestigious journals. In 1940 one of his old students, Qudrat Allah Beg, had collected 42 of his reviews, Forewords and Introductions and published them in book form titled *Adabi Tasarat* (Literary Influences).

The first essay in this volume relates to a review of Ali Husain Latifi's "Masnui Bivi". It is a balanced assessment of the book, neither wantonly derogatory nor unnecessarily laudatory. In the book, the review articles on "Duniyai Afsana" (The World of Fiction), "Kalam Ahsan" (The Poetry of Ahsan), "Matah Iqbal" (Iqbal's Assets), and "Bagh O Bahar" (The Garden and the Spring) display Dr Zore's perceptiveness as a critic. His critique of Premchand's "Prem Sog" is honest and frank. In "Sureley Bol" he has given a passing glimpse of Azmat Allah Khan. In his review on Mirza Izmat Beg's translation of Muqadma Hakayat Rumi Dr Zore has taken refuge behind words. Instead of concentrating on the writers' efforts and their outcome he has indulged in hair-splitting which is borne out by the following passage : "Maulana Rum's *masnavi* will never get into a decline. It is a treasure house which will never empty even though his rivals have been ransacking it for ages. As in a museum there is something to appeal to all tastes. Nobody goes emptyhanded. It is entirely up to one's discrimination whether like a cock he is looking for a grain of wheat or like a swan for a pearl."

But on the whole, the reviews and essays included in *Adabi Tasarat* are interesting and loaded with facts which give evidence of Dr Zore's wide reading, good taste literary perception and style. This holds equally true of his critical essays. He would not venture to pick up his pen to write, unless he had burrowed himself into the very inner core of what he was studying.

Dr Zore's *Adabi Tehreren* (Literary Writings) which contains 13 essays was published in 1963 by the Institute (Idara-e-Adbiyat Urdu). As expected, these essays give evidence of his outstanding ability as a critic. "Deccani Adab" (Literature of the Deccan),

“Hindustan Mohammed Quli ki Nazar Mein” (India in the eyes of Mohammed Quli), *Qadeem Urdu Adab per Tahqueeqi Kaam*” (Research on Old Urdu Literature) are most noteworthy, among others. In “Deccani Adab” Dr Zore has made a survey of the literary trends of this region against the backdrop of its history and cultural conditions. In his article on Mohammed Quli Dr Zore has dwelt on the poet’s emotional links with northern India thereby trying to show that Mohammed Quli held the cultural values of the north in high esteem which in turn added to the quality of his own poetry. In his essay on Research on Old Urdu Dr Zore has thrown light on the outstanding achievements of the Deccan in the field of literature and their importance.

*Adabi Tehreren* is the last collection of Dr Zore’s critical writings which has been compiled and edited by Dr Gopi Chand Narang. It also includes an essay on Linguistics. In his Introduction, Dr Gopi Chand Narang had expatiated upon Dr Zore’s versatility and his freshness of style. The book is rounded off with ‘Zorenama’ which is a ‘kaleidoscopic’ index of his life and writings.

## Phonetics and Linguistics

While the Deccan has the pride of giving birth to the first Urdu poet it has also the distinction of giving to the world the first Urdu linguist who could also lay claim to being a great writer. After distinguishing himself in the M. A. examination when he sought admission to the School of Oriental Studies, London University, for his doctorate, he had in mind to write a doctoral thesis on "A Comparative Study of the Aryan Languages" as his subject. But he missed this opportunity and took to doing research on the Urdu literature of the past. It was his good fortune that at the London University he got an opportunity of working under the guidance of Graham Bailey. Graham Bailey who had lived in India for a long time had an extraordinary knowledge of the country's history, culture and literature. He was among the few who had a great respect for the Urdu language and in spite of being an alien could speak the language with great fluency. He had also made a comparative study of the Aryan languages, drawing some specific conclusions from his studies. As a result, he had written a short history of Urdu literature and a book on Punjabi grammar. His enthusiasm, sense of endeavour and interest in linguistics had greatly inspired Dr Zore and while in London he would also listen to Prof Turner's lectures with rapt attention and attended his seminars. In those days Prof Turner was regarded as a specialist in Sanskrit and other languages of Aryan origin and his word was taken as gospel truth. Turner's Nepalese Dictionary which was acknowledged as a great achievement of his, had gained great popularity. Dr Zore also attended Prof Daniel Jones lectures on Phonetics. Dr Zore's acquaintance with these luminaries whetted his appetite to learn Phonetics and Linguistics and most probably it was their proximity that induced him to launch forth in this direction. While he sat at the feet of Prof Turner to learn Linguistics of the Aryan origin he acquired his education in General Phonetics from Prof Lloyd James and English Phonetics from Prof Daniel Jones and Prof Armstrong who were men of international repute in the line of their studies.



In 1930 Dr Zore started doing research on Phonetics at Le Institute de Phonetics. During the same period he took a course in Paharvi and Gypsy languages at the Phonetics Department of the Sorbonne, Paris, and completed a paper on the Gujarati language under the guidance of Prof J. Block. When he returned to Hyderabad after completing his research project at the London University he had already got a degree of that university though his long-standing desire to make a regular study of Phonetics and Linguistics had remained unrealized. Hence after a short stay in Hyderabad he went back to Paris where he associated himself with Prof Block of the Sorbonne and started research on the phonetics of the Urdu language. As is known the same language is spoken in different regions with local variations. Also, that there can be other differences in people speaking the same language. Dr Zore concentrated his attention on the tone and pronunciation of Urdu as prevalent in the Deccan and his research proved to be very rewarding. He studied Phonetics with the help of instruments and recorded his findings in the form of a book in English titled, *Hindustani Phonetics*. Actually, he had started work on this subject in 1927 during his stay in London but it was completed in Paris from where it was also published. This book proved so useful that even today the students of Linguistics are benefitting from it. The book bears a Preface by Prof Jules Block, who as said before, was considered an authority on languages of Aryan origin. Half a century ago people were labouring under the mistaken belief that the study of words constituting a language and its lexicography was allied with Sociology. But from a study of Dr Zore's *Hindustani Lasaniyat* (Hindustani Linguistics) it became clear that Morphology and Semantics are different branches of Linguistics and have to be studied separately. As a researcher on Urdu phonetics Dr Zore holds an unassailable position as a pioneer in the line. In his book he has traced the origin of phonemes with the help of diagrams and illustrations. Marking the extreme paucity of books dealing with the phonetics of Indian languages, Prof Block had called Dr Zore's book a valuable contribution to this subject. Even though Hindustani was being studied all over the world nothing had been done to study it in a scientific manner. True, considerable work had been done in Hindi on Linguistics and its various branches but Urdu scholars had paid scant attention in this direction. Urdu is still waiting for scholars of linguistics to carry forward Dr Zore's and others work in a significant manner.

In 1907, Mohammed Husain Azad in his book, *Sukhandan-e-Faris* had touched upon some linguistic problems but these problems were mainly confined to vocabulary. Till then Urdu scholars had hardly paid any attention to the fundamentals of language as such. Mohammed Husain Azad had great love for language and he had drawn attention to the changed meanings of some Urdu, Persian and Sanskrit words, simultaneously pointing out the differences in their pronunciations. We cannot by any stretch of imagination accept *Sukhandan-e-Faris* as a book on linguistics, at best it can only be regarded as a first step in that direction.

In 1930 Mahmud Sherani had written his book *Punjab Mein Urdu* in which he had propounded his theory about the birth of Urdu, its place of origin and its initial development. On the basis of a comparative study of words coupled with a study of history he has tried to prove that Punjab is the birthplace of Urdu. Describing the justification of the name of Urdu as Rekhta and elaborating on its various ramifications such as Gojri, Daccini, Hindustani, Hindi and Hindvi, Mahmud Sherani has discussed the origin of Urdu and the influence of Old Punjabi on this language.

In 1932 Mohammed Husain Azad's pupil Ahmed Din published his book, *Sarguzasht-e-Ilfaz* (The Story of Words). In this connection it may be mentioned that Father Trench had made a comparative study of English, French and Latin words which was basically related to Morphology. Ahmed Din had made a study of Urdu, Hindi, Persian and Arabic words along similar lines. Prof Sidheshwar Verma's book, *Aryai Zabanen* (Aryan Languages) is noteworthy in this context. Under such captions as "The Hindi Language", "Hindvi aur Musalman", "Urdu ka Aghaz aur Hindi" (The Beginnings of Urdu Language and Hindi) and the "Beginning of Urdu Prose", the book has made an attempt to study the linguistic structure of the Urdu language. Ehtsham Husain's book *Hindustani Lasaniyat ka Khaka*, is a translation of *Outline of Indian Philology*, which was published in 1948, with a few additions and modifications. The book deals with the different stages of development of linguistics, the grouping of languages, their family characteristics, etc.

Another book, *Muqadama-e-Zaban-e-Urdu* by Masud Husain Khan is important because of its scholarly treatment of the various theories relating to the origin of Urdu and its linguistic features. The author has proved that Urdu had emerged from the languages being spoken around Delhi. He has disagreed with the theories of Azad and Sherani.

Abdul Qadir Sarwari's book, *Zaban aur Ilm-e-Zaban*, takes stock of the various aspects of linguistics and the views expressed in it are in consonance with those expressed by other authorities on the subject. Shaukat Sabzwari's book, *Urdu Zaban ka Itiqa* (The Evolution of the Urdu Language) comprehensively deals with the influence of allied languages on Urdu.

Dr Zore's own books *Hindustani Lisaniyat* and *Hindustani Sautyat* can well be considered as landmarks in the field of linguistic research. He was a forerunner in this field when no Urdu scholars and not even Hindi ones were aware of the importance of Linguistics. Till 1928 Babu Sham Sunder Das's book *Bhasha Vigyan* had stood in solitary splendour in the domain of Hindi literature. According to Gian Chand Jain, "Dr Zore entered the field of Linguistics with great fanfare. Not only in Urdu, but in all Indian languages, he is regarded as a pioneer in this subject." Apart from the two books mentioned above Dr Zore has written numerous articles on these subjects. His article "Urdu and Punjabi" appeared in *Naqoosh*, Lahore, in 1953. Another article by him "The Beginnings of Urdu" appeared in 1962 in the Linguistics Number of the Urdu magazine *Urdu-e-Maualla*. Dr Zore's *Hindustani Phonetics* is a slim volume of 16 pages only. But because of the significance of the subject it deals with and also on account of its being a pioneering attempt it will keep Dr Zore's name alive for ever. For some unknown reason he did not produce an Urdu version of this book. It was published in 1930 in Paris. Since its publication half a century ago, Linguistics has made significant strides by adding substantially to its knowledge but when Dr Zore's book appeared it had an element of novelty for its Urdu readers; they were acquainting themselves with this subject for the first time. Dr Zore had drawn his conclusions on the basis of the experiments he had performed with the help of instruments in the laboratories in London and Paris. It was the first time that experiments had been done on Indian sounds for which the entire credit goes to Dr Zore.

In the introductory chapter of *Hindustani Phonetics*, Dr Zore has propounded his theory on the origin of Urdu, according to which this language was evolved from Punjabi and Khari Boli. At the dawn of the 12th century this language was already in vogue right from the old Frontier Province in the west right up to Allahabad and to its east. There is of course some ground to differ from his views. For instance, Shaukat Sabzwari and Masud Hasan Khan have not completely supported this view.

In the second chapter, Dr Zore has pointed out the difference between the languages of the north and the Deccan and it is for the first time that he has thrown light on the Deccani Urdu in a scientific manner, pointing out the difference not only on the basis of usage but also phonetically, thereby preparing the ground for future researchers to carry out the work along correct lines. The approach in the second and the third chapter is analytical. In other words, he has analysed words phonetically and proved that the language has six diphthongs. He has taken some aspirated forms as separate diphthongs. No other scholar before Dr Zore had presented them as separate phonetic entities. He has also accepted Hindi *dh* as a separate phonetic entity and has pointed out the numerous variations in different regions. Dr Zore is the first Urdu expert in this line who has established his findings with the help of scientific instruments including Palatogram which is a replica of the palate and traces the originating centres of sounds.

Keeping in mind the standard pronunciations of Urdu words, Dr Zore has pointed out that some sounds such as 't' are quite articulate in the beginning but weaken in their audible expression towards the middle or at the end. For instance in 'tara', 'tum', 'teen' and 'tub' the sound of 't' is quite distinct but it starts fading out at the end. Similarly, when the sounds 'th' or 'dh' appear in the middle of a word then their sounds get weakened. Again, the sound 'ch' at the end of a word becomes feeble – for instance, in 'char chand', 'chiragh', 'chowk', and 'chor' the sound 'ch' is pronounced quite distinctly whereas it sounds differently in, 'panch', 'kanch', 'natch' and 'chach'. As against this, the middling 't' as opposed to the beginning 't' is pronounced vigorously as in 'tutna', 'tum tum', 'tat', 'tub', the sound 't' has not the same force as in 'thaat', 'ghaat', 'chaat'. Here 't' is more articulate.

'Bal', 'Sur' and 'lehr' are also important ingredients of Phonetics and it is not easy to identify them or comment upon them. Dr Zore is the first Urdu scholar to have shed light on them. The only other scholar who has ventured in this direction is Dr Masud Husain Khan who had written about it in his English booklet. "A Phonetic and Phonological Study of Words in Urdu" 24 years later.

In *Hindustani Lisaniyat*, another of Dr Zore's memorable work, he has divided the languages of the world in various groups and defined the characteristics of each group. There are also illuminating discussions on the origin and evolution of language. The book is divided in two parts. The first part consisting of eight chapters deals

with the basics of Linguistics and Philology, their scope and importance and evolution through different stages. The second chapter deals with the birth of language, the third, with its growth, development and the various elements which have a bearing on its development. He has maintained that phonetic changes result from the language's growth; for, when the language is alive and growing changes are bound to occur in it as a matter of course. He has drawn all his examples regarding phonetic changes from Urdu. In the fifth chapter he has made the point that whereas the learned people play a role in shaping a language the contribution of the people which is more enduring and generalised cannot be ignored.

A study of *Hindustani Lisaniyat* is a must for those who want to make a systematic study of the development of the languages of the Aryan origin through their different stages. In this regard Dr Zore has applied his mind mostly to the historical contours of the problem rather than its explanatory or elaborative aspect. While discussing the beginnings of the Urdu language he has analytically examined the various theories evolved by Linguistics up to that time. In many narratives written by Urdu poets in Persian they had made passing references to the origin of Urdu. In this connection Dr Zore has alluded to *Gulzar-e-Ibrahim*, *Nikat-al Shora*, *Makhzan-e-Nikat* and *Tazkara-e-Shora-e-Urdu*. He has also referred to the observations made by Insha in his *Dariya-e-Latafat*. Dr Zore has not contented himself by putting forward the viewpoints of Urdu writers only but he has also summed up the views of John Gilchrist, Turner, Graham Bailey, Forbes, Jules Block, Stewart and Grierson, all lovers of Urdu, on the subject of the development of the language. While on the subject, Dr Zore has additionally quoted from Abdul Latif, Shams-ullah Qadri, Nasir-ud-din Hashmi, Ram Babu Saksena, Hafiz Mahmud Shirani and Suniti Kumar Chatterji. However, the fact is that only the latter two can be considered to be authorities on Linguistics and as such only their views can claim to have any weight. Many of the linguists are not in agreement with Dr Zore's views as set forth in his book as to the origin of Urdu. For instance, Suleman Nadvi claims Sindh to be the birthplace of Urdu. He has adduced historical evidence in support of his theory but it lacks conviction on the basis of linguistics. On the other hand, Mahmud Sherani has laid his stake on Punjab as the nursery of Urdu, claiming that in this regard both old Punjabi and the Deccani appear before us in the garb of its basic languages. He has supported his theory by giving linguistic examples with which Graham Bailey seems to be by and

large, in agreement. A third school of thought believes that Urdu is a dialect of Western Hindi and its sphere of influence extended from Delhi up to Meerut. In this connection Dr Zore has his own specific views. He maintains that Urdu was not a derivative of Punjabi nor a dialect of Western Hindi but it had sprung from another language which was also the source of both these languages.

As regards the birthplace of Urdu Dr Zore had written : "Urdu was derived from the language which was commonly spoken in the post-Aryan India in that part of the country which was bounded by the present Frontier Province on one side and by Allahabad on the other."

Dr Zore's theory that the foundations of Urdu were laid long before the conquest of Delhi by the Muslims seems to carry weight.

From this, one is led to believe that Dr Zore held similar views as Mahmud Sherani. He does not refute the theory of Madhya Desh either, but he tries to reconcile both the viewpoints.

In the second part of the book there is an account of the various dialects such as Gujar and Deccani and other dialects of the north of which Dr Zore has made a comparative assessment, explaining their various linguistic differences. In the latter chapters Dr Zore has given an exposition of the development of Urdu in northern India, detailing the contribution of Mazhar Jan Janan in this regard, and also tracing the reasons for the decline of the Deccani elements in Urdu poetry and the appearance of Persian words and style in their place.

Dr Zore's book had been adopted as a text book in the curricula of many universities. Even today students of Linguistics continue to benefit from this book. Gian Chand Jain has called Dr Zore the "Father of Urdu Linguistics" which honorific seems to be richly deserved.

Under the title "Literary Dialects" (Adbi Bolian), Dr Zore has, with his characteristic erudition, described the differences between Gujar and Deccani Urdu. For a long time Gujar and the Deccani had been regarded as one dialect (*boli*), and it was left to Dr Zore to bring out the divergences in them on a linguistic basis and establish the fact that they had their own separate identities. He has also pointed out the differences in Urdu as prevalent in Northern India and the Deccan.

Dr Zore's achievements in the field of Linguistics and Phonetics are indeed remarkable.

## Dr Zore as a Story Writer

The tall and portly Dr Zore is among the first rank of writers who played an important role in evolving the contours of the Urdu short story and literary criticism. His preoccupations with research and other literary pursuits gave him little opportunity to divert his mind to the writing of fiction and poetry. Today many people who are seriously interested in Urdu literature are aware that Dr Zore was also a good story writer. He started writing stories while he was still studying for his M. A. In his introduction to *Talisma-e-Taqdeer* he stated that he had written this story in the month of *Shauban*, 1344 Hijri (A. D. 1926) under the inspiration of Afzal Sharif, editor, *Artqa*, a magazine being published from Secunderabad. The first edition published with great care by Afzal Sharif carried a Preface by Abdul Qadir Sarwari.

The episodes of the lucky Fiaz-ul-din as depicted in this book remind us of Mir Aman's *Bagh-o-Bahar*. Dr Zore's long story, in fact, seems to be a cross between a story and a fable. Even the style of narration is a mélange of a story and a fable. However, instead of dealing with the supernatural it deals with every day life. Under the garb of the happy-go-lucky Fiaz-ul-din one can discern the traits of a complacent religious mendicant. Fiaz's marriage with Razia, though a bit melodramatic is of absorbing interest. Dr Zore has made an attempt to deal with semi-historical facts in fictionalised form during the decline of the Golconda regime. The imagery and the engaging style of this 52-page long story greatly enhance its interest. In fact it has two major characters – Fiaz and his brother Kamal. Fiaz-ul-din is shrewd and clever and hits it off every time. On the other hand his brother Kamal is a simpleton and is getting into trouble all the time. From the story Dr Zore has tried to draw the moral that human ingenuity always scores over so-called luck. Fiaz's prosperity was the outcome of his cleverness and Kamal's misfortunes, the result of his stupidities. This tale of two brothers also reminds one of Tennysons,

Enoch Arden where in spite of his honest intentions Silas Marner keeps getting into trouble.

Dr Zore's another collection of short stories, *Saer-e-Golcunda* gained immediate popularity and went into several editions. It was also adopted as a textbook. One reason of its popularity was its pronounced local colour to which the reader feels drawn as a matter of course. After that he published another collection *Golcunda ke Heeray*. The characters of the stories in this collection have also been taken from history. In 1952 Dr Zore had written a book on the historical city of Hyderabad under the title, *Farkhanda Buniyad-e-Hyderabad*. Its second part is devoted to 20 stories under the title *Hikayat* (Tales). Dr Zore's 22 stories in published form are before us. They include "Chachalam ki Ruqasa", "Mushk Mahal", "Mecca Masjid", "Khoya Hua Chand", "Nanhi Sanwali", "Bees Paisay", "Panch Asharfiyan", "Mulk Khushnawood", "Shahzadi ka Uqad", "Kohinoor", "Shaula-e-Intqaam", "Saro Sehra", "Anar ke Chauda Dane", "Aurangzeb wo Tanashah", "Kaghzi Burj", "Ghaibi Imdad", "Akhri Sarfarosh", "Matti ki Kulia", "Khasey ka Waqt", "Dafina", and "Tilsam-e-Taqdeer". All these stories have been written against the backdrop of Golcunda, their object being to revive the glory of those times and acquaint the reader with the achievements of those great characters who strutted on the stage at that time. Elaborating on this point Dr Zore wrote : It is incumbent upon us to publish regional histories which while dwelling on the stories of the kings and the aristocracy should also highlight the way of life of the common people. It is not enough to give a glimpse of the luxurious lives lived in the royal apartments and the harems. One should also depict the market place and the sordid lives of the people living in seedy looking houses. Above all, such histories should probe into such factors as were responsible for the mental peace and contentment of the people. It should also reveal what led to the elevation of the people's character, made them pious and broadminded and gave them religious toleration – attributes which made them the envy of the coming generations. In short, unless we can show the people as living and pulsating beings and vivify the factors which moulded them into what they became, our histories and our educational institutions would be falling far short of their avowed purpose. These historical stories of Golcunda have been written with this specific purpose in mind.

The plots of Dr Zore's stories are simple but compact and convincing. However, one would look in vain for the modern



technique of story writing in those pieces. This genre was still in its infancy in those days.

Dr Zore has taken the material for his stories from the histories and accounts of the old Deccan, travelogues of foreign travellers and oral traditions. He has copiously drawn from Bernier, and Farishta and books like *Haquqatul Salateen*, *Mah Nama*, *Tareekh Tafra*, *Barhan Maasr*, *Tareekh Golcunda* and others. His method was to select a few broad details and give them historical verisimilitude. One has really to commend Dr Zore for his literary ingenuity, historical insight and his way of looking at the subject. The characters of his stories look so real and convincing and leave a lasting impression on the mind, specially because of their human foibles and virtues. In this connection the last ruler of Golcunda, Abul Hasan Tanashah is most noteworthy. And so are Hayat Bukshi Begum, Mohammed Quli Qutb Shah, and Abdulla Qutb Shah. We are so impressed by them that we feel that we have stepped into their times. It is to Dr Zore's credit, and it is no ordinary literary feat, that he was able to put together the shadowy impressions of the past and infused them with life. We do not get as much information from turning the pages of those dreary tomes of history as we do from those lively light-footed stories. These stories are another evidence, if one were needed, of Dr Zore's love for Qutb Shahi culture and tradition. The shine of the nuggets that he has brought from out of the dust of Golcunda would never fade. It would appear that the be all and end all of Dr Zore's literary pursuits was to bring the Qutb Shahi era to life and he tried to give his passion a tangible shape by writing such books as *Mir Mohammed Momin*, *Kuliat Sultan Quli Qutb Shah*, *Saer-e-Golcunda* and *Golcunda ke Heeray*.

In his Introduction to *Mir Mohammed Momin* he had written: The purpose of writing *Hayat Mohammed Quli Qutb Shah*, and the semi-historical short stories of *Golcunda ke Heeray* and *Saer-e-Golcunda* is to draw attention to such subjects as would inspire us to emulate the culture and high ideals of the past. In this age of communal wranglings and political strife these stories and writings would certainly come before us as object lessons.

*Saer-e-Golcunda* is a bouquet of 12 stories based on the period from 1010 to 1098 and is made up of "Musk Mahal", (1010) "Mecca Masjid" (1023) "Khoya Hua Chand" (1036) "Mulk Khushnawood" (1045), "Shahzadi ka Uqad" (1075), "Anar ke Chauda Daney" (1090), "Aurangzeb wo Tanashah", "Kagzi Burj", "Akhri

Sarfaroosh", "Khasey ka Waqt", and "Matti ki Kulia". The last six stories relate to 1098 which marked the political eclipse of Golconda.

"Musk Mahal" is verging on melodrama. As the story unfolds itself we find the king of Golconda, accompanied by his retinue going out horse riding. He finds that some traders have pitched their tents under a palace whose walls are still going up and wants to know the reason for their stay at such an odd place. Then he asks the Chief of the traders and learns that they have been forced to linger on because the traders have not been able to strike a satisfactory deal to sell off their musk. Coming back to his palace the king orders the keeper of the royal stores to buy all the musk from the traders. The keeper of the stores tells the king that his godown has already a huge stock of musk, far in excess of their requirements. On hearing this the king orders that the musk must be bought all the same but instead of bringing it to the godown it must be used to fill the foundations of the palace that is still going up. From that day the palace came to be known as 'Musk Mahal'.

Dr Zore's stories abide by the principle of unity with fair success a good example of it being the story, "Mecca Masjid". Sultan Mohammed Qutb Shah proclaims that a person who has not missed his five-time a day *namaz* even once in twelve years will be allowed to lay the foundation stone of the mosque. Not one out of the thousands of people assembled there comes forward to claim the honour. Then the king himself comes forward for he is the only one present there who fulfills this condition.

The writer has very cleverly created a dramatic situation. Addressing the crowd Mohammed Qutb Shah says : "I swear by the Almighty and The Only One for whom I am going to lay down the foundation stone of this mosque that I have not missed my daily five-time *namaz* even once from the age of twelve to this day. Not even my late night *namaz*".

In 'Khoya Hua Chand', Dr Zore has succinctly described the social life of the people during the times of the queen Hayat Bukshi Begum. Her heart brims over with maternal love when she learnt that the elephant on whom her son, prince Abdulla Qutb Shah was riding had run amok and after trampling its *mahout* to death had run away towards the jungle along with the royal rider. The Begum got greatly alarmed. People went on fast and started praying for the safety of the prince. The poor were distributed food from the royal kitchen. The saddened mother opened her purse strings and gave all she could in charity. Four days passed but there was no news of the

prince. Then they got the news that the elephant had been seen running from the direction of Hayatnagar but in spite of their best efforts the people had not been able to stop the animal. The Begum went numb with anxiety. She saw the Muharum moon and was overwhelmed by the thought of her own moon (son). She started crying. She prayed to Hazrat Imam Husain that if the prince was restored to her safe and sound she would put a gold chain weighing forty maunds round the elephant's feet and tie its one end round the prince's waist and make them walk from the Golconda Fort to Husaini Alam and distribute the gold among the poor. The next day the people conveyed her the good news that the prince, sitting on the elephant's back was proceeding towards the palace. The elephant, as they could see, had sobered down. In the story the author shows how the Queen had kept her vow and after that had made it a practice to give to the poor in charity every year on Muharum Day.

The story, 'Malik Khushnood', deals with Mohammed Quli Qutb Shah's amorous escapades. Dr Zore had maintained that Wajhi was an intimate friend of the ruler since his childhood. On ascending the throne, the ruler honoured him with a title, fixed a handsome annuity for him and appointed him to write *Qutb Mushtri*. Bhagmati too had bestowed on him monetary awards. She would come to the court followed by a retinue of a thousand horsemen. Dr Zore had written this on the strength of the evidence adduced by Nizamudin Ahmed in his *Tabqat-e-Akbershahi* (A. D. 1594). But the fact is that Bhagmati is only a fictional character, having nothing to do with reality. As for Khushnood, it is said that he was one of the 100 brocade-braided slaves of Khadija Sultan, forming part of her dowry and Sultan Mohammed Quli Qutb Shah had assigned him to look after Wajhi, a poet of country-wide fame. In 'Malik Khushnood' Dr Zore has depicted Hauz Katora as a cultural centre of the Qutb Shahi regime and says that poets belonging to different coteries were named after the different corners of the Hauz. For instance, Mulla Wajhi's group was identified with the western corner of the Hauz and Ahmed Gujarati's group with the southern corner of the Hauz. But after Ahmed Gujarati's death the group came to be known as Mulla Awazi' coterie. Dr Zore has said Ahmed Gujarati died young which is not borne out by the *masnavi*, *Yusuf-o-Zulekha*. He further maintains that one reason for Wajhi's animosity towards Awazi was that after Mulla Ahmed's death Awazi had come to be regarded as the most outstanding poet of the southern coterie and Wajhi who

belonged to the western coterie had come to regard him as his arch rival. This story is strewn with literary details and Dr Zore has made delightful references to mutual persiflage and pin-pricks between the rival camps. Dr Zore claims that Khushnood was a pupil of Wajhi and marched on foot all the way to Bijapur, accompanying princess Khadija Sultan's palanquin along with other brocade-braided slaves. But at Bijapur his poetic talent asserted itself and deserting the ranks of the harem guards he joined the circle of poets and ultimately through the kindness of the princess became the shining light of the Bijapur court. He had also a big hand in extricating Mohammed Adil Shah from the clutches of the perfidious Khawas Khan. At her instance, he had sought succour from Sultan Abdullah Qutb Shah and had finished off Khawas Khan with the help of the Qutb Shahi army. Pleased with his daring venture, the Sultan of Bijapur had rewarded him handsomely and to express his gratitude to Abdullah Qutb Shah he had sent Khushnood to Hyderabad with rich tributes for the Sultan. The ruler had instructed the great poet Ghawasi to go out and welcome Malik Khushnood at the other end of Hussain Sagar. Ghawasi took it as a slight. How could he stand the humiliation of formally welcoming a man who till the other day was a mere slave and one of his accredited pupils? So instead of going to receive him he complained of indisposition and stayed put in his house. Entering the court, Khushnood recited an ode in honour of the Sultan whose grandiloquence cast a spell on everybody. Dr Zore writes that in his turn, on the advice of Khushnood, Ghawasi was deputed as ambassador on behalf of Hyderabad to carry gifts to the Bijapur court. There are very vague references to this episode in the histories of the Deccan and it was left to Dr Zore to present it in the form of a story and lend credence to it.

In the story "Shahzadi ka Uqad," Dr Zore has portrayed the cultural conditions of Golconda. He has also hinted at the rulers' love and respect for mystics and religious men of the domain who commanded considerable influence at the royal court. The story has been written in the background of these conditions and interestingly depicts the social customs of those times. For instance, here is the description of *henna* ceremony relating to a marriage procession: "Soon the *henna* day arrived which is truly the harbinger of marriages. The procession is headed by a unit of the royal army, with all sorts of musical instruments blaring forth. Then hundreds of delicate looking girls, carrying colourful bundles over their heads

emerge from the fort and proceed towards the city. They present a picturesque sight, beyond the powers of the pen to describe. As far as the eyes go they come row after colourful row, like ocean waves and slowly march along."

Dr Zore had explained that there was no love lost between Abdullah Qutb Shah's elder son-in-law, Syed Ahmed and Syed Sultan, the king's prospective son-in-law. The elder son-in-law, out of sheer jealousy was against this alliance. The king had been indulgent to Syed Ahmed, not taking his opposition seriously, for the queen also seemed to be at one with him. But when he learnt that his son-in-law was secretly carrying a dagger with the evil intention of plunging it into the bridegroom's heart as soon as he stepped into the royal outer hall, he got worried and took counsel of Shah Raju as to how to get over this crisis. Shah Raju suggested that the princess's hand should be offered in marriage to Abul Hasan who was related to the queen to which all readily agreed, considering it to be a workable solution out of this predicament. In this way Shah Raju's prophesy that after Abdullah, Abul Hasan would ascend the throne came true. Syed Ahmed, annoyed at his failure joined hands with Aurangzeb who was at that time engaged in planning the city of Aurangabad. A lively presentation of historical facts in fictional form has enhanced the appeal of this story. For a long time *Shaer-e-Golconda* served as a textbook in the syllabuses of Hyderabad's educational institutions.

"Anar ke Chauda Dane" tells the story of Shah Raju, who through his fellow *faqir*, Chander Shah had sent a pomegranate to his esteemed royal devotee, Abul Hasan Tanashah, as a boon for his prosperity and long life, asking him to consume all the seeds of the pomegranate. The king found the fruit too sour for his taste and ate only fourteen seeds of the fruit. When Chander Shah told Shah Raju what had transpired, the sage felt sorry for the king and remarked that he was destined to rule for fourteen years only. History records that Abul Hasan ruled for fourteen years only after which he lost his throne and was incarcerated in the Daulatabad Fort where he breathed his last.

Abul Hasan Tanashah was the last ruler of Golconda. Dr Zore has depicted this central character of his story with great virtuosity so that it comes alive and leaves a lasting impression on the reader's mind. History has recorded only some traits of this prominent ruler of Golconda but in another story, "Aurangzeb wo Tanashah", Dr Zore has come out with a salutary incident from the ruler's life

which shows his farsightedness. While laying siege to the Golconda Fort, Aurangzeb and his men had selected a site right in front of the Fort for saying their *namaz*. The besieged men in the Fort took it as an affront. Did the Moghul army think that the Qutb Shahi gunners and archers were so ineffective and harmless that they could not pick them off with their guns? They went into action and gunned down two of Aurangzeb's men. At this Aurangzeb himself stepped forward to act as a priest and lead the *namaz*. A Qutb Shahi gunner was about to fire at Aurangzeb when Abul Hasan Tanashah placed his hand on his gun. "You brute, do you want to kill a king?" he cried. "And a priest at that! Don't you see that Aurangzeb himself is going to play the role of a priest?"

As they say, everything is fair in love and war. The Moghul forces had been making inroads into the Qutb Shahi territory for a long time, culminating in a six-month long siege of Golconda Fort by the Emperor. Abul Hasan who was confined within the Fort with his loyal army seemed to be on his last legs. To treat the enemy with such generosity was a proof of Abul Hasan's magnanimity under the most trying circumstances.

The story, "Kaghzi Burj" graphically describes the last battle between the Moghul and Qutb Shahi forces. Aurangzeb had ordered that the fort must be captured before the Moghul guns started booming but the Qutb Shahi soldiers were undeterred rather they fought more furiously. Although they stretched the fight into the evening they could not save the main tower and it collapsed under the fury of the enemy's guns. The next morning when the Moghul soldiers woke up they found that the tower which they had demolished last evening had again gone up in the course of the night. The following day when Aurangzeb gained access into the fort through the treachery of one of the soldiers of the Qutb Shahi forces he found to his surprise that the tower was made of timber, paper and tarpaulin.

In his story, "Ghaibi Imdad", Dr Zore has described another episode relating to the siege of Golconda from which we can have an idea of God's mysterious power and his miracles. The Moghuls had laid a protracted siege of the Golconda Fort, thinking that when the Qutb Shahis came to the end of their resources they would themselves fling open the gates of the fort. But their hopes were belied. The Moghul forces failed to bring the besieged to their knees. Aurangzeb had never before faced such a grim situation and thought that there must be some mysterious power working in

favour of the besieged. Even an attempt to bring down the ramparts by digging channels under them came to nought. On the contrary, their own shooting ranges began to collapse. Even attempts to climb the ramparts with the help of ladders and lassos proved futile. Indeed some mysterious power must be at the beck and call of the Qutb Shahis. The Moghul Army found the situation very humiliating. Then without any warning the Musa river started rising. There was a flood and a heavy storm uprooted the Moghul tents. Many Moghul soldiers perished in the flooded river. When Abul Hasan Tanashah got news of the calamity that had befallen the Moghuls, he loaded hundreds of sacks of foodgrains on carts and despatched them to the Moghul camp under the supervision of his own men. When Aurangzeb went out to make a round of his camp, he came across two men who oblivious of everything around them were deeply absorbed in studying the Holy Quran. A small clay lamp rested in front of them which even a gale failed to extinguish. As Aurangzeb approached them he said that it was a matter of great regret and surprise that in spite of having such pious men in his army he had failed to vanquish the enemy. The men tried to put off the Emperor with curt replies. But when Aurangzeb persisted, they ordered him to bring a broken piece of earthenware on which they scribbled something with a piece of charcoal and asked the Emperor to take it to a cobbler who was living near the tank adjoining the kitchens. Avoiding the enemy firing, Aurangzeb managed to make it to the cobbler with great difficulty. The cobbler angrily stared at the Emperor and scribbled his reply on the other side of the broken piece of earthenware. The two pious men studied the reply and told the emperor that the fort was invincible and he could not have his way with the enemy. When the Emperor asked them to make another attempt the holy men again scribbled something on the broken piece of earthenware and asked the Emperor to take it to the cobbler. The cobbler got up from his seat shaking with rage and told the Emperor to convey to the holy men that he was going. These two holy men were none other than Yousuf Saheb and Sharif Saheb who have their mausoleums in Niampally in Hyderabad. The cobbler was in fact the presiding deity of the fort though to all appearances he made a living by making shoes. By recounting such interesting stories Dr Zor has brought back to us a past era and preserved it in the pages of a book.

The story titled, "Akhri Sarfarosh" also relates to the Qutb Shahi period. It is the saga of those negro men and women who sacrificed

their lives along with their children near the main gate of Bala Hasar for the sake of Tanashah. Intoxicated with success when the Moghul soldiers entered Bala Hasar through a secret door little did they realise that they would have to wage a do or die struggle against these dare-devils. Firing at the orders of their leader these negroes blotted out a phalanx of the advancing Moghul soldiers. One of the soldiers warned the Negroes that the Moghuls had already overrun the fort and they should not put up any further resistance. The Negro Sardar replied that they were fighting under orders of the Divine One whom they could not defy. The Moghuls and the negroes kept fighting for a long time in which many negroes fell to their death along with their women and children. But they had got their rewards, their names having already been written in gold in the history of Golcunda. As Abul Hasan peeped down from his balcony he saw to his horror what was happening down below. But before he could instruct his soldiers not to obstruct the Moghul soldiers all was over. The limbs of the negro women and children lay strewn all over the place. Tears came to the eyes of the last ruler of Golcunda. The Moghul soldiers threw the dead bodies of their victims in the well in front of the main gate of the Fort and cleared the way to Bala Hasar.

'Khasey ka Waqt' is another powerful story in which the aftermath of Golcunda's surrender has been described in dramatic details. Dr Zore wrote : "Their courage, their dignity, their patience and sense of resignation will be an object lesson to the down and out. Tananshah and the remnants of his followers, even in their affluence had set an example of frugality whose parallel is difficult to find in the annals of any country."

Tanashah's invitation to a Moghul prince to a royal repast, Abdur Razzaq Lari's arrival at Nagina Bagh in spite of being gravely injured, Tanashah's and the prince's meeting with Lari – these are by themselves inconsequential events but Dr Zore has woven them into a plot with great virtuosity. It leaves a vivid impression on the reader's mind about Tanashah's personality and character.

'Matti ki Kulia' is the last story in *Saer-e-Golcunda*. Even going by the history of Golcunda, the departure of Tanashah from the place marks the last phase of the decline and fall of Golcunda. This is the high water-mark of all the stories included in *Saer-e-Golcunda*. Dr Zore's passionate regard for the Golcunda rulers and the Qutb Shahi culture has made every sentence of the story leap to the heart. Mark Abul Hasan Tanashah's farewell scene : Before mounting his horse the king graciously accepted the last *salaams* of



the rich gentry that had assembled around him to bid him goodbye. But even in his simplicity the king looked so dignified that the people stood there with bated breaths. They did not utter a word as the king kept gazing at them. But their visages could not hide the fact that their eyes were filled with a tumult of tears. Nobody knew whether the king was holding himself back deliberately but his eyes did not rove over the ramparts and from there on to the windows of his palace. Had he done so, they would have been bewildered at the sight of those woe-begone ladies sitting behind the screens and unwinkingly staring towards the portals of the palace, their minds filled with thoughts of the calamitous day...When the king riding on his horse disappeared from sight the world suddenly became dark for them. Their heart-rending cries rising from the palace and Bala Hasar filled the sky. They realised that the Moghul soldiers would enter the palace in a trice and let hell loose upon them. Without losing a moment they plunged into the *hamam*-like pool which to this day exists behind those windows overlooking the palace courtyard.

Aurangzeb deposed Tanashah and his son, Khuda Banda (whom he had given the title of Banda Sultan) to Daulatabad under military escort. The king was leaving the city for the last time. When the party passed by Husain Sagar, Khuda Banda felt thirsty and asked the king for water. When he repeated his request, the king asked a water-carrier who was sprinkling water on the road to give him some water. Feeling apprehensive of the consequences, the water-carrier quickly offered the king some water in a clay pot with which the prince quenched his thirst. The prince who used to drink water from jewel-encrusted gold cups was now drinking water from a clay pot. While returning the clay pot to the water-carrier, the king removed his precious ring from his finger and surreptitiously put it in the pot. The water-carrier was surprised to see something shining in his pot. When Aurangzeb learnt about it, he took away the ring from the water-carrier in lieu of 200 rupees and thus came in possession of a diamond ring costing thousands.

The purpose behind these stories seems to glean episodes from the Deccani history to focus attention on the brighter side of the character of its exalted rulers. Dr Zore wrote in the Introduction to *Saer-e-Golconda* "an attempt has been made to bring out the glory of Golconda by unveiling various facets which add dimension to its activities. I have tried to give glimpses of the unremitting services of its rulers because of whom the history of this land, its economy, its

culture and literature can stand comparison with any advanced country in the world."

An essay bearing the title, "The present state of the archaeological remains of Golconda", which is a useful guide to Golconda has also been included in this collection of twelve stories. Nagina Bagh, Bala Hasar, underground structures, *hamams*, the monastery-type abodes for religious mendicants all of which were located in the fort area have figured in this essay, bringing the cavalcade of Golconda before our eyes. Additionally, a geneology of the Qutb Shahi ruling dynasty has also been provided.

The style of *Saer-e-Golconda* is fresh, interesting and simple. For instance the following passage from "Musk Mahal":

Near its foundations a new caravan has settled down in its tents, surrounded by scores of camels. Its the early morning hour, fresh and delightful, the rays of the sun glinting over the top of Bala Hasar. Some horse riders, proceeding from the ramparts of Golconda are leisurely going along the bank of the Musi river like its indolent waves, their eyes fixed on the palace across the river which is still under construction. As they come closer to the river bank, their gaze comes to rest on the camels and the tents interspersed between them. Their horses slow down and one of the riders turns round and asks his companion...."

The plots of these stories are simple but interesting. There is no effort to build up a climax nor are there any dramatic dialogues. Strictly from the artistic point of view the critics may find many faults in these stories. But they don't lack in that vital 'story' element, nor does their interest sag. Dr Zore's stories grip the reader's imagination and keep him under their spell. Once we start on them we can't put them away till we have reached the end. That is the secret of the success and popularity of these stories. They also whet the reader's curiosity to see the ancient monuments alluded to in these stories, if they have not already done so.

'Nanhi Sanwali' is one of Zore's romantic stories. It tells how during a famine when parents were selling off their daughters the queen had come forward to buy these girls at whatever prices their parents had demanded. The girls had grown under her care. One of the girls, because of her good looks, charming manners and cheerful disposition had become a favourite of the queen. Taking her away from under the surveillance of the Moghul women attendants she made her a member of her own retinue. Because of her swarthy complexion the girl came to be known as the Nanhi Sanwali, the

little swarthy one. The other members of the queen's retinue, all of whom came of rich families kept this little girl at arm's length for being the daughter of a poor man. The girl would feel sorry for her parents and felt sore at the taunts and jibes of her companions who felt so superior in her presence. One day when running away from them in utter desperation she stumbled and fell into a cistern. The prince who was flying a kite on the other roof of the palace happened to see her mishap and climbing down from the roof and pushing his way through the bevy of girls went to the rescue of the swarthy girl. But he was in a quandary for he did not know where to take her to. Being scared of the queen, he dumped the girl on the ground and jumping over the wall disappeared from sight. The king who had no son of his own had brought his nephew Sultan Mirza under his own personal supervision and had declared him his heir to the throne. He had also engaged his only daughter, Hayat Bukshi Begum to the lucky heir. The prince told the swarthy girl that he had no intention of marrying Hayat Bukshi Begum and he kept meeting his sweetheart clandestinely. On the occasion of the king's birthday the prince sent the girl a letter through a woman messenger asking her to meet him in the upper hall of the fort from where they would together run away to Bijapur. In reply, she wrote the prince that when he ascended the throne he should erect a palace in her honour where the good girls and the princesses of the royal apartments would be lodged and have recourse to all the comforts and luxuries available to women living in the seclusion of the *purdah*. The prince had not yet finished reading the letter when he heard loud wails emanating from the palace. He learnt that while playing with water 'Nanhi Sanwali' had crashed down to her death from the sixth storey of the glass palace. When he reached the spot he found the girl's body lay in the dust, covered with blood. When Mohammed Qutb Shah laid the foundation stone of the Mecca Masjid he also started the construction of 'Gosha Mahal' which was connected with Bala Hasar through subterranean passages. The cistern of the palace was so big that the *purdah* observing ladies of the palace could easily swim in it.

"Panch Asharfian", narrates how the poor people of Hyderabad had saved the life of Abdulla Qutb Shah. Aurangzeb's army was already in the vicinity of Husain Sagar and wanted to capture the king through some clever subterfuge. The people of Hyderabad gave the Moghul Army a tough fight to save their king's life. Reaching Daulat Khana, Abdulla Qutb Shah managed to escape to

the Golconda Fort through a subterranean passage. The story shows the king's and the people's love for each other. The king was his people's well-wisher and they were in turn ready to lay down their lives for him.

"Kohinoor" (1066) is another successful story by Zore. It is built round Mohammed Syed, the son of an oil crusher of Urdistan who had come to Hyderabad during Abdulla Qutb Shah's reign as the poor apprentice of a jeweller. Under the king's reign which boasted of such generals and administrators as Mir-ul-Mulk, he wriggled his way into the service of such renowned General as Mir Jumla and administrator as Mir-ul-Mulk. He joined hands with Aurangzeb and threw Hyderabad in turmoil. He had also conspired to kill the king but his attempt proved abortive. But general carnage continued in the city. "Shaula-e-Intqam," "Sard Sehra", and "Bala" give a good picture of the Qutb Quli Shahi culture of those days.

"Chachalam ki Ruqasa" is the story of Qutb Quli Shah's infatuation for Bhagmati. When the king learns about the prince's love affair he incarcerates him in the congenial surroundings of Bala Hasar and beautiful Arab, Armenian, Turkish, Gujarati and Andhra girls are placed at his disposal. The king had taken these girls into his confidence and told them that anyone of them who succeeded in winning over the prince and made him forgetful of the dancing girl of Chachalam would be married to the prince and become his queen and her progeny would have its sway over the whole of the Deccan. But none of the girls could win the prince's attention.

One night when it was raining heavily, the prince climbed to the top of the palace and found that not a single lamp was burning in the village of Chachalam. He feared that either the entire village was submerged under water or the people had fled from there to escape the fury of the flood and taken refuge in the nearby hills. He was anxious about Bhagmati. Avoiding the gaze of his watchmen the prince surreptitiously came out of Bala Hasar and mounting an elephant proceeded towards the river. When the head watchman got wind of what had happened he was greatly puzzled. The elephant had refused to get into the water. Quli Qutb Shah ran and mounted a horse. As he prodded the horse it started floating over the water like a boat and gained the other bank of the river. The prince saw that the outskirts of the village were already under water. But the inner part of the village was still safe. He spurred the horse on and in no time reached Bhagmati's house. Hearing the sound of the horse's hoofs she had already come out of her house and was waiting

for her lover at the door. At the end Dr Zore writes : "Sultan Ibrahim Qutb Shah learnt about the prince's escapade when he was out of danger. The very next day the king ordered that a bridge be erected over the river. Even today the people of Hyderabad call it the old bridge."

Dr Zore's stories are an admixture of fiction and history. Many of the characters of his stories are evolved against the backdrop of history. But there are other characters which if seen under the glare of history will evaporate into thin air, for they are nothing but the figments of imagination and the denizens of the world of make-believe. Dr Zore has made Bhagmati the central figure in "Chachalam ki Ruqasa" and woven the entire fabric of the story around her. Mohammed Quli Qutb Shah the fifth ruler of Golconda and the first Urdu poet whose verses had been put together has talked about twelve sweethearts and favourites in his verses and he has sung paeans to their charms and beauty. But Bhagmati's name does not figure in any of his verses, which fact is confirmed by contemporary historians.

In many places Dr Zore contradicts himself in his *Saer-e-Golconda* and *Golconda key Heeray*. For instance, in his story Kobinoor Dr Zore writes : "Abdulla Qutb Shah had reached the fort by the secret subterranean passage connecting Dad Mahal with Bala Hasar and that the marks of its 'bhaniara' can still be seen near the Chowk Masjid where the Dad Mahal was originally located. But in "Panch Asharfian" he writes : "The queen got the treacherous Mir Jumla's reply a bit too late by which time Aurangzeb had already reached near Husain Sagar and Sultan Abdulla not suspecting any treachery on his part had already set out to receive him. On the way when he learnt that the Moghul horsemen were advancing to capture him he immediately turned his steps towards the palace though the Moghuls were already within sight. However, the king managed to gain the Diwan Khana Ali from where he safely reached the Golconda Fort through a tunnel."

In his book, *Farkhunda Buniyad Hyderabad*, Dr Zore has identified Daulat Khana-e-Ali and Dad Mahal as two separate buildings. He writes : "Along with the complex of Daulat Khan Ali Mohammed Quli also constructed another building, Dad Mahal, which was located to the south west behind these buildings."

These small errors can, easily, be overlooked. However, the fact remains that *Saer-e-Golconda* and *Golconda key Heeray* truly reflect the history, culture and economic conditions of the Qutb Shahi

period. Most of the characters of these stories are such as can stand the test of history. However, the story writer in Zore has added many frills to these facts and garnished them with his imagination. The main purpose of these stories is to preserve the living characters of Golconda in the gallery of literature. By making these forgotten stories a part of literature he has done a cardinal service both to history and culture. Had Dr Zore not written these stories the coming generations would have remained ignorant of the luminaries of Golconda. For the generations of writers who had love for Qutb Shahi art, literature and culture have vanished from the scene. On reading *Saer-e-Golconda* and *Saer-e-Golconda ke Heeray* our hearts are filled with respect and love for the rulers of the Qutb Shahi dynasty and the decline of the Golconda period makes us shed tears. Is it not proof enough of the might of the author's pen? From the artistic point of view these stories are indeed a fine blend of the essay and fiction.

## **Dr Zore and His Poetry**

Dr Zore had started writing poetry very early in his life; this interest had taken hold of him when he was still a child. At that time Hyderabad was a vibrant centre of art and culture. Nazam Tabatabai, Jalil Manakpuri, Mahir-ul Qadri, Ali Akhtar, Amjad Hyderabadadi, Safi, Nizam Shah Labeeb, Sadaq Jaisi, and Fani Badauni were very much on the scene and poetic symposiums were organised quite frequently. The poetic sessions rang with the voices of these famed poets. It was not surprising for Zore to take to writing poetry in such an atmosphere. In one of his interviews he said that he was so prolific that he could have easily published a sizeable volume of his verses. But soon other pursuits engaged his mind, relegating poetry into the background with the result that a large treasury of his verses was lost due to his indifference. Zore took it into his head to acquire higher education and on returning from Europe he got involved in academic pursuits and research and in consequence his love of poetry gradually waned. His mentor, Waheedudin Saleem, impressed upon him the necessity of forcing Urdu literature out of its moribund state and hence drifting from the common path and in order to break new ground and add lustre to his Alma Mater, Zore took to writing prose than poetry, making history, research and literary criticism his targets. In one of his interviews he had emphasised the importance of experimentation in poetry. In his view both old poetry and progressive poetry reflected the demands of the times. He had told Aiyaz Ansari : "Due to my traditional upbringing and temperament I see virtues in both. Catholicity of taste and delicacy of feeling are parts of my mental makeup. Perhaps you are aware that while I was living in Paris, for two years I hobnobbed with friends having Communist leanings. And even now progressive writers such as Sajjad Zahir count among my personal friends. I have respect for writing. Regardless of the class

or religion, or sect or coterie to which a writer belongs I have an eye only for the fruits of his efforts."

Kanwar Mahinder Singh Bedi has written in one of his articles that whenever he enquired from Zore why he did not write poetry he always replied that there were so many ways of serving literature other than by writing poetry.

Even though Dr Zore had given up writing poetry his pseudonym 'Zore' (prowess or strength) by which he was popularly known still remained on him as a tag. Sometimes his detractors even made fun of him for his non-activity in this line. Dr Zore has written very little poetry but the little that he has written is better than what others have written in such profusion. The good taste and refinement that one discerns in his poetry is reflective of his personality. He shied away from artifice. His early poetry is reminiscent of his youthful days and is marked by a sense of decorum and refinement. It is hard to come across any verses which have even a trace of verbosity or taint of vulgarity.

Dr Zore had inherited a propensity for poetry. His father, Ghulam Mohammed Qadri was himself a poet and wrote poetry under the pseudonym, 'Zaum'. The intellectual climate of the Osmania University had whetted Zore's love for poetry. In Hyderabad the voice of Dagh, "the last poet of Jahanabad" had become still for ever and the intellectual atmosphere of Hyderabad was ringing with the sound of new-fangled poetry. The middle strata of society was fired by the ambition of keeping pace with 'modernity' which found expression in its poetry and literature. The youngmen in particular, were getting enamoured of their own language and culture and their desire for its promotion had taken deep roots in their hearts. For the first time the Osmania University had started experimenting with Urdu as a medium of instruction at the university level which was considered an epoch making step. The establishment of the Osmania University itself was a significant step as a bulwark against the encroachment of English education and culture over the Indian. For once the young men of the Deccan had become sanguine about their future and had come to believe that the new education policy would enable them to rub shoulders with the 'aliens' on an equal footing. It was in this context that Dr Zore had written his poem "Jama-e-Osmania aur Naunihal-e-Deccan" in which passages such as, 'har zarre ke astab bane' (every particle assumes the brilliance of the sun) and 'azmat mulk Deccan' (the



glory of the Deccan), are indicative of the high hopes the youth of the Deccan had pinned in the new-born university.

The poems written by Zore in his college days augur the blossoming of a promising poet and a brilliant scholar. Dr Zore had adopted the traditional style for his poetry in which cliché-ridden expressions such as 'shab-e-mahtab' (the moonlit night), 'deeda girian' (the tearful eye), 'taghafal' (callousness), 'husn hosh ruba' (stunning beats) occur quite frequently. His early poems deal with love and there is the verve of youth in them and the dash to fall in love. He has a fluid and lucid style but his thought lack depth and profundity. For instance, take the following verses from *Afsana-e-Muhabbat* (The Story of Love):

I recall the days when you wore a simple guileless look, devoid of cruelty, innocent of callousness. No love for puffs and powder, no pretence at cuteness. No longing to show-off, nor to fib off with coyness. You acted as balm to my heart, got angry only to appease, and got angry again only to arouse love.

At that time Urdu poetry had also come under the influence of Tagore and the poets of Hyderabad too could not escape this blend of romanticism and mysticism which was characteristic of Tagore's poetry. Dr Zore's poems, 'Chandni' and 'Rehbar Manzil ki Judai' are particularly relevant in this context. 'Chandni' is redolent of his early efforts. Though somewhat raw yet there is an unmistakable freshness about them. For instance here are a few lines:

Why again remind me of that moonlit night?  
It has created a tumult in my heart.  
It's the same season, the same atmosphere, the same breeze.  
If only the beloved's gaze were again there to bewitch me!

In another poem of Dr Zore, 'Asman ki Zaban' one can clearly discern Hafiz Jalandhari's influence.

The second phase of Dr Zore's poetry relates to the valley of Kashmir. He had turned to writing poetry after a prolonged silence of many years. Apparently, in reverting to poetry it seems he was influenced by the scenic glory, the salubrious climate and the congenial atmosphere of Kashmir. But the reality was that he had to leave his native place in his old age and he felt terribly nostalgic about it, for the institute which he had nurtured with his blood and which was the cynosure of his eyes was left behind in Hyderabad.

He also missed the members of his family and the vast circle of his friends, all of whom were living in Hyderabad.

What took Dr Zore to Kashmir? Had he come here to fulfill some cherished hope? Or was it that under compulsion of some circumstances he found himself at the cross-roads from where he had to decide which path to take? Many such questions inevitably tantalise our minds. Whether it was his mission to serve Urdu that took him to Kashmir or whether there was some other reason of which we are not aware, the fact remains that Dr Zore felt very nostalgic about the Deccan and the poet in him that had remained dormant for so long was stirred to wakefulness. The poetry he wrote in Kashmir is glowing with emotional heat and surcharged with feelings. But for the cruel hand of death which snuffed out his poetic muse he would have certainly carved out a distinct place for himself in the world of Urdu poetry. For Dr Zore to turn to poetry in the last days of his life was like turning to his true self after grappling with the fret and fury of a harsh world. All his life he had been involved in research and academic pursuits and when he again took to writing poetry the music of life had become 'soundless'.

While in Kashmir Dr Zore wrote poetry with great regularity. The fountain of poetry that had dried up, again started flowing due to the buffeting of time. If his poetry had been inspired by romantic passion, he would have written prolifically during his stay in Europe when he was still young. But when we study his later verses with regard to their style and content we feel that a certain piquant mellowness had taken the place of youthful exuberance, aplomb and flamboyance. His poems, "Āag Bharakti Rahe" and "Jahan Ashob", have a pang of nostalgia and a sense of emptiness for being away from one's own land. In another poem he had a dig at those who seek fun and frolic in 'fountains', 'colour and smell', 'spring and profusion of flowers'. Writing about those who turn their backs on the vicissitudes of life he says:

They want to feast their eyes on the glories of heaven,  
They want to gaze at cascading fountains and the vernal spring.

Turning their eyes away from the wounded humanity,  
They let their eyes rove over the moon and the stars,  
Unable to bear the calamities of life,  
They hate the living but love the dead.

Zore was not a poet of a high order and he was modest enough not to lay claim to being one. He never wrote poetry in the hope of being placed on a high pedestal. However there were some verses among the full gamut of his poetry which hold one's attention. Here are a few:

Only when the mind is enlightened that a man comes alive,  
Then he knows there are greater powers besides riches.  
Pure taste makes everything look beautiful,  
Without it even religion and other worldly things become tinsel.

I know you must be on the way.  
See, my heart has run berserk !  
Why blame it on my lack of discretion?  
It was my sheer cussedness that drove me to the prison gate !

In his poetry Dr Zore does not subscribe to any specific line of thinking. If at one time he talks of the sordidness and fickleness of life at others he lays stress on the importance of determination and fortitude. However, a close study of his life shows that he was a man with a practical bent of mind and went about his job with grim determination and perseverance. Therefore, we come across many verses in his poetry which inspire man never to say die. There is a strong note of optimism in his poetry. For instance, in one of his couplets he says:

Zore, even death can fail to kill us.  
We can transcend death by achieving something in life.

As has been started before, when Zore reached the acme of his glory he had drifted so far away from poetry that the people of Hyderabad had started regarding his pseudonym as a relic of the past and when he resumed writing poetry the cold hands of death congealed those verses for ever.

## Of Diverse Nature

Dr Zore had varied literary interests and it is therefore not surprising that his publications cover many subjects. He ran the full gamut of research and literary criticism, system and analysis, literary history and narratives, linguistics and phonetics, story writing and poetry and essays. Literary attempts by no other contemporary writer cover such a wide spectrum. To cap it all, he also wrote on the art of writing and on the history of Urdu style. By way of diversion, he gave a graphic description of the literary meets at the court of Mahmud Ghaznavi and made a survey of the literary achievements of the alumni of the Osmania University. In short, no literary subject worthy of notice escaped his attention.

His book, *Urdu ke Asaleeb-e-Bayan* (Styles in Urdu Writing) breaks new ground in analytical writing in Urdu. The histories of Urdu literature that had come down from the past had nothing to say about the changes in the style of writing from one period to another. In his book, Dr Zore has for the first time shown with representative examples drawn from Urdu prose the changes that had come about in the style of writing under social and cultural influences. The book, by no means voluminous is divided into ten chapters and discusses the literary movements and trends set afoot at various literary centres which thereby also shows in an engaging manner the development of Urdu prose through the different stages of its evolution.

In the first chapter of the book Dr Zore has traced the origin of Urdu and gives its early specimens. The second chapter deals with the growth of Urdu literature in the Deccan after the tenth century Hijri and the third chapter discusses the growth of Urdu in its early stages in northern India. While making an assessment of the contribution of the Fort William College towards the development of Urdu prose, he has given a list of important books and translations published during this period, specially mentioning the

role played by Dr John Gilchrist and his friends in simplifying prose and making it more fluent, spontaneous and natural. In the sixth chapter he has shown with examples of the type of prose as was being written at the time of the Indian Mutiny, contrasting it with the prose style being followed before the Mutiny. He has devoted a separate chapter to Sir Syed Ahmed Khan relating to his initial efforts in consolidating Urdu prose and has made critical comments on prose as written by Hali, Mohsin-ul-Mulk, Nazeer Ahmed, Mohammed Hasan Azad, Zaka Ullah and Shibli and others, bringing out the distinguishing features of their styles. Under the title, "Maujuda Insha Pardazon ki Nasr aur iske Asalleb", (The Present Prose Writers and Their Styles), he has dealt with the styles of Abdul Halim Sharar, Mohammed Hadi Ruswa, Hasan Nizami, Rasid-ul-Khairi, and Sarshar. He has also traced the English influence on some of the contemporaries of Mehdi Ifadi. Dr Zore has made some very thought provoking comments on the style of these prose writers which bears ample proof of his perspicacity. For instance, he writes about Hasan Nizami : "Hasan Nizami's short and finely honed sentences, his judicious use of Arabic, Persian and Hindi words in a rhythmic manner, achieving the maximum effect by keeping his prose terse and simple, and above all its air of informality and spontaneity, will keep his name alive till Urdu prose lasts."

Even after the lapse of such a long time his opinion of Hasan Nizami still holds good. In the same chapter he has also dwelt on the prose of Abul Kalam Azad, Abdul Majid Daryabadi, Allama Abdulla Amadi, Tajwar Najibabadi, Nazm Tabatabai, Aslam Jeerajpuri, Maulvi Abdul Huq, and Wahid-ul din Tasleem and tried to bring out the characteristics of their styles. "Urdu Nasar ke Rujhanat" (Trends in Urdu Prose), forms the eighth chapter of the book and is important for its elaboration of various forms of prose. He has culled examples from books of various writers to differentiate between simple prose, idiomatic prose, *Alhilali* Urdu, anglicized Urdu, highbrow literary Urdu and flowery or florid Urdu. In the end in the chapter entitled, "Urdu Nasr ka Mustqbil" (The Future of Urdu Prose), he has offered useful suggestions for the guidance of writers and illumination of readers. This book holds an important place among Dr Zore's writings.

*Fun-e-Inshapardazi* (On the Art of Writing), was published in 1935. As is obvious from its title, in this book Dr Zore discusses the rules and principles that govern good writings. In its Introduction

Dr Zore has written : "This small book has been written with the object of inculcating good taste in young readers so that they can serve the language in a true manner and also have themselves the urge to write books and further add to their pleasure."

During his stay in Europe Dr Zore had read many English and French books and journals concerning the art of writing. He had himself written a number of articles 'which were published in *Hamjoli*, *Majlla Osmania*, *Tohfa* and the Annual Number of *Rahbar-e-Duccan*. While compiling his book he had taken help from such books as, *On the Art of Writing* by Sir Walter Ralieggh, *The Gentle Art of Authorship* by C. E. Lawrence, *Life and Literature* by Lascadio Hearn and others.

*Fun-e-Inshapardazi* consists of 21 chapters and covers 115 pages. Though short, the book is a compendium of useful facts and does full justice with the subject. Why write? What should one write? How should one write? are some of the titles of important chapters. There were subjects such as style, humour, self-criticism, writing for children, on which nothing at all had been written in Urdu. Dr Zore made good this lack.

Maharaja Sir Kishen Pershad was an eminent personality of Hyderabad and had distinguished himself by holding many high official positions culminating in the Prime Ministership of the Nizam's State. Every literature and art loving person of Hyderabad had high regard for his breadth of vision, patronage of art and literature and other qualities of head and heart. Himself a poet, he had written more than sixty books in Urdu and Persian. In spite of his affluence and hereditary wealth he was a religious-minded man and led a simple and frugal life. Hyderabad's famous poet, Sikandar Ali Wajad had called him 'a sufi who was the pride of his country'

There had been a long correspondence between him and Iqbal extending over a period of 30 years. Dr Zore has published over 100 of these letters covering the period from October 1916 to January 1927 of which the letters for the intervening period 1920 and 1921 are missing. This bunch of letters throw light on those facets of their lives and characters which could not have been revealed through other sources. In this respect these letters serve an important purpose.

*Iqbal and Shad* being the title of the book under which these letters have been collected, is divided in seven parts. Iqbal had first met Shad in March 1910 and the friendship forged at that meeting lasted till Iqbal's death. At the very first meeting Iqbal was

impressed by Shad's personality and on going back from Hyderabad he had written a *qasida* in Shad's honour. It was the same Iqbal who had refused a cheque of Rs. 1,000 which Sir Akber Hyderi had officially sent to him from the government treasury on the occasion of Iqbal Day.

In one of his letters Iqbal had written : "I am more dependent than independent. I am free and yet shackled. I am as high as I am low, perhaps even lower. But thank God, I am a fighter. To face trouble like a man is my real virtue and not to say die, my real religion."

Iqbal came to Hyderabad a second time in January 1929. By that time he had achieved country-wide fame and had been invited to address the Osmania University and Shad had arranged a banquet and a poetic symposium in his honour.

These letters also revealed some hitherto unknown facts about the literary world. It was at Iqbal's instance that Shad had invited Josh to Hyderabad. Suggesting his name, Iqbal had written in his letter : "I am writing this letter particularly in connection with Shabbeer Hasan Sahab Josh Malehabadi who is a young but a most promising poet. I have always read his poetry with great interest. Apart from his inborn gift of poetry, he comes of a respectable family of Lucknow which apart from counting among the elite of the city has also affinity with literature. I am sure the government will take him under its wings and if need be, not hesitate in availing of his services. It is because of your magnanimity that I have ventured to make you this request."

These letters are self-revelatory. From them one learns a lot about the qualities of head and heart of two great personalities of India. They particularly reveal how these qualities were stretched to their utmost limits to foster friendship and put it on a permanent footing. They transcended religion, personal status and political boundaries, unmindful of the wide gulf that separated them.

On 25, August 1927, Dr Zore left for Bombay where he had to catch a boat. He was held up there for a few days which time he utilised in completing his book, *Mahmud Ghaznavi ki Bazm-e-Adab* (Literary Meets at Mahmud Ghaznavi's Court) and sent the manuscript to Hyderabad for publication.

Syed Ali Mohammed Shad Azimabadi was an Urdu poet who had gained great popularity because of his special mode of reciting his verses. In 1939 Dr Zore published his letters from Idara-e Adbiyat Urdu and opened new avenues for researchers on Urdu

poetry. Letters, more than any other medium, reflect one's personality; formal writing or poetry does not give as much insight into one's character as letter-writing can. Before this Suleman Nadvi had published a collection of Shad Azimabadi's poems with his introduction.

*Maktubat-e-Shad Azimabadi* (Letters of Shad Azimabadi), contains letters written over a period of 30 years from 3 July 1896 to 18 December 1926 numbering 60 in all and addressed to Barrister Humayun Mirza of Hyderabad and his wife, Begum Saghra Humayun who held an important position in the feminine world of the city. The women of Hyderabad lacked education and were socially lagging behind. Begum Humayun devised schemes to impart them education and bring about social awakening among them. Herself a writer and a poet, she had tried to advance their cause through her own writings and public speeches and social work. In his letters Shah Azimabadi had often remembered her as the doyen of Indian women. Dr Zore had arranged these letters in chronological order to facilitate the reader to study Shad according to "the passage of time". The book starts with an illuminating introduction by Zore in which he has discussed Shad's poetry and dwelt on the importance of his letters. As said earlier, Shad Azimabadi was a very popular poet of his time and in his letter he has alluded to many of his contemporaries. These letters also shed light on important events of his life. He had written an evocation to Prophet's birth for Mir Osman Ali Khan with the avowed object of seeking monetary help. In one of his letters he had written with disarming frankness that he had refused to part with this Evocation to Prophet's birth to Sir Syed Ahmed Khan because it was meant for the Nizam. In the letter he describes the function held at the Aligarh University :

At last I reached Aligarh. The function was held on the 4th December and was attended by more than a thousand persons among whom there were 25 Englishmen including Prof Beck and Prof Arnold. I read the Evocation. It took me almost three hours from 6 p.m. to 9:30 p.m. to read it which I did standing. I can't describe the condition the audience was in. One of the B. A. students fainted. Afterwards Maulvi Shibli Saheb, Hali Saheb, Sir Syed Ahmed Saheb and Prof Arnold made speeches eulogizing me for the Evocation. I had a mind to get the Evocation printed but since I wanted to present it to Hazoor Nizam I desisted from doing so.



These letters are a treasury of information and vividly bring before our eyes the literary world of yesteryears. He has graphically described a feast at Mir Nafi's place and a poetic symposium at which he recited a *marsia*. Shad had his own place as a *marsia* writer and had written some very long *marsias*, all full of emotion and showing great command over the language.

Shad had written very long letters, some of them extending over 20 pages, covering all sorts of topics such as poetic symposia at Lucknow, the literary circles at Azimabad and the famous *marsia* writers of Lucknow. His letters leave a strong impression of his personality for he took pleasure in writing about himself.

*Garcon D'tasi aur Uske Hamasar Bahikhawan-e-Urdu* (Garcon D'tasi and His Contemporary Benefactors of Urdu), was first published in 1931 and its second edition came out ten years later, in 1941. Dr Zore has given details of Garcon's life, dilated on his extraordinary love for Urdu and the service he had rendered to this language. According to Dr Zore, the compilation of the works of Wali, over which he spent three years, is his greatest contribution to Urdu. He obtained his handwritten poems from India and had them printed at the Government Press in Paris in 1834. One year later, i.e., in 1835 he made a French translation of *Masnavi Kamrup* which formed a part of the series published by the Royal Asiatic Society of Great Britain and Ireland. It was among the earliest books of an Indian language translated into a European language. Dr Zore wrote that D'tasi had also translated *Muntaq-qut-Tair*, *Masnavi Asdar Nama*, *Muqadma Gul Bakauli* and *Marsia Maskeen* into French. Besides these, he had also translated *Akhwan-ul-safa* and *Asar-ul-sanadeed*. Obviously, Dr Zore's acquaintance with French had helped him in understanding D'tasi and seeing him in proper perspective. In his book Dr Zore has also written about other European scholars such as Springer, Princep, Taylor Trevier, Dutton and others from which it is evident that Urdu had its admirers in many far-flung countries.

Dr Zore had compiled *Urdu Shaeri ka Intikhab* (A Selection of Urdu Poetry), in 1960 at the behest of the Sahitya Akademi. In this selection an attempt has been made to include 150 representative Urdu poets, covering a period of 500 years from A. D. 1450 onwards. In his introduction to the book Dr Zore had written that whatever region the poet so selected hailed from he was a part of the composite culture of India. Among the older poets he had included

only Ashraf Sheikh Khoob, Mohammed Chishti, Mohammed Quli Qutb Shah, Wajhi, Ghavasi, Nusrati, Sultan Abdulla Qutb Shah, Ali Adil Shah Shahi, Tabaan, Abul Hasan Tanashah and Wali Aurangabadi. He has made a good selection of the poets of the middle period but has ignored many known poets of the contemporary period. At the end, however, he has under the caption, 'Apologia' explained why some of the poets were left out. Akber Allahabadi, Shad Azimabadi, Nazm Tabatabai, Benazir Shahvarsi, Syed Jalaludin Taufecq, Jalil Manakpuri, Iqbal, Hasrat Mohani, Chakbist, Fani Badauni, Ashghar Gondvi, Yagana Changhezi, Azmat Allah Khan, Akhtar Sherani, Kaifi Azmi, Miraji and N. M. Rashid are some of the glaring omissions. For this reason we can't call it a representative selection. In fact in some quarters Dr Zore had come in for violent criticism.

In *Tazkara-e-Nawadr-e-Aiwan-e-Urdu* Volume I, Dr Zore has catalogued the manuscripts, pictures, weapons, albums and paintings in the art gallery of the institute. There are many poets' handwritten pieces and such like *objects de art* with relevant information on each of them. This volume, confined to 200 pages, is evidence of Dr Zore's erudition and wide knowledge and is a valuable compendium for those interested in history and literature.

Compiled by Dr Zore, *Nazar-e-Quli Qutb Shah* was also published by the institute in 1958. This encompasses the main events of the ruler's life, his services to literature and culture in the shape of articles written by specialists in the subject. It also includes the speeches and reports relating to the celebration of the 'Mohammed Quli Day'. Pictures of the eminent personalities of the Qutb Shahi period have also been included to enhance its historical value. So have the poems recited by eminent poets of Hyderabad on the 'Mohammed Quli Day'. This commemorative volume is a fitting tribute to the founder of Hyderabad.

