

# One Of The Important Poets Of Urdu Literature: Mir Hasan

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*Abstract: Urdu literature has a very rich history. Urdu literature grew and developed in the Indian lands before Pakistan became an independent country in 1947. During the Ghaznavid period, the Urdu language emerged as the real name "Ordu", as a language of the soldiers of Mahmud Ghaznavi talked with the people. Ordu language is a Turkish name and it means "camp". In later periods, the name Ordu took the name Urdu. In India, after the Ghaznavids, Urdu was also spoken other empires. Urdu developed further during the Delhi Turkish Empire. In the following years, importance was given to the Urdu language by the Mughal Empire.*

*With the development of the Urdu language, the revival in literature has also started. Urdu language In North and South India, during the Qutb Shahi period and Adil Shahi period, very famous poets started to write literary works.*

*Especially Mir Taki Mir, Mirza Rafi Sauda, Mir Dard and Mir Hasan are among the most important writers of Urdu literature. Mir Taki Mir is among the most distinguished writers of Urdu literature, he has written many poems. In addition, they wrote very important works in Mirza Raf Sauda and Mir Dard and became famous for their poems.*

*Mir Hasan wrote very famous poems like other famous poets. Mir Hasan is the son of Mir Zahik, a very famous poet. Zahik, was a very funny person. He was loved by the public and also a master of imitation. Mir Hasan's ancestors came from Herat. Mir Hasan received his first education from his father. His Persian was very good. Mir Hasan focused on poetry while studying with his father. Hasan, sometimes asks for help from Mir Dard to correct his poems. Hasan became a famous poet in the following years. He wrote flawless works in Masnavi style. The most important of these works is his work named "Sih-r-ul Bayan".*

**Key: Mir, Hasan, Urdu, Literature**

## I. MİR HASAN

Mir Ghulam Hasan is a famous mesnevi writer of Urdu literature.[1] At the same time, Mir Hasan is one of the biggest names in Urdu poetry. Mir Hasan was a great and famous poet of his time and he had no rivals. Hasan was also famous for calligraphy at the same time. Because of these features, he had a different place among his contemporaries.[2]

## II. MİR HASAN'S LIFE

It is believed that Mir Hasan was born in 1727 or 1728 in Delhi.[3] Mir Hasan is the son of Mir Zahik, a poet satirized by Sauda.[4] His father, Mir Zahik, was a lively person like a garden and, as the name suggests, a very cheerful person. Hasan's ancestors lived in the city of Herat. He was a

descendant of the Prophet (S.A.V.) [5] Their ancestry is Turkish.

As a poet, Mir Hasan's pseudonym was Hasan, but his name was known as Mir, son of Ghulam Hussain Zahik. His grandson Mir Anis, who was from Halik, was like the poem's sun in the sky. His great and great relative, Mir Imam, came to India and started to live there. [6]

Mir Hasan knew little of Arabic, but his Persian was excellent, he wrote flawlessly and simply in his own language. For this reason, its name has been proven to be mentioned in the list of "Poets of the Urdu Language", which is of a very high rank in Persian. The number of people who said this is uncertain. The author of the book "Ab-e-Hayat" said that Mir Hasan was a student of Sauda (Poet). "Mir Hasan often went to people's homes, helped them, and often wrote poems to them, going to their homes to enter the parliament. [7]

### III. MIR HASAN'S CHILDHOOD AND POETRY

Mir Hasan's childhood passed in Delhi.[8] He received his primary education from his father, Mir Zahik, who was a famous humorist of the period [9] He read poems with his father when he was educated by his father.[10] Mir Hasan showed his father his skills in poetry.[11] He also took Islam lessons from his father.[12] He later became a student of Mir Dard.[13] In his youth, he had met by Mir Dard in Delhi and Dard knew Mir Hasan, Mir Dard mentioned him in his work "Nikat us Shu'ara" and from this work Russel-Islam considered that the birth year of Mir Hasan should have been 1727, not 1736.[14] When Mir Hasan met with Dard, he told him about his poetry activities and asked him to correct his poems.[15]

Mir Hasan also received training from Mir Ziya-ud Din Ziya; Hasan also received training from Mir Taki Mir and Mirza Rafi Sauda, too. [16] Mir Hasan stated that he was Sauda's student on poetry. Mir, who wrote tazkira: "Hasan is a gentleman, he often attended the poetry assemblies I organized at my house and he used to sing poems at the level of Sauda." he said. Hasan would only write about himself, and in his own account he would openly mention that he was a student of Mir Zayauddin Ziya, who was a student of Mir Taki Mir. However, his style of poetry was not in line with that of Dard, Sauda, and Mir. However, he followed their trail faithfully. [17]

### IV. MİR HASAN IN FAİZABAD

There was a huge chaos in Delhi in 1739. Hasan witnessed the massacre committed by Nadir Shah that year. [18] With Delhi being ruined, Hasan traveled with his father towards Faizabad. They stayed in Digh for a while on the way. At that time, they traveled with the soldiers of Shah Madar, whom he mentioned in his mesnevi named "Gulzar-e Iram". [19] Later, Hasan settled in Faizabad with his father.[20] In those years, Faizabad was the capital of the Nawabs of Oudh. [21]

In Faizabad, Nevab Salar Jang took them under his protection and made use of the services of his son Navazish Ali Khan.[22] Mir Hasan worked jointly with Navazish Ali Han.[23]

Mir Hasan also started to work for Nawab (war commander), Bahadur Brothers and the stepdaughter of Nawab in the palace. In 1775, when Nawab Asif-ud Daula was in charge of the throne, he passed from the capital Faizabad to Lucknow.[24] During this period, Mir Hasan came to Luknow with his wali of Daula.[25] Mir Hasan passed away in 1786 at the age of 50.[26] Mir Hasan was buried in Lucknow. [27]

### V. MİR HASAN'S FAMILY

Mir Hasan had four sons. Three of his children were poets.[28] Faizabad Mir Mustahsan Kaleeq was a student of Mushafi; His poetic name Mohsan, Mohsan worked with Mir Taki, Nevab Asafud was Daula's mother, Bahu Begum Saheb's

son-in-law. Mir Hasan Khulq was the third child of Mir Hasan and was subordinate to Nawab Nazir Darab Khan. They are all clever poets of poetry and followed their father's path.[29]

### VI. POETRY OF MİR HASAN

Mir Hasan is famous for his masnavis in Urdu Poetry. His Poetry's language is extremely simple and fluent.[30] Mir Hasan's poems were very plain and simple, the words he spoke were like a flower. He said he had figured out Sonet himself. He was not so good in his folk song, but the Masnavi writings were flawless. "Sihr-ul Bayan", the famous storybook written by Mir Hasan, it's no rival in Urdu. His sonets were similar to those of Mir Sauda and Mir Taki Mir. Same love colors, same simplicity and same additions ... [31]

Its language is elegant and ornate. He stood out for his ghazals, rubai, masnavis and elegies, but the genre of poetry in which he is most successful is ode. He is also superior in masnavi. His work Sihr-ul-Bayan (The Magic of Speech) is considered one of the best of the Urdu masnavi. His ghazals are full of love themes. The attractiveness of Mir's odes is due to the simplicity and freshness it contains.[32] In addition, his language was very fluent, and he had an extraordinary command of the pronunciation. Her style was sometimes ornate, but always clear.[33]

### VII. WORKS OF MİR HASAN

#### A. SIHR-UL-BAYAN (THE MAGIC OF THE WORD)

Sihr-ul-Bayan (The Magic of the Word) is a very popular Masnavi and is the most famous work of Mir Hasan.[34] This work is also known as "Masnavi-i-Mir Hasan" and "Kissa-i-Badra-i-Munir". This work, 1199 A.H. (1785 A.D) was written and Nawab Asafuddaulah honored this work. As a genre of poetry, it is a romance in the love affairs of Prince Benazir and Badra Munir, containing many interesting ethnographic details of women's dress, marriage ceremonies, and other traditions. The work is written in a simple style and is full of proverbs and idiomatic expressions that people speak in common.[35]

"Sihr-ul Bayan" tells the love story of Prince Benazir and Princess Badr-e-Munir. Having very interesting details, old age clothes, jewelery, happiness experienced with old customs and many more are included in the work. [36]

Mir Hasan's famous romantic work "Sihr-ul Bayan" is one of the most popular romantic works in Urdu literature. This work was written within a year until his death.[37]

"Sihr-ul Bayan", a work of different lengths and sizes and the famous masnavi that opened the doors of fame to Mir Hasan, is considered by many to be Urdu's best meter romance novel.[38] Since he wrote such a work, Mir Hasan is considered as the greatest romance writer of Urdu. In this work, written in an idiomatic, simple and beautiful language, the story of the love of Prince Benazir and Badr-e Munir is told. Because he wrote such a work, Mir Hasan is considered as the greatest romantic author of Urdu literature.[39]

The expressions in the lines are very clear with idioms, the idioms used in the language are in the binder. It is very cut,

less responsive, and each string is carefully chosen. The clarity of the story, spelling, idiomatic usage and plot are outstanding. Reading his answer to the sarcastic questions makes you smile. Most impressive, it's the same language spoken today. Molana Azad asked in amazement: does he hear voices from the future, words and phrases are the same we use now. The story is very old. It was translated into prose by Müssami Amir Bahadır Ali in 1617. It is named Benazeer. Combining both prose and poetry has been better for us to understand. [40]

#### B. DIWAN (GHAZAL)

Covering all kinds of poetry, there is a sonnet Diwan, just like the beauty that every 3rd line of poetry sets is written in either Persian or Urdu.[41] Most of the compositions were lost in a fire. It was last recompiled in 1778. The 1778 version contained approximately 8000 lines. He must have added more ghazals until his death in early 1786. [42] Naval Kishore had its first edition made in 1912 under the name "Diwan-e Mir Hasan", but only owns half of the ghazals. [43]

#### C. TAZKIRA-E SHOARA-E URDU: (MEMOIRS OF URDU POETS)

"Tazkira-e-Shoara-e Urdu", which mentions about 300 poets, is among the important works of Mir Hasan. [44] Mir Hasan wrote the biography of important Persian prose poets in this work. He completed it in Luknow in 1777. Some additions were made until 1778. It was first edited by Habib-ur Rahman Khan Senvani and published in 1922. This calligraphy is very important for the descriptions of many Urdu poets.[45]

#### D. MASNAVI GHULZAR-E IRAM

It was completed in 1778 and was first published in Delhi in 1908. This collection consists of Mir Hasan's masnavi. It is an autobiographical poem describing the migration of Mir Hasan from Delhi to Faizabad.[46] This masnavi includes women's dresses, features of marriage ceremonies and traditions and interesting ethnographic details, as well as Bayadres dancers (female dancers in the East Indies). [47]Mir Hasan wrote ten more separate mesnevi and among them "Gulzar-e Iram", which is shown as the best, praises the city of Faizabad and also includes the city of Luknow.[48]

#### E. MASNAVI RUMOOZ-UL-AARIFEEN

This mesnevi was completed in 1745 and published in 1850. This work is a didactic and mystical mesnevi in line with Rumi's great Persian masnavi. It consists of small tales in poems. The main theme is to show the meaninglessness of worldly life and to praise the other world.[49] Rumuo-ul Arifeen is a religious work and has no poetic significance. Most of his poems are relatively short.[50]

#### VIII. SELECTED POEMS OF MİR HASAN

نس دن کا چین لے گئی مکھڑے کی یاد اور  
راتوں کی نیند زلفِ پریشان لے گئی

"The thought of her face robbed me of day's pleasures; And reflection on her tossed locks deprived me of night's repose." [51]

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خفا زندگانی سے ہونے لگی  
بہانے سے جا جا کے سونے لگی  
نہ آگلا سا بنسنا نہ وہ بولنا  
نہ کھانا نہ پینانے لب کھولنا  
جہاں بیٹھنا پھر نہ اٹھنا اُسے  
محبت میں دن رات گھٹتا اُسے

"So much was she with life annoyed, That kept on sleeping on pretexts; And neither as before did chat, Or Laugh or take her food or speak. When seated once she would not rise, In love she pined thus day and night." [52]

\*\*  
جان و دل ہیں اداس سے میرے  
اٹھ گیا کون پاس سے میرے

"Who slipped so quietly away from my side? My life is miserable and my heart forlorn." [53]

\*\*  
مرو تم پری پر وہ تم پر مرے  
بس اب تم ذرا مجھ سے بیٹھو پرے  
میں اس طرح کا دل لگاتی نہیں  
یہ شرکت تو بندی کو بھائی نہیں  
عبث تم سے کیوں دل لگادے کوئی  
بھلے چنگے دل کو جلادے کوئی

"Go, die for the fairy, and let her die for you, And now you had better keep at a distance from me (I'll have none of your endearments), I don't like to love on these terms, I don't like this partnership in love. It is no use loving you, And putting my heart on the rack for nothing." [54]

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کے آرزو تھی جو اس طرح لئے ساتھ غیر کو آگئے  
بھلے چنگے دل کو جلا گئے، نئے سر سے آگ لگا گئے

"Had I ever wished her to come to the thus- In the company of my rival in love? It inflamed a hale and happy heart, And stoked the fire afresh." [55]

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بے چیز تو نہیں بہ حُسن اس گلی میں روز  
جا جا کے بات کرنا ہر اک سے پکار کے

"These daily visits to that lane O Hasan! Cannot be just for nothing; Nor this accosting each person and talking aloud! (To attract some one's notice, for sure)" [56]

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ہوائے بہاری سے گل لہلہے  
چمن سارے شاداب اور ڈھڈھے ہے  
زمرد کے مانند سبزے کا رنگ  
روش پر جواہر لگا جسے سنگ  
روش کی صفائی پہ لبے اختیار  
گل اشرفی نے کیا زر نثار  
چمن سے بھرا باغ گل سے چمن  
کہیں نرگس و گل کہیں یا سمن  
گلوں کا لب نہر پر جھومنا  
اُسی اپنے عالم میں منہ چومنا  
صدا قرقروں کی بطوں کا وہ شور  
درختوں پہ بگلے منڈیروں پہ ور

چمن آتش گل سے دھکا ہوا  
ہوا کے سبب باغ مہکا ہوا  
خوشی سے گلون پر سدا بلبلیں  
نعشق کی آپس میں باتیں کریں

“The springtime breeze had made the flowers bloom, And fresh and blazing did the garden look, And like the emerald was the grass all green, And Stones were studded in the paths like gems. In admiration for the cleanliness, Of paths, the gold-mohar had showered gold, The garden was all full of flowers fair-the narcissus, the jasmine and the rose. The flowers tossed their heads beside the pool, And thus did they there one another kiss. Made noise the cranes and quacks of duck; Lo! Storks, On trees and peacocks on the parapets. With flower’s flame the garden was ablaze; The garden was sweet-scented through the breeze- And on the roses were the nightngales; And there they talked so pleasantly of Love.” [57]

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رہنے نہ دے گا اُس پن یہ دل تو ایک دم بھی  
کیوں روٹھ کر ہم اپنا کھودیں عیث بھرم بھی

“My heart won’t let me be without her even for a moment. Why then feign pique and lose credibility too. For, she will not believe you are in earnest.” [58]

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نہ لیٹ اس طرح منہ زلف کو بکھرا کے اے ظالم  
ذرا اٹھ بیٹھ تو اس دم کہ دونوں وقت ملتے ہیں

“Locks unrolled over face, you are in a repose, Unconcerned. Do not be so heartless, my love. It is time when day and night meet. And invite you to sit up for a while.” [59]

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جہاں راستی چاہئے راستی  
کجی جس جگہ چاہئے واں کجی

“Twas straight at places where it matched, And curved at points where these looked best!” [60]

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اس ملنے سے ہو دل کو بھلا کیوں کہ تسلی  
اک بار کہیں چھپ کے ملیں لاکھ برس میں

“To meet only once in a hundred thousand years, And that too so surreptitiously! What, comfort can the heart draw from such a meeting, dear?” [61]

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وہ پھولوں کی خوشبو وہ ستھرا پلنگ  
جوانی کی نیند اور سونے کا رنگ

“So flower-scented is her tidy bed: It is her sleep of Youth-‘tis how she sleep!” [62]

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آباد شہر دل تھا اسی شہر یار تک  
اب کوئی آپہرے نہ اس اجڑے دیار تک

“The city of heart prospered while the ruler adorned it. Who ever ould chance upon the abandoned town?” [63]

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ادھر آسماں پر درشنده مہ  
ادھر یہ زمین پر مہ چارده  
پڑا اکس دونوں کا جو نہر میں  
لگے لوٹتے چاند ہر لہر میں

“And lo! The moon above in the sky; And lo! This moon below on earth; And their reflections in the pool- The moons that in its ripples dance!” [64]

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نہ رہا گل نہ خاربی آخر

اک رہا حسن یاربی آخر

“And last neither the rose remained nor the thorns, Only the beloved’s beauty endures.” [65]

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ہزار حیف کہ دلی سا شہر ویراں کر  
کیا ہے یاروں نے آباد ملک پورب کو

“Delhi is deserted now Alas! Because friends have settled in the East.” [66]

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دامن صحرا سے اٹھنے کا حُسن کاجی نہیں  
پاؤں دیانے نے پھیلائے بیاباں دیکھ کر

“Hasan doesn’t feel like leaving the desert’s skirts; The frenzied lover has out-streched his feet on sighting the congenial wilderness. [67]

## IX. CONCLUSION

Mir Hasan is one of the most important poets of Urdu literature. He received a good education from his father. He was interested in poetry at a young age. He showed his poems to Mir Dard, one of the most important songs of the period. He witnessed the events that happened during the turmoil in Delhi and later immigrated with his father from Delhi to Faizabad because of this reaction. Mir Hasan has written very important works. He wrote poems in the type of mesnevi, but Hasan is superior in ode. His most important work is the mesnevi work named "Sih-r-ul Bayan". His ancestors such as Mir Hasan, Mir Taki Mir and Mirza Rafi Sauda come from Turkish ancestry. Mir Hasan is a very famous poet in Urdu literature like both his contemporaries and masters.

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