

Urdu Language and Literary Study of Urdu Speaking Community in Dhaka

MPhil Thesis

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DECLARATION

I want to state that the dissertation entitled "**Urdu Language and Literary Study of Urdu Speaking Community in Dhaka**," submitted to the University of Dhaka for the degree of Master of Philosophy, is my own original work. It has not been submitted for any other degree or publication elsewhere.

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CERTIFICATE OF APPROVAL

I have the pleasure to certify that Farhana Akter has prepared this MPhil Dissertation titled “**Urdu Language and Literary Study of Urdu Speaking Community in Dhaka**” under my supervision and guidance. I hereby confirm that this dissertation is an entirely original piece of work, and it has not been co-authored with anyone else. I have thoroughly reviewed both the draft and final versions of the dissertation. Based on my evaluation, I wholeheartedly endorse this thesis for submission to the relevant authority.



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ABSTRACT

Urdu literature, a vibrant and illustrious literary tradition, has evolved over centuries, reflecting the cultural amalgamation of the Indian subcontinent. The origins of Urdu literature can be traced back to the 13th century when Persian was the dominant language of the courts. During the Mughal era, Urdu literature flourished under the patronage of rulers and nobles. The classical period of Urdu literature continued through the 18th and 19th centuries, witnessing the emergence of great poets such as Ghalib, Iqbal, and Zauq, whose works continue to be celebrated for their profound impact on language and society.

Dhaka, the vibrant capital of Bangladesh, is home to a significant Urdu-speaking community, adding to the city's diverse and multicultural fabric. Over the decades, the Bihari community has become an integral part of Dhaka's social and economic landscape. Despite facing various challenges and seeking recognition of their rights, the Urdu-speaking community has contributed to the city's rich cultural heritage and has preserved its distinct linguistic and cultural identity. Despite the challenges faced by the community, their literary contributions have been significant and diverse.

Urdu journalism in Dhaka has played a crucial role in connecting the Urdu-speaking community to the wider world and preserving its cultural identity. Through these publications, Urdu-speaking journalists have not only informed their community but also fostered a sense of belonging and unity among them. Today, it stands as a vital medium for the community to express its ideas, celebrate its heritage, and stay connected to the broader society while cherishing its linguistic and cultural roots in the bustling city of Dhaka.

The Urdu-speaking community in Dhaka faces a multitude of socio-economic challenges that have shaped their experiences and opportunities. One of the significant issues

confronting the community is the historical marginalization and lack of recognition of their rights as citizens. As a result, they have faced difficulties in accessing education, clean water, and sanitation, healthcare, and basic services, leading to higher rates of poverty and unemployment within the community. The lack of proper housing and infrastructure exacerbates the challenges of poverty and health, further impacting their socio-economic well-being.

The study is divided into a total of 5 chapters. In Chapter 1, the research introduces the history of Urdu literature. Chapter 2 focuses on the Urdu-speaking community in Dhaka. Chapter 3 states the Urdu literature practiced by the Urdu-speaking community in Dhaka. Chapter 4 focuses the Urdu journalism in Dhaka. Chapter 5 analysis the findings of socio-economic problems of the Urdu-speaking community.

This research explores the realm of Urdu literature produced by Indian immigrants and their experiences in Bangladesh. By concentrating on the diverse genres, forms, performances as well as the interactions with Bangla literature, adaptations, and publications, the investigation explores the rich tapestry of Urdu literary expression. Furthermore, addresses the challenges faced by the Urdu-speaking linguistic minority in Bangladesh, discussing their needs and aspirations. Ultimately, the research delves into the beliefs, obstacles, and requirements of the Bihari community, and envisages the potential future of Urdu writers and Urdu literature in Bangladesh.

ACRONYMS

- Indo-Aryan- Language Group
- Masnavi- Sufism Genre poetry
- Qasida - Poem of mourning and praise.
- Marsiya- An elegiac poem written to commemorate the martyrdom.
- Jori- Design and embroidery materials.
- Karchupi- A pattern of design and embroidery.
- Muhajir- Migrant

CHAPTER ONE
HISTORY OF URDU LITERATURE

1.1 Introduction:

Urdu is a language that is spoken by approximately 100 million people worldwide, it has a big impact on South Asian culture and global society. Urdu is the national language of Pakistan and is also spoken in India, Bangladesh, and other parts of the world. It has a rich literary history dating back centuries, rooted in Persian literature. Urdu is the official language of five states within India as well as being one of the 23 official languages recognized by the Indian Constitution. Its widespread use across South Asia serves to unite people from different backgrounds through shared culture and tradition.

1.2 The Language and Its Origin:

According to popular belief, Urdu descended from Persian and was created in the Indian capitals of Muslim Sovereigns and the Muslim invaders' camps. What is Urdu confuses people about where it came from. The language's heavy use of Persianized terms, as well as the prosody of its poetry and script. The term "language of the Musalmans" is frequently used to distinguish it from Hindi, which is thought to be the language of the Hindus. Intense debate over the virtues and supremacy of one language over the other has been raging between the Urdu and Hindi proponents. People have lost track of Urdu's etymology during a heated debate. Its ancestry may be traced back to Saur Senic Prakrit, and Urdu is a dialect of Western Hindi that has been used for millennia in the area around Delhi and Meerut. The name Urdu was given at a later time, but its foundation is this living dialect. The distinct and essential identity of the Hindi language is upheld by its grammar, idioms, and a substantial portion of its linguistic characteristics. Indian ancestry is made very obvious by all of them.

According to Faruqi (2010), Urdu is a composite language with Indo-Aryan and Islamic elements that emerged as a result of the contacts of the Muslim conquerors and rulers of northern India with the speech forms of their Hindu subjects.¹

The emergence of Urdu dates back to the 13th century, a period marked by the conquest of substantial areas in northern India by Turkish soldiers. These soldiers brought with them the Turkish language, which over time, mixed with the local Indian languages, including Sanskrit and

Arabic. This mixture of languages and cultures led to the development of a new language known as Urdu.²

The term 'Urdu' originates from the Turkish term 'Ordu,' signifying 'army' or 'camp.' It started to emerge as a language in the 16th century when the Mughal Empire was established in northern India. Urdu became the official language of the Mughal court, and it was used in official documents, poetry, and literature.³

During the Mughal era, Urdu developed further and became more refined. Persian and Arabic words were added to the language, which made it more complex and rich in vocabulary. In addition, the Mughal emperors were patrons of the arts, and they encouraged the development of Urdu poetry, literature, and music.⁴

As Urdu continued to evolve, it became more widely used among the people of northern India. It became the common language of the people and was used in everyday conversations, literature, and poetry. Urdu also began to spread to other parts of India and was used by traders, artisans, and intellectuals. After the British colonized India in the 19th century, Urdu was used as a lingua franca by the British, who were unable to speak any of the local Indian languages.⁵

Faruqi (2012) notes that Urdu developed over many centuries in northern India, evolving from earlier Islamic and Indic contact languages and that its literary culture is grounded in a deep and abiding sense of its history and geography.

Urdu became more popular in northern India, and it was used in schools, colleges, and universities. Urdu was chosen as the national language of Pakistan when it gained independence from India in 1947. Since then, Urdu has been the official language of Pakistan, and it is used in government offices, schools, and universities.

1.3 Features of Urdu Language:

Urdu is a beautiful and rich language that has a long and fascinating history. It has evolved over time, and it has been influenced by many different languages and cultures. Urdu is known for its complex grammar, rich vocabulary, beautiful poetry, and unique features, which make it stand out among other languages. The language has a global influence, and it has contributed

significantly to the cultural heritage of South Asia and the world. Urdu has many unique features that make it stand out. Here are some of the most notable features of Urdu:

1.3.1 Writing System:

Urdu is written in the Persian script, which is an adaptation of the Arabic script. The script is read from right to left, and it has 38 letters, including 18 consonants and 20 vowels. The script is very similar to the Arabic script, but it has some additional letters to represent the sounds of Urdu.

1.3.2 Grammar:

Urdu has a very complex grammar, and it is based on the Indo-European and Indo-Aryan language families. The language has a subject-object-verb (SOV) word order, which is the opposite of English's subject-verb-object (SVO) word order. Urdu also has a complex system of verb conjugation, and there are different verb forms for each tense, person, and gender.

1.3.3 Vocabulary:

Urdu has a very rich vocabulary, and it has borrowed words from many different languages, including Arabic, Persian, Sanskrit, and Turkish. The language has over 170 million words, which makes it one of the most extensive languages in the world.

1.3.4 Pronunciation:

Urdu has a very distinctive pronunciation, and it has many sounds that are not found in other languages. The language has several nasalized vowels, which are produced by blocking the airflow through the mouth and allowing air to pass through the nose. Urdu also has retroflex.

1.3.5 Poetry and Literature:

Urdu has a rich tradition of poetry and literature, and it is known for its beautiful and melodious poetry. The language has a unique poetic form known as 'Ghazal,' which consists of a series of couplets, each of which is complete in itself. The Ghazal is a popular form of poetry in

Urdu and is used to express a wide range of emotions, from love and romance to patriotism and social issues. Urdu literature has a rich history, and it has produced many famous poets and writers, including Mirza Ghalib, Allama Iqbal, Faiz Ahmed Faiz, and Ahmed Faraz. Urdu literature is known for its beauty, depth, and richness of language, and it has contributed significantly to the cultural heritage of South Asia.

1.3.6 Regional Variations

Urdu is spoken in different parts of South Asia, and there are regional variations in the language. The pronunciation, vocabulary, and grammar of Urdu vary from region to region, and there are many dialects of Urdu, including Dakhini, Rekhta, and Khariboli. The regional variations in Urdu reflect the cultural and linguistic diversity of South Asia, and they add to the richness and beauty of the language. Urdu speakers from different regions can understand each other, but there may be some differences in the way they speak and write the language.

1.3.7 Global Influence:

Urdu has had a significant influence on other languages, and it has contributed to the development of many other languages in South Asia. Many words from Urdu have been borrowed from other languages, including Hindi, Bengali, and Punjabi. The European languages, Portuguese and English affected it to a great extent. Urdu has also had a significant impact on English, and many English words have been borrowed from Urdu. Some common English words that have their origins in Urdu include "shampoo," "pajamas," and "jungle."

The impact of Dutch and French was minimal, while Portuguese and English significantly contributed to the vocabulary. By 1540 A.D., the Portuguese had established a strong presence in major Indian ports and became leading traders in the East. They had colonies along the coastline and interior of India, engaging with the locals as traders, rulers, and missionaries. Portuguese became widely spoken in India during the 17th and 18th centuries, serving as a lingua franca not only between Indians and Europeans but also among European traders. It played a crucial role in church activities and missionary work. The influence of Portuguese was particularly notable in Bengali, as well as in the Dravidian languages, Marathi, Assamese, and Uriya. The proximity of the Portuguese settlement to the Deccani language facilitated its influence, and other Indian languages were similarly affected, which in turn influenced Urdu. However, Portuguese words in

native tongues underwent changes and were adapted to the Indian context. Additionally, the Portuguese introduced not only European words but also transmitted Arabic, Persian, and Hindi words to European languages. Arabic and Persian words, reintroduced through Portuguese, had previously influenced Portugal and Spain during the Arab conquest of those countries. Portuguese words are abundant, and examples include terms related to fruits, food, furniture, instruments, arms, ecclesiastical matters, clothing, and various miscellaneous items. English, as the language of rulers, had a significant and ongoing influence on Urdu literature, which will be discussed in detail in a subsequent chapter.

1.4 Relation of Urdu and Hindi:

As was already noted, Urdu is descended from Western Hindi and is primarily spoken in the vicinity of Delhi and Meerut. The following varieties of Western Hindi are descended from Saarsenic Prakrit: Bangaru, Brij Bhasha, Kanuji, and the dialect used in the Delhi area. The development of modern "High Hindi" from Urdu involved removing Persian terms and replacing them with Sanskrit-derived ones. The prose was written in this High Hindi, and authors frequently drew on the lush Sanskrit vocabulary. Due to their shared ancestry, Hindi and Urdu are not fundamentally different from one another. But each has chosen a distinct path for growth. While Hindi has returned to its Sanskrit roots, Urdu has sought inspiration from Persian under the guidance of the Muslims. As a result, the relationship between Urdu and Hindi is complex and has been shaped by historical, political, and cultural factors. In the past, Urdu and Hindi were considered to be two different registers of the same language, known as Hindustani. Hindustani was spoken in the northern regions of India and Pakistan, and it was used as a lingua franca for communication between people of different regions and languages. Urdu developed as the language of the Muslim ruling classes in India during the Mughal era. It was heavily influenced by Persian and Arabic, which were the languages of the Islamic courts and administration. Urdu developed as a literary language, and it became the language of the courts, poetry, and literature. Hindi, on the other hand, developed as the language of the Hindu population of India. It was heavily influenced by Sanskrit, which was the language of the Hindu scriptures and literature. Hindi developed as a literary language, and it became the language of the Hindu courts, poetry, and literature. During the colonial period, the British administration promoted the use of English

as the language of administration and education in India. This led to a decline in the use of Hindustani as a lingua franca, and it also led to a divide between the Urdu-speaking Muslim population and the Hindi-speaking Hindu population. After the partition of India in 1947, Urdu was designated as the national language of Pakistan, whereas Hindi was declared the official language of India. This further cemented the divide between the two languages and their associated communities. Despite these historical and political factors, Urdu and Hindi continue to be closely related languages, and their differences are largely based on vocabulary and script. Hindi utilizes the Devanagari script as its writing system, while Urdu employs the Perso-Arabic script for its written form. Both languages share a common grammar and syntax, and speakers of one language can easily understand and communicate with speakers of the other language. In recent years, there has been a growing movement to promote the use of Hindustani as a unified language that encompasses both Urdu and Hindi. This has been seen as a way to bridge the divide between the two languages and to promote unity and cultural understanding in South Asia.

1.5 A Debt of Urdu Language and Literature to Persian:

Urdu language and literature owe a significant debt to Persian, which has played a vital role in shaping and enriching the language. Persian, also known as Farsi, was the language of the Mughal courts and administration in India, and it was the language of literature, poetry, and culture. When the Mughal Empire was established in India in the 16th century, Persian became the dominant language of the court and the administration. The Mughal rulers were of Central Asian origin and brought with them the Persian language and culture. Persian literature, poetry, and philosophy flourished in India, and it became the language of the elite and the educated.

The influence of Persian on the Urdu language and literature was significant and long-lasting. The Persian language had a profound impact on the vocabulary, grammar, and style of Urdu. Many words and phrases in Urdu are borrowed from Persian, and the language uses Persian script for writing. Persian also influenced Urdu poetry, which is known for its beautiful and lyrical language. The ghazal, a popular form of poetry in Urdu, was originally a Persian form that was adopted and adapted by Urdu poets. Many of the greatest Urdu poets, such as Mirza Ghalib and Allama Iqbal, were heavily influenced by Persian literature and poetry, and they often used Persian words and idioms in their poetry.

In addition to poetry, Persian literature and philosophy also had a significant impact on Urdu literature. Persian works, such as the Shahnameh and the Masnavi, were translated into Urdu and became a part of the literary canon. The works of Persian poets, such as Rumi, Hafiz, and Saadi, were also widely read and studied in India and Pakistan.

The debt of the Urdu language and literature to Persian is evident in the language's rich and complex vocabulary, its beautiful and lyrical poetry, and its literary traditions. The Persian language and culture have left a lasting legacy on Urdu, and the two languages continue to be closely related and intertwined to this day.

1.6 Cause of the Large Influx of Persian Words and Persian Construction:

The large influx of Persian words and Persian construction into Urdu can be attributed to a variety of historical, political, and cultural factors. Here are some of the main causes:

The Mughal Empire was established in India in the 16th century, and it was an Islamic empire with Persian as the court language. The Mughal emperors brought the Persian language and culture to India, and it became the language of the court, administration, and literature. The use of the Persian language in the Mughal court and among the elite influenced the local languages, including Urdu. Persian was also the language of trade and commerce in South Asia during the Mughal period. Persian was used as a common language of communication between merchants from different regions and countries, and it also facilitated cultural exchange and influence.

The Islamic scriptures were written in Persian, and it was widely studied and used in Islamic scholarship. As Islam spread to South Asia, Persian became an important language of religious education and scholarship, and it was used to translate the Islamic scriptures into local languages.

The use of Persian in India and South Asia was also influenced by political and social factors. The Muslim ruling classes in India used Persian as a symbol of their status and culture, and it was also used as a means of differentiation from the Hindu population.

These factors combined to create a situation in which Persian became a major influence on the Urdu language. Persian vocabulary, grammar, and syntax were adopted and adapted by Urdu

speakers, and this resulted in the development of a distinct language that is a fusion of both Persian and Indian elements. Today, Urdu is recognized as one of the major languages of South Asia, and it is spoken by millions of people in India, Pakistan, and other countries around the world.

1.7 The Language of Poetry and Prose:

Urdu is a language that is renowned for its rich and expressive literature, both in prose and poetry. Urdu literature has a long and illustrious history, and it has produced some of the world's greatest poets and writers.

Faruqi (2012) explains that Urdu is considered the language of both prose and poetry due to the practice of using it to write administrative, historical, and other non-literary texts alongside highly stylized and formalized poetic compositions .⁶

Urdu poetry, in particular, is considered to be one of the most beautiful and lyrical forms of poetry in the world. Urdu poetry is known for its intricate and complex rhymes, rhythms, and meter, and it is often characterized by its emotional depth and intensity. Urdu poetry is often set to music and is sung or recited in a melodious and rhythmic way, adding to its beauty and power. One of the most popular forms of Urdu poetry is the ghazal, a form that originated in Persia and was adopted and adapted by Urdu poets. The ghazal is a short poem that consists of a series of couplets, each of which is self-contained and complete. The couplets are usually written in a similar meter and rhyme scheme, and they often express the poet's feelings of love, longing, or loss. Urdu poetry also includes other forms such as Nazms, Qasidas, and Masnavis. Nazms are longer poems that often have a narrative structure, while Qasidas are poems that celebrate and eulogize the virtues and achievements of a person or a community. Masnavis, on the other hand, are long narrative poems that are written in rhyming couplets and often tell a story.

Urdu prose is also renowned for its beauty and complexity. Urdu prose is characterized by its ornate language, rich imagery, and use of idioms and proverbs. Urdu prose includes a wide range of genres, including novels, short stories, essays, and biographies. Some of the greatest Urdu writers, such as Saadat Hasan Manto, Ismat Chughtai, and Qurratulain Hyder have produced works that are widely acclaimed for their literary merit and social relevance. The influence of Persian and Arabic can also be seen in Urdu prose, as many Urdu writers have drawn on the literary

traditions of these languages to enrich and enhance their writing. Urdu prose is notable for its use of intricate metaphors, vivid descriptions, and powerful imagery, and it has produced some of the most compelling works of literature in the region.

1.8 Literary Urdu:

Literary Urdu refers to the body of written works in the Urdu language that are considered to have literary merit and artistic value. Urdu literature is one of the most celebrated and revered literary traditions in South Asia, and it has produced some of the greatest poets and writers in the region. Urdu literature can be divided into several genres, including poetry, fiction, drama, and non-fiction. Each genre has its own distinct characteristics and features, and together they form a rich and diverse literary tradition.

Shackle (2013) describes literary Urdu as a highly stylistic and aestheticized language with sophisticated grammar, rich vocabulary, and a complex prosodic system.⁷

Literary Urdu is a rich and diverse tradition that encompasses a wide range of genres and styles. It has produced some of the most celebrated and revered poets and writers in South Asia, and it continues to be an important form of artistic expression and cultural identity in the region.

- **Urdu Poetry:** Urdu poetry is one of the most popular and widely celebrated forms of literature in the Urdu language. It is characterized by its rich and intricate language, complex rhymes and meter, and emotional depth and intensity. Some of the most notable Urdu poets include Mirza Ghalib, Allama Iqbal, Faiz Ahmed Faiz, and Ahmad Faraz among others. Urdu poetry is typically written in a variety of forms, including the Ghazal, Nazm, Rubai, and Qawwali. The Ghazal is perhaps the most popular form of Urdu poetry, and it consists of a series of couplets, each of which is self-contained and complete.
- **Urdu Fiction:** Urdu fiction is another important genre of Urdu literature, and it includes a wide range of works, including novels, short stories, and novellas. Some of the most notable Urdu novelists include Saadat Hasan Manto, Ismat Chughtai, and Abdullah

Hussein, among others. Urdu fiction is characterized by its focus on social and political issues, as well as its use of rich and descriptive language. Many Urdu novels and short stories deal with themes such as love, loss, and identity, and they often explore the complexities of human relationships.

- **Urdu Drama:** Urdu drama is a relatively new genre of Urdu literature, but it has quickly become an important and influential form of artistic expression. Urdu drama is characterized by its use of dialogue and performance, as well as its exploration of social and political themes.
- **Urdu Non-Fiction:** Urdu non-fiction includes a wide range of works, including memoirs, biographies, essays, and histories. Some of the most notable Urdu non-fiction writers include Syed Ahmad Khan, Maulana Abul Kalam Azad, and Gopi Chand Narang among others. Urdu non-fiction is characterized by its use of clear and concise language, as well as its focus on historical and cultural themes. Many Urdu non-fiction works explore the history and culture of South Asia, as well as the role of religion in shaping society and politics.

1.9 Early Names:

Urdu is a relatively new language, and it did not have a single, unified name until the late 18th and early 19th centuries. Prior to this time, the language was referred to by a variety of different names, depending on the region and context. The early names of Urdu reflect the complex and diverse origins of the language, as well as its close connections to Persian and other languages of the region. It was only with the rise of the Urdu literary tradition in the late 18th and early 19th centuries that the language began to be recognized as a distinct and separate entity, with its own name and cultural identity. Some of the early names of Urdu include:

- **Hindustani:** This name was used to refer to the language spoken in the northern and central regions of the Indian subcontinent, including present-day Pakistan and

northern India. It was also used to refer to the language spoken in the Mughal courts of the 16th and 17th centuries.

- **Rekhta:** This name was used to refer specifically to the literary form of Hindustani that developed in the Mughal courts. It is derived from the Persian word "Rekh" (line), referring to the use of Persian poetry forms in Hindustani poetry.
- **Zaban-e-Urdu-e-Mu'alla:** This name, which means "the exalted language of the camp", was used to refer to the language used in the military camps of the Mughal Empire. It reflected the fact that Urdu was originally used as a lingua franca among the diverse peoples of the Mughal army.
- **Dehlvi:** This name was used to refer to the variant of Urdu spoken in the city of Delhi, which was the cultural and political capital of the Mughal Empire.
- **Hindi:** This name was used to refer to the language spoken in northern and central India, including both Urdu and its close cousin, Hindi. In the early centuries of the language, the distinction between Hindi and Urdu was not as clear as it is today.

1.10 Urdu Script:

Urdu script is a form of the Persian-Arabic script that is used to write the Urdu language, as well as several other languages of the Indian subcontinent. It is a cursive script that is written from right to left, and it is based on the Nasta'liq script, a Persian script that was used for calligraphy in the Mughal courts of the 16th and 17th centuries. Urdu script uses a modified version of the Arabic alphabet, with additional letters and diacritical marks to represent the unique sounds of the Urdu language. The script has a total of 38 letters, including 18 consonants and 20 vowels and vowel markers. Unlike the Arabic script, which is mostly used for writing consonants, Urdu script gives equal importance to vowels and diacritical marks, making it more complex and nuanced.

One of the unique features of Urdu script is the use of ligatures, which are combinations of two or more letters that are joined together to form a single character. This allows for smoother and more efficient writing, as well as more artistic and decorative calligraphy. The use of ligatures is particularly important in Urdu poetry, which often relies on complex and intricate rhyme

schemes and meter. Urdu script is widely used in Pakistan, India, and other parts of the Indian subcontinent, and it has played an important role in the development of Urdu literature and culture. The script is also used to write several other languages, including Punjabi, Sindhi, and Kashmiri, among others.

In recent years, there have been efforts to modernize and simplify the Urdu script, particularly in the areas of digital and online communication. These efforts have included the development of new fonts and software that make it easier to type Urdu script on computers and mobile devices, as well as the standardization of spelling and grammar rules to make the language more accessible and user-friendly.

1.11 Reasons why Poetry is before Prose with Special Reference to Urdu Literature:

Poetry has traditionally held a higher place in the literary canon than prose, and this is especially true in the context of Urdu literature. There are several reasons why poetry is considered to be more important and influential than prose in Urdu literature:

1.11.1 Historical and Cultural Factors: Urdu poetry has a long and rich history, dating back to the 14th century when the language first began to emerge. Over the centuries, Urdu poetry has been closely intertwined with the cultural and political identity of the Indian subcontinent and has played a central role in the formation of Urdu literary traditions and aesthetics. The influence of Urdu poetry can be seen in other forms of literature, such as the Ghazal, a type of love poem that is often set to music and is popular throughout the region.

1.11.2 Linguistic considerations: Urdu poetry has a unique and complex structure, with its own rules and conventions for meter, rhyme, and imagery. This complexity allows for a greater range of expression and creativity than prose and allows poets to explore the nuances of the language in ways that are not possible in other forms of writing. Urdu poetry is also more tightly bound to the oral and aural traditions of the language, with many poems designed to be recited or sung aloud.

1.11.3 Aesthetic considerations: Urdu poetry is known for its beauty, elegance, and emotional power. The language itself is often considered to be poetic, with its rich imagery, metaphors, and allusions. The use of rhyme, meter and other poetic devices adds to the beauty and appeal of the poetry and allows it to convey complex emotions and ideas in a way that prose cannot.

1.11.4 Social and cultural prestige: In many parts of the Indian subcontinent, poetry is seen as a prestigious and elite art form, and poets are often held in high regard in society. This social and cultural status has helped to elevate the importance of Urdu poetry and has contributed to its continued popularity and influence.

Overall, the historical, cultural, linguistic, aesthetic, and social factors that have contributed to the importance of Urdu poetry in the literary canon are complex and multifaceted. While prose has also played an important role in Urdu literature, it is poetry that has held the highest place in the hearts and minds of Urdu speakers and writers, and it is likely to continue to do so for many years to come.

1.12 Amir Khasru the Earliest Urdu Poet:

Amir Khusrau Dehlavi, also known as Amir Khusrau or Amir Khusro (1253-1325 CE), was a medieval Indian poet, musician, and scholar who is widely considered to be one of the earliest and most influential Urdu poets.

Jalil (2021) identifies Amir Khusrau as "the first poet of Urdu and the most significant cultural figure of the pre-modern Indo-Persianate literary world".⁸

He was born in Patiali, a small town near Etah in modern-day Uttar Pradesh, India, and spent most of his life in the city of Delhi. Amir Khusrau is credited with creating and popularizing the ghazal, a form of Urdu poetry that is characterized by its rhyming couplets and its focus on love and romance. He is also known for his contributions to the development of the qawwali, a form of devotional music that is still popular in the Indian subcontinent today. In addition to his literary and musical achievements, Amir Khusrau was also a skilled linguist and scholar and is credited with developing a new style of Persian that incorporated elements of Indian languages and culture. He wrote in several languages, including Persian, Urdu, and Braj Bhasha, a dialect of

Hindi. Some of Amir Khusrau's most famous works include the Masnavi poem "Hasht-Bihisht," which tells the story of seven princesses who visit a prince in a magical palace, and the ghazal "Aaj Rang Hai," which is still sung and recited by poets and musicians today. He is also known for his many innovations in music, including the development of the sitar and the tabla, two of the most iconic instruments in Indian classical music. Amir Khusrau's contributions to Urdu poetry and culture were instrumental in the development of the language and its literary traditions, and his legacy continues to be felt today in the work of contemporary poets and musicians in the Indian subcontinent and beyond.

1.13 The Long Period of Preparation- The Development of the Language:

The development of the Urdu language was a long and complex process that took place over many centuries and involved the convergence of several linguistic and cultural influences. Some of the major phases of this development can be traced back to the early history of the Indian subcontinent, and are documented in a variety of historical and literary sources. One of the earliest references to the Urdu language can be found in the works of Amir Khusrau, a medieval Indian poet and musician who lived in the 13th century. Khusrau is credited with creating and popularizing the ghazal, a form of Urdu poetry that remains popular to this day. He was also one of the first poets to blend elements of Indian languages and culture with the Persian and Arabic literary traditions that had been dominant in the region for centuries. Faruqi (2010) argues that Urdu's development was a long process that involved "gradual transformation and adaptation of the local dialects of north India under the influence of Persian, and the creation of a new and original cultural synthesis".⁹

Over the next few centuries, the Urdu language continued to evolve and develop, as it was influenced by a variety of linguistic and cultural factors. One of the most significant of these factors was the Mughal Empire, which ruled much of the Indian subcontinent from the 16th to the 19th century. The Mughals were patrons of the arts, and they supported a thriving literary culture that produced some of the most famous Urdu poets and writers of the time, including Mirza Ghalib, Allama Iqbal, and Faiz Ahmed Faiz.

During this period, Urdu also continued to be influenced by other languages and cultures, including Hindi, Punjabi, and Persian. The blending of these different linguistic and cultural traditions helped to shape the unique character of the Urdu language and gave rise to the rich and diverse literary traditions that continue to be celebrated today. In addition to its literary and cultural significance, Urdu also played an important role in the political and social history of the Indian subcontinent. During the 19th and early 20th centuries, Urdu became associated with the Muslim identity and the struggle for independence from British colonial rule. This association helped to elevate the status of Urdu in the eyes of many people and helped to cement its place as one of the most important and influential languages of the region. Moreover, the long period of preparation and development of the Urdu language is a testament to the resilience and adaptability of the Indian subcontinent's linguistic and cultural traditions. Through a complex process of convergence, blending, and innovation, the Urdu language has emerged as a vibrant and dynamic medium for artistic expression, social commentary, and political activism.

1.14 Conclusion:

In conclusion, the history of Urdu literature is a vibrant and diverse tapestry that has evolved over centuries, reflecting the rich cultural heritage of the Indian subcontinent. From its origins in the 13th century, when it emerged as a language of poetry and expression among the Delhi sultans, Urdu literature has witnessed tremendous growth and transformation.

With the advent of British colonial rule in the 19th century, Urdu literature faced new challenges and opportunities. It became a vehicle for political dissent and social reform, as writers such as Sir Syed Ahmad Khan and Maulana Abul Kalam Azad used their literary skills to advocate for change. The progressive movement of the mid-20th century brought forth a new wave of Urdu literature, characterized by a strong emphasis on social consciousness and realism.

In recent times, Urdu literature has adapted to changing trends and technologies, finding new platforms for expression through digital media and social networking. It continues to evolve, embracing diverse voices and narratives that reflect the complexities of contemporary society.

The history of Urdu literature stands as a testament to the power of language and creativity in shaping societies. It has provided a platform for artistic expression, intellectual discourse, and social commentary, leaving an enduring impact on the cultural fabric of the subcontinent. As we appreciate the richness of Urdu literature, we recognize its ability to bridge divides, foster understanding, and celebrate the beauty of language.

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CHAPTER TWO
URDU-SPEAKING COMMUNITY IN DHAKA

2.1 Introduction:

While there is a contention that literature and language are the mirror of a society, the reality is little a bit curved in the context of Urdu speaking community in Bangladesh due to the reasons are the idea of ignorance in academia, the obsolete idea of their social formation and so forth. The scholars admit the importance of this study, but no one come forward to fill the critical gap that requires for a long time. Besides, Bangladesh is a land of cultural diversity. Numerous socio-religious and anthropological groups have been residing in various sections of the country since the ancient epoch. Almost every group has its own individual characteristics including language, religion, cultural programs, cultures and so forth. Among them, Indian émigrés are referred to as "Biharis" (who have been living here since 1947 in different parts of the country. Many years ago, they arrived in this region and were unable to manage any place to go after the liberation war and independence of Bangladesh. Hence, they started to live here in different refugee camps. Though the term "Bihari" is regarded to have originated from the word "Bihar", which is one of the eastern states of India. Although they arrived from India with their stories, remained obsolete to the scholars for investigation. This leads to a striking question that they have language and literature but how they portray their way of thinking is remained outside the scope of investigation. Now the non-Bangalee Muslim people of West Bengal, Uttar Pradesh, Maharashtra, and Gujrat are known as the "Biharis". These Indian émigrés brought with them a variety of cultural elements to Bangladesh. As their mother tongue is Urdu, many of them write poems, short stories, plays, and Ghazals in the Urdu language. In addition, a number of Bangla writings have been translated into Urdu. These Urdu-speaking people are very serious about practicing different genres of Urdu literature.

2.2 Dhaka and Urdu:

People of East Bengal were presumably introduced to Urdu during the mid-seventeenth century. Urdu in this area has its own unique history. In East Bengal, most upper-class Muslim families could speak Urdu as their mother tongue or second language. Urdu established its new

centers in Eastern India after the end of the Mughal Empire. These new chapters in Bengal were Murshidabad, Kolkata, and Dhaka where between 1772 and 1912, Urdu prose and poetic literature flourished. During the end of the 19th century, Dhaka was a center of Urdu Drama, People in many localities including the Hindu community had patronized in those days. Many theatrical companies from Bombay and other parts of India occasionally visited Dhaka to stage here Urdu drama. In this context of Urdu drama the name of Dhaka's master Ahmed Hossain Wafer is eternal. Before the partition of India in 1947, Hakim Habibur Rahman emerged in East Bengal as one the great Urdu poets, writers and journalists. He is remembered for his outstanding contribution to Urdu literature and journalism. He published the first Urdu newspaper 'Al -Mashriq'¹ in Dhaka in 1906, edited Urdu journal 'Jadu' in 1923 and authored numerous Urdu books based on his research and study. Among these 'Dhaka Pachas Boros Pehle' (Dhaka 50 years ago) was published in in 1949. He also founded 'Anjuman Taraqqi Urdu' in Dhaka. This Anjuman was formed in many places in India for the development of the Urdu language and literature in this sub-continent.

The prose component of Urdu literature was mainly restricted to the ancient form of long epic stories called Dastan often originally written in Persian. In this sub-continent, the Urdu prose has started its journey from Dastan. With the end of this era of Dastan Nawasi, the arts of fiction, novel, drama, essays, journalism, criticism and biography got to drive and develop. In Dhaka, during the early days of Urdu porose readers were not aware of the traits of Urdu Fiction. Only three names are found in Dhaka in the context of novel writings. They are Dr. Andalib Shadani, Rahat Ara Begum and Dr. Shayesta Suhrawardi Ekramullah.

From 1976 to 1981, when the situation became relaxed for the Urdu writers, new short story writers came to get their stories published in local Urdu magazines. These stories were written by inexperienced writers who picked up their subjects from events that took place in the background of 1971. After the publication of the thereof maiden story, they disappeared from the emerging literary scene. Among these stories are Ulte Paon, (Aftab Ahmed), Galat Fahmi (Najib Ashraf), Aksi Tasweer (Farid Shehzad), kha ki Awaz (Rizwan Rizvi), Guzrey Huye Ayam (Khalid Atash),

¹ First Urdu Newspaper in Bangladesh.

After the death of Ahmed Sadi, Golam Mohammad, Ayub Jaohar, Sham Barekpuri, and Zakir Azizi the field of short story and novel writing has been deserted to a great extent. In these writings, they portray the socio-economic life, refugee camp situation, second migration, second language acquisition, identity crises and so forth. Drama is the medium of expression of human feelings and emotions. Drama is an illustration of natural behaviors in all cultures.

It is said that Wajed Ali Shah, the nawab of Awadh was very fond of culture. In this period, at Dhaka Syed Mohammad Azad was published in installments in Awadh punch and published 'Nawabi darbar'². In Islampur (old Dhaka) Kishori Lal Chowdhury built Diamond Jubilee Theatre in 1887, which was later brought by Mirza Abdul Kader. Urdu Drama made progress and became more popular with the support of the Nawab family. In 1876, Nawab Abdul Gani invited the National Theatre of Kolkata', which staged the drama 'Indersabha' for three months. Nawab gave his band party as support.

After the emergence of Bangladesh, the first Urdu anthology was brought out in 1978 by a literary organization Anjuman -e- Adab. It published the short story of Hasan Hafijur Rahman and poems of Fazal Shahab Uddin, Shaheed Qaderi, Habibullah Shirazi, Rafique Azad, and Abid Azad translated by Ahmed Sadi and Yawar Aman.

2.3 The Historical Background of the Study:

On March 22nd, 1912, Bihar and United Bengal were partitioned from each other. Bengal was united up to 1905. Later, it was divided into two parts, named East and West Bengal. But due to political pressure and movements, the government separated the division of Bengal. In 1947, when Pakistan was founded, East Bengal was made a province of Pakistan. In 1955, this province was named East Pakistan. The regime of Pakistan decided to impose Urdu as the only national language of the country by ignoring the language of the largest population of Pakistan. But the people of East Pakistan did not accept the decision. Urdu was the language of Pakistan's minuscule minority. On the other hand, Bangla was the majority's mother tongue. Bangladeshi people refused

² First Urdu Drama in Bangladesh

to bow down to that decision, and Pakistani rulers ignored the loud voice of the Bengali population. On February 21st 1952, the language movement reached its peak. Several students were killed in a procession by the firing of police. That day became a martyr's day and now it is observed as an International Mother Language Day all over the world.

This movement forced the demand for provincial autonomy in East Pakistan. As a result, in 1970, general elections were held in Pakistan and the Awami League defeated the ruling party. But the Pakistani Army denied handing over power to the majority of the assembly. Serious protests were made against this decision. The Pakistani army used brutal force to suppress the protests. On December 16th 1971, the Pakistani Army laid down their weapons and surrendered in Dhaka. Thus, the 24-year Pakistani chapter came to an end, but not before the deaths of millions of Bengalis during the liberation war and of Urdu-speaking people who became victims of political development, as witnessed by the rest of the world.³

Bangladesh emerged as a true nation, having concepts of a free nation and Bengali nationalism. It may be interesting to mention that today in Bangladesh, more than 500,000 Urdu-speaking people live as citizens of this country. Their language, Urdu, has the twentieth-largest world population of speakers, with 130 million speakers as a native language and 270 million in total. It is one of the 23rd official languages of India and has been recognized as a second state language in several Indian states, including West Bengal. Terming Urdu as the language of Pakistan is historically wrong and incorrect in the context of its use currently around the globe. In a nutshell, the Urdu language and literature is an asset among the varied cultural assets of Bangladesh.

2.4 Linguistic Situation:

Urdu, one of the major languages of the Indian subcontinent, is descended from the Indo-Aryan language family. It was created during a three-hundred-year period in the Delhi neighborhood and is a blend of Persian, Arabic, Turkish, and Hindi. Kharibuli, Reekhta, and Hindustani are some of the names given to this hybrid dialect. The poetry of Ameer Khasru and Kabir Das contains examples of Kharibuli. "Urdu as a language signifies a linguistic synthesis by borrowing from different sources."⁴

Prominent linguist Dr. Suniti Kumar said:

“Although Hindi and Urdu are just different styles of the same language, owing to a number of circumstances they are looked upon as two different languages and that is primarily because of the two different scripts which are used for these two different styles of the same language. ...Urdu literature has a history that is at least seven centuries long. From the time that Muslim speakers of Hindustani began to use by preference Arabic and Persian words in their language, we may say that Urdu came into being: and that was roughly sometimes around 1300 A.D..the origin of Urdu has a very interesting and intriguing history.....Hindi and Urdu are, as said before, two styles of the same language. But it has to be admitted that Urdu came into the field first, and Hindi, that is Khariboli Hindi, followed suit later ...In the evolution of present-day Hindi, Urdu supplied some very basic things.”⁵

If we count the words of foreign languages used in Urdu in proportion to 100, then it will be like that.

Table 1: Foreign Words Used in the Urdu Language: ⁶

Name of the language	Percentage
Arabic	45%
Persian	40%
Sanskrit	5%
English	5%
Portuguese	5%
Turkish, Sindhi, Greek	2%
French	1%

During the two hundred years of Mughal rule, people from all spheres of life came from western and northern India and settled in the province of Bengal. With the amalgamation of different languages, a new dialect was formed named "Do-Bashi." which was used in East Bengal for trade and interaction at the marketplace. Later, it was called different names like Dehlawi, Reekhtah, Hindi, Hindustani, and Urdu. It is believed by everybody that the Mughal king Shahjahan first named this language Urdu.⁷ Dhaka was the center of the rice trade in the 18th century. In Hindustan, Marwari merchants used to have conversations with Bengali rice traders. Prominent Bengali scholar Dr. Mohammad Shahidullah wrote that following the victories of the Mughals in Bengal in 1576, Urdu began to influence the Bengali language and literature. As a result, the mixing of Urdu and Bangla produced a special type of literature that became popular

among Bengali Muslims.⁸ The Saints and Darvish also influenced the social, cultural and religious society in Bengal. In their madrasa and hermitage, they used to organize music, songs, and poetry recitation. There was also a system of making disciples in religious terms.⁹

2.5 Lexical Resources of Urdu Language Amalgamated with Bangla:

Bangla and Urdu both are modern Indo-Aryan languages spoken in South Asian countries and also in other countries outside Asia. Bengali and Urdu are definitely different languages. To talk of basic differences on the scale then Bengali has 265 million speakers worldwide while Urdu has 230 million speakers worldwide, as of 2022 according to the 2022 edition of the Ethnologue. Bengali is mainly spoken in India (mainly West Bengal, East India and parts of Northeast India) and Bangladesh, having official status in both countries. Urdu is mainly spoken across India and Pakistan though there are also native speakers in Bangladesh, such as the Bihari Muslims and the Dhakaiyas. Urdu has official status in both India and Pakistan.

In terms of their history, they are both Indo-Aryan languages with Bengali part of the ‘Eastern zone of Indo-Aryan languages’ which also includes Assamese and Oriya, which I’d say are the other big languages within this grouping. Bengali originated from Magadhi Prakrit which then branched off to “Abahatta” before turning into Bengali. Magadhi Prakrit was the common language that was spoken and used in drama and literature in the area that is roughly East India, Nepal and Bangladesh after the fall of Sanskrit and Pali. Urdu is from the ‘Central zone of Indo-Aryan languages’ which also includes Hindi and a few other smaller languages often considered dialects of Hindi such as Haryanvi, Awadhi and Braj Bhasha. These languages developed from Shauraseni Prakrit which was used in the North India region and Hindi and Urdu specifically developed from the offshoot language, Aprabrahmsa (which itself is also a collection of dialects

of North India). Though they have different origins, Bengali and Urdu do claim common descent from some Proto-Indo-Aryan languages and have had significant influence from Sanskrit.

Following the fall of the Mughal Empire in India, Urdu prose and poetry became popular in East India, particularly in Bengal. Dhaka emerged as one of the centers of Urdu, like Delhi, Lukhnow, Hyderabad, Lahore, and central India. Urdu was the medium of instruction in madrasas in the very first stage of British rule. This curriculum was largely responsible for the widespread usage of Urdu in both East and West Bengal. Most upper-class Muslims in East Bengal could speak Urdu as a first or second language. Aside from religion, the professions of trade and commerce had an important role in the expansion of the Urdu language.

Workers from Bihar and Odisha came to work in Bengal's tea gardens in the late 19th and early 20th centuries bringing their Hindustani mother tongue with them. Eastern Bengali Railways employees are also from there. They, too, used to communicate in Urdu. As a result, Urdu expanded throughout East Bengal. The flow of language is similar to a river. Both Bangla and Urdu borrow some words from each other. Besides, Urdu takes, there are lots of words from Bangla in daily usage. For instance, some flower names include Krishanchura, Oporajita, Shapla, and Rajanigandha. Musical instruments such as Esraj, Sarang, Skankh, and some folk music names Bhatiyali, Jari, Sari, and Baul geet.¹⁰

Table 2: Similar Words Used in Bangla and Urdu Languages are Given Below:

Urdu	Bangla	English
Aloo	Aloo	Potato
Hilsa	Ilish	Hilsha
Boriya	Buri	Old
Ashpashe	Ashpashe	Here and there
Chupchap	Chupchap	Calm and Quite
Thikthak	Thikthak	Alright

Pahar Parbat	Pahar Parbat	Hill Tracts
Adal Badal	Adal Badal	Change
Raat	Raat	Night
Onguli	Anguli	Finger
Dudh	Dudh	Milk
Bengan	Begun	Eggplant
Khargosh	Khargosh	White Rabbit
Aam	Aam	Mango
Gaajor	Gaajor	Carrot
Tala	Tala	lock
Chad	Chandra	Moonlit
Chhira	Chhira	Puffed Rice
Saat	Saat	7
Baoyan	Bayanno	52
Tripan	Tippanno	53

2.6 A Comparative Discussion on the Fusion of the Urdu Language with Bengali- Some Similarities and Dissimilarities of Bangla and Urdu:

Modern research has shown that learners transfer the sound system of their native language to the second language both respectively and productively, i.e., both for listening and speaking. For example, a native speaker of Urdu has not only learned to differentiate both respectively and productively between all the particular contrasts that function as signals in the structure of Urdu, but he has also developed the habit to ignore all those features that have no such signaling function in Urdu. For instance, he has learned to distinguish between the Urdu sound /k/ and /k^h/ as in /kaal/ (famine) and /khaal/ (skin) , but he has not learned to distinguish between the English sounds /v/ and /w/ as in “ veil” and “will” .

In matters of other significant items of structure, such as word order, function words, correlation of forms, intonation, stress, sentence patterns, etc. also learners' trends to transfer the forms of their native language with its meaning and distribution to the second language.

2.6.1 Pronunciation: A study of the phonemes of Bengali and Urdu shows that there are certain phonemes in Urdu for which there are no Bengali equivalents.

2.6.2 Consonant Sounds: Bengali uses a similar sound to Urdu /s/ but it does not have the same distribution. Bengali does not have /s/ initially, except in a few loan words. As a result, all Urdu words having initials /s/ are pronounced by Bengali speakers as /š/ [sh], e.g., /sola/ (sixteen) becomes / šolo/ and sal (year) / sal/ (year) becomes / šal/ for a Bengali speaker. Therefore, substitute [j] in all places where /z/ occurs in Urdu.

Thus /baazi/ (stake) becomes / baajji/

/rəzzaaq/ (God, giver of food) becomes /rajjaak/

In fact, this substitution of “j” by Bangalees for Urdu /z/ is always a matter of great amusement for Urdu speakers. Similarly with / ħh/ - voiceless velar fricative.

/ħhaali/ (empty) becomes / khaali/

/bukħhaar/ (fever) / bokħhaar/

/cheeħh/ (cry) becomes /chikh/

And /ğh/ - voiced velar fricative

/ǧhulaam/ (slave) becomes /golaam/

/baaǧh/ (garden) /baaǧh/

2.6.3 Vowel Sounds:

Bengali has a similar vowel system that Urdu. It has only seven vowel sounds whereas Urdu has nine. Urdu has two high front vowel sounds /i/ and /ee/, whereas Bengali has only one /i/. Urdu has two high-back vowel sounds /u/ and /oo/, whereas Bengali has no equivalent in Bengali. Bengalees, therefore, substitute their own sound /i/ for the two Urdu sounds /i/ and /ee/, and /u/ for both /u/ and /oo/. The hardest part for both recognition and pronunciation for them is the neutral sound /ə/.

/insaam/ (man) in Urdu to a Bengali speaker becomes /insaam/

/din/ (day) /din/

/sun/ (hear) /šun/

Sometimes the change in vowel causes a change in meaning:

/meel/ (mile) becomes /mil/ (meeting)

/oon/ (wool) /un/ (his)

/kəl/ (tomorrow) becomes /kaal/ (famine)

/təl/ (to fry) becomes /taal/ (rhythm)

2.6.4 Consonant Clusters:

The structure of Bengali does not admit any word-final consonant cluster. Bengali speakers learning Urdu, therefore, always stumble over the Urdu words with a final consonant. It is interesting to observe that whereas Standard Colloquial Bengali has neither word-initial consonant clusters nor final ones (Shuddho vasha has initial consonant clusters), Urdu has word final consonant clusters but few initial ones. The following few examples will illustrate my point:

-bz Urdu	/ səbz/ (green)	becomes	/šobuj/
-tm	/ ħətm/ (end)		/ khotom/
-kl	/ əkl/ (wisdom)		/ akkel/
-sp	/ dilchəsp/ (interesting)		/ dilchaspi/
-zk	/ rizk/		/ rijik/

2.6.5 Vocabulary:

There are certain words in Urdu that have been accepted in Bengali in the same form but with a different meaning. For example:

/hæran/ in Urdu means surprised and in Bengali, it has the meaning of tired. So when an Urdu speaker tries to convey the meaning of surprise by /hæran/, the Bengali speaker gets his meaning as being tired out.

One common word in Urdu is /mez / (table). In Bengali, it is /mej/ meaning the floor. It shouldn't, therefore, surprise an Urdu speaker if he asks a Bengali speaker to understand it as "put it on the floor".

/kitab/ in Urdu means a book, whereas in Bengali it has the limited distribution meaning "religious book".

/ghər/ in Urdu means "house" whereas in Bengali it has the form /ghor/ meaning "room".

/dərɔya/ in Urdu means "river" but Bengali /dorya/ means "sea".

/chaavəl/ in Urdu means “cooked or uncooked rice” but in Bengali /chaaol/ means uncooked rice.

The teaching and learning problems become quite serious in view of the large number of such words having more or less similar forms, but different meanings.

2.6.6 Problems of the Structural Formation of Sentences:

The problem in structure is much more important as learning a language is almost synonymous with learning its structural signals.

- a) The simplest pattern of a statement in Urdu and Bengali is quite similar.

$N \longleftrightarrow V$

/Iqbal soya/ (Iqbal slept)

/Iqbal ghomie chhilo/

But as soon as we come to the present habitual we confront a learning problem.

Bangla- Pakhi Ure (birds fly)

Urdu- /pərinde urte hæn/

For a Bengali speaker learning Urdu/pərinde urte hæn/ is enough to convey the sense of “Birds fly”. /hæn/ seems to him absolutely unnecessary.

Similar is the case with:

/lərka k̄oobsurat/ instead of /lərka k̄oobsurat hæ/ (The boy is handsome)

In the correlation of the subject and predicate also there is the problem of grammatical gender. The use of Urdu pronouns is a special learning problem. In Bengali,

there is no change of forms in pronouns of gender. In Bengali, we say / aamaar bon/ (my sister) and / meri behen/ in Urdu.

/həm gəe/ (we went) (masculine)

/həm gəeñ/ (we went) (feminine)

This is a serious learning problem for Bengali speakers. It is a perpetual source of amusement for Urdu speakers when Bengali speakers learning Urdu fail to make proper use of these gender inflections and very innocently makes statements like / hat^{hi} gir gəi / in place of / hat^{hi} gir gya/

(The elephant fell down). As masculinity of feminity of words is determined arbitrarily, it is very hard for Bengali speakers to realize that Urdu /sari/, (/ šari in Bengali) is feminine whereas / blauz/ (blouse) is masculine.

The problem becomes more complex when a Bengali speaker has to use proper inflections even for the adjectives:

/əchchha lərka gya/ (a good boy went)

/əchchhi lərki gəi/ (a good girl went)

Adjectives does not generally have inflections for gender in Bengali. The very that are still there in literary Bengali are gradually dying out.

2.6.7 Investigation Patterns:

The most common form of question pattern in Urdu is the same as that in Bengali – the use of end-rising intonation as contrasted with end-falling intonation in a statement pattern.

For example,

Urdu: / voh gəya/ (he went) (statement)

Bengali: /še gæchhe/ (statement)

Urdu: / voh gəya/ (Did he go?) (Question)

Bengali: /še jæchhe/ (Question)

Even when the question is formed through the use of function words, the same basic statement pattern is used in Urdu and Bengali.

For instance,

Urdu: / kya aadmi gya/ (Has the man gone?)

Bengali: /loḳti ki jæchhe/

The only difference is that in Urdu the function word can take the initial, medial or final positions, denoting stylistic variations in the setting of the same meaning.

For example, /aadmi kya gya / and /aadmi gya kya / are heard in Urdu speech. In Bengali, However, /ki/ used initially to signal a question pattern would be a very unusual thing. The function word /kon/ is used in sentence-initial position in both Urdu and Bengali.

In Urdu sometimes a question pattern is used to give emphasis to a statement.

For example, /mæneñ kya nəheen deekha/ meaning “What have I not seen” or “I have seen everything”. In Bengali also the same statement can be made as:

/aami ki naa dekhecchi/

A more detailed analysis of Urdu question patterns and Bengali question patterns will show that teaching of Urdu question patterns to Bengali speakers is much easier than other structural patterns.

2.6.8 Negative Structures:

Generally speaking, a Bengali speaker puts his negative signaling function word after the verb, whereas the Urdu speaker puts it before it. For example, “I do not know” in Bengali is / aami jaaninaa/, the negative word / naa/ coming at the end; but in Urdu it is /mæñ nəheeñ jaanti/, according to the speaker being a man or women.

The Bengali speaker learning Urdu tends to put /nəheeñ/ after the verb and says

/mæñ janta nəheeñ/ or /mæñ janti nəheeñ/ and it sounds peculiar to Urdu speakers.

A more thorough comparison of the structures of Urdu and Bengali will reveal many more problem points.

2.6.9 Script:

Another difficulty for Bengali speakers in learning Urdu is the difficulty of learning a new script running from right to left, whereas his own script runs from left to right. Here of course the Muslim Bengali speaker’s knowledge of Arabic script is a help in learning the Urdu script though the lack of vowel signs in ordinary Urdu writing is always a handicap. He can never know whether he is to read /təvvəkəl / (Fate) as /təvvəkul/, unless he is specially directed. It is quite obvious that it is easier for a Bengali speaker to read and write the Naskh script as compared with Nastaliq. Shikasta style of course is the most serious hurdle. The fact that Urdu graphemes have a fairly large number of allographs as compared with the Bengali alphabet which is fairly phonemic, makes this part of learning Urdu fairly difficult for Bengali speakers.

2.7 Conclusion:

The relationship between Bangla and Urdu, as well as the Urdu-speaking community in Dhaka, showcases the intricate interplay of languages, cultures, and identities within the diverse

fabric of Dhaka's society. The historical and linguistic connections between these two languages have influenced the lives of Urdu speakers in the city, shaping their experiences and contributions. The coexistence of Bangla and Urdu in Dhaka reflects the linguistic diversity and cultural richness of the region.

While Bangla is the official language of Bangladesh and holds a central position in the country's identity, Urdu serves as a bridge between different communities, connecting Dhaka's Urdu speakers to their shared heritage and providing a means of communication and expression. The exchange and mutual influence between Bangla and Urdu have been reciprocal, enriching both languages and cultures. Literary works, poetry, and music in Urdu have made their mark in Dhaka's cultural landscape, while the Urdu-speaking community has contributed to the linguistic and artistic tapestry of the city.

The presence of the Urdu-speaking community in Dhaka is a testament to the city's inclusivity and acceptance of diverse linguistic and cultural backgrounds. The community's contributions extend beyond language and encompass various aspects of society, including academia, business, arts, and entertainment. Their coexistence and interactions contribute to the cultural vibrancy and inclusivity of Dhaka, creating a space where linguistic diversity is celebrated and cherished.

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CHAPTER THREE

URDU LITERATURE PRACTICED BY THE URDU- SPEAKING COMMUNITY LIVING IN DHAKA

3.1 Introduction:

It is intriguing to consider how the "Biharis" or Indian immigrants manage to create songs, short stories, and poems while living in cramped 6x8 foot rooms within various Bihari camps. Nonetheless, the genres practiced in the Urdu language and translated into Bangla include novels, poems, short stories, Ghazals, Kawalis, Hamds, Nat-e-rasul, and more. These texts encompass a wide range of themes, spanning from romantic sentiments to political reflections. Given the shared political and socio-economic experiences among the Urdu-speaking community in Bangladesh, writers also craft poems or short stories that draw inspiration from these factors.

3.2 The Dhaka School of Early Urdu Poetry: A Historical Journey

The Dhaka School of Early Urdu Poetry holds a significant place in the rich tapestry of Urdu literary traditions. Rooted in the city of Dhaka, now the capital of Bangladesh, this school emerged during the late Mughal era and played a crucial role in shaping Urdu poetry. Dhaka, as a prosperous city under Mughal rule, provided a fertile ground for the growth of arts and literature. Urdu, a language blending Persian, Arabic, and Hindi elements, was favored by poets and scholars, contributing to the rise of the Dhaka School.

The Dhaka School of Early Urdu Poetry demonstrated unique features that set it apart from other regional schools of Urdu poetry. It was deeply influenced by Persian and Arabic poetic traditions, resulting in a fusion of styles and themes. The school exhibited a penchant for lyrical expression, often employing metaphors, similes, and allegorical references.

One notable characteristic of the Dhaka School was its focus on romantic and mystical themes. Love, separation, divine union, and spiritual quests were recurring motifs. These themes were inspired by Sufi philosophy and mystical traditions, infusing the poetry with a sense of longing, devotion, and introspection.

The Dhaka School of Early Urdu Poetry left an enduring impact on the literary heritage of Urdu-speaking regions. It nurtured a tradition of refined poetic expression, blending diverse

cultural influences. The school's focus on mystical and romantic themes, combined with its rich linguistic tapestry, resonated with subsequent generations of Urdu poets.

Many poets who emerged in the later periods acknowledged the influence of the Dhaka School. Their works reflected an amalgamation of the Dhaka School's lyrical style, themes, and emphasis on spirituality. The legacy of the Dhaka School can be seen in the poetry of luminaries such as Muhammad Iqbal, Mir Taqi Mir, and Faiz Ahmed Faiz, among others. The influence of the Dhaka School continues to be felt, inspiring poets and enthusiasts alike, and preserving its rightful place in the tapestry of Urdu literature.

3.3 Unraveling the Factors behind the Rise of Urdu Poetry in Dhaka:

The emergence and flourishing of Urdu poetry in Dhaka, the capital city of present-day Bangladesh, was a remarkable phenomenon that added a distinct dimension to the region's literary heritage. This article delves into the causes that contributed to the rise of Urdu poetry in Dhaka, exploring historical, cultural, and linguistic factors that shaped this poetic tradition.

The historical backdrop of the rise of Urdu poetry in Dhaka plays a crucial role in understanding its development. During the late Mughal era, Dhaka was a thriving city under Mughal rule. It served as a cultural hub, attracting scholars, poets, and intellectuals. The Mughal court's patronage and the city's cosmopolitan environment provided a fertile ground for literary endeavors, giving rise to various poetic traditions, including Urdu poetry.

Dhaka's multicultural and multilingual environment also played a significant role in the rise of Urdu poetry. The city was a melting pot of diverse linguistic and cultural communities, including Urdu-speaking migrants, Persian scholars, Arabic-speaking traders, and the indigenous Bengali population. This linguistic diversity fostered a cross-pollination of ideas and influenced the development of a distinct poetic tradition in Urdu.

The rich heritage of Persian and Arabic poetic traditions exerted a profound influence on the rise of Urdu poetry in Dhaka. Many poets and scholars in Dhaka were well-versed in these

classical languages, which served as a bridge for the assimilation of poetic forms, themes, and literary techniques into Urdu poetry. The infusion of Persian and Arabic elements contributed to the refinement and elegance of Urdu poetry in Dhaka.

Sufism, with its emphasis on spirituality and divine love, deeply influenced the rise of Urdu poetry in Dhaka. Sufi poets and their mystic teachings had a profound impact on the poets of the region, inspiring them to explore themes of love, longing, and spiritual quests in their poetry. The expression of mystical experiences and the search for divine union became integral elements of Urdu poetry in Dhaka.

The rise of Urdu poetry in Dhaka was also shaped by the social and cultural transformations of the time. The Mughal era witnessed changes in social structures, norms, and patronage of arts and literature. The growing urban centers, including Dhaka, provided a platform for poets to express their thoughts, gain recognition, and find support from patrons. This environment fostered an atmosphere of artistic innovation and creative expression.

Intellectual rivalry and the exchange of ideas between poets and scholars played a significant role in the rise of Urdu poetry in Dhaka. Literary gatherings, known as mushairas, provided a platform for poets to showcase their talent, engage in poetic competitions, and receive critical feedback. These gatherings facilitated the sharing of knowledge, spurred creativity, and contributed to the development and refinement of Urdu poetry. The legacy of Urdu poetry in Dhaka continues to inspire and enrich the region's literary heritage, reflecting the beauty and depth of its poetic expression.

3.4 The Impact of Sufism on the Evolution of Dakhini Language: A Harmonious Fusion:

The influence of Sufism on language is a remarkable phenomenon observed in various regions across the Indian subcontinent. In the case of the Dakhini language, spoken in the Deccan region of India, Sufi thought and practices have significantly contributed to its evolution and linguistic richness. This article explores the profound impact of Sufism on the Dakhini language, examining its influence on vocabulary, expressions, and poetic tradition.

Sufism, a mystical branch of Islam, emphasizes the pursuit of divine love and spiritual union with the Creator. The spiritual teachings and practices of Sufi saints and poets greatly influenced the Dakhini language, resulting in a linguistic adaptation that incorporated Sufi concepts and terminology. The Sufi emphasis on love, devotion, and introspection found resonance in the vocabulary and expressions of Dakhini.

Sufi thought introduced a plethora of new words and phrases into the Dakhini lexicon. The vocabulary of Sufi concepts, such as *ishq* (divine love), *yaar* (beloved), *mast* (intoxicated with divine love), and *ishq-e-magazine* (worldly love), became integral parts of Dakhini. This enrichment allowed poets and mystics to employ metaphorical language that evoked spiritual experiences and conveyed deeper meanings in their verses.

The influence of Sufism on the Dakhini language is most evident in its rich tradition of Sufi poetry. Prominent Sufi poets like Khwaja Bande Nawaz Gesu Daraz, Hazrat Shah Abdul Latif Bhitai, and Hazrat Sultan Bahu composed verses in Dakhini infused with Sufi themes. Their poetry served as a vehicle for disseminating Sufi teachings, employing the melodic rhythm and emotional depth of Dakhini to evoke spiritual experiences.

Sufi influence also permeated everyday speech in the Deccan region, resulting in the widespread use of mystical expressions and popular phrases rooted in Sufi concepts. These phrases, such as "*Ishq di gustakhi*" (the audacity of love) and "*Dil diyaan gallan*" (conversations of the heart), reflect the blending of Sufi spirituality with the vernacular language. They continue to be part of the linguistic fabric of Dakhini, reflecting the enduring influence of Sufism.

The impact of Sufism on the Dakhini language exemplifies the cultural synthesis and linguistic unity that characterize the region. The integration of Sufi thought into the linguistic landscape of Dakhini transcended religious boundaries and created a shared spiritual vocabulary that fostered unity among people of diverse backgrounds. This fusion of Sufism and language strengthened the cultural fabric and contributed to a sense of collective identity. Today, the enduring impact of Sufism on the Dakhini language serves as a testament to the profound connection between spirituality, culture, and linguistic evolution.

3.5 The first phase of Urdu Poetry in Dhaka:

The first phase of Urdu poetry refers to the early development and emergence of poetic expressions in the Urdu language. It is a period characterized by the fusion of various linguistic and cultural influences, giving birth to a distinct literary tradition.

During the 13th century, as Persian literature flourished in the Indian subcontinent, poets began to experiment with incorporating local languages, including Hindavi (a precursor to Urdu), into their works. This marked the beginning of the process that eventually led to the evolution of Urdu as a separate language.

Amidst this linguistic transformation, the first phase of Urdu poetry emerged in the 16th century during the reign of Emperor Akbar. This period saw the establishment of the "Rekhta" tradition, which served as a foundation for Urdu poetry. The term "Rekhta" itself refers to the mixture of Persian and Hindavi languages, capturing the essence of the linguistic amalgamation that defined this era. The poetic forms prevalent during the first phase of Urdu poetry were primarily Ghazal and Qasida. Ghazal, a lyrical form consisting of rhyming couplets, allowed poets to explore themes of love, longing, and spirituality with great depth and emotional resonance. Qasida, on the other hand, provided a platform for panegyric poetry, praising patrons, rulers, and their achievements.

These early poets set the stage for the subsequent development and refinement of Urdu poetry in the centuries to come. Their contributions not only shaped the language but also established a rich tradition of poetic expression that continues to captivate audiences to this day.

In the 19th century, regular mushairas (poetic symposiums) and literary gatherings played a significant role in promoting Urdu poetry in Dhaka. The Khwaja family of Dhaka made noteworthy contributions to the advancement of Urdu poetry in the city. Notable Urdu and Persian poets supported by the Khwaja family during the 19th and 20th centuries included Khaja Haider Jan Shan-eq, Khwaja Asad Uddin Kawkab, Khwaja Abdur Rahim Saba, Khwaja Ahsan Ullah Shaheen, Khwaja Abdul Fazal, Khwaja Atiqullah Shaida, Khwaja Mohammad Ismail Zabith, and Khwaja Adil.

During the Nassakh period, Urdu poets thrived in various cities of East Bengal. In Dhaka, poets such as Mirza Fakir Muhammad, Meer Wazir Ali, Sheikh Ahmed Jan Atash, and Agha Jan Kawsar were prominent figures during the 19th century. Additionally, there were Urdu poets of Bengali origin, including Hakim Haider Ali, Sheikh Bengali Aasi, Gholam Kibria Kamil, Hakim Wahid Ali, Munshi Ali, Abu Ali Baraq, and Moulovi Wahid Ali Makhmoor.¹ Because of these Urdu poets, Urdu Mushaira and other literary functions were regularly organized in Dhaka.²

3.6. The Glorious Bengali Language Movements:

When the Bengali people demanded recognition of their mother tongue, Bangla, as one of Pakistan's official languages alongside Urdu, it was met with disapproval from orthodox and conservative Urdu poets. However, the request was embraced by secular and progressive Urdu poets. Several notable individuals, including Dr. Sayed Yusuf Hasan, Dr. Hanif Fauq, Ahsan Ahmed Ashk, Salimullah Fahmi, Salahuddin Muhammad, Asif Hushyarpuri, Sundoor Barabankwi, Akhtar Lukhnawi, Massod Kalim, Professor Azhar Qaderi, and Nawshad Noori, supported the Language movements.

During Pakistan's rule, some renowned Urdu poets from West Pakistan came to serve in the federal administration in the province. Their time in Dhaka and Chittagong was brief, and they remained largely detached from the local Urdu poets. Only a few celebrated local literary figures formed exceptions. Among these poets based in Karachi, Lahore, and Islamabad were A.D. Azhar, Altaf Gawhar, Commodore Asaf Alwi, Jameel Yosuf, Mahboob Khizan Nazir Momin, Sayed Alamdar Reza, Zia Jalandhary, and Julfeqar Ali Bokhari. Nonetheless, their presence had little impact on the attitudes of the local Urdu poets.

3.7 Migration of Urdu Poets:

Urdu literature has a unique history in Bangladesh. Urdu poetry was introduced at Dhaka in the late 18th century. During the period of 19th century Bangladesh, we found some great Urdu poets, writers, and playwrights. At that time, Mushaira and literary sittings were held on a regular basis. According to Dr. Kailm Sahsarami, three Urdu poetry teachers dominated the world of Urdu poetry in Bengal at the time. In 1947, Biharis had to face a very bad situation when they had to migrate to the former East Bengal from various parts of India to preserve and protect their socio-economic interests and cultural tradition. After 1947, innumerable Urdu poets arrived in India or were born here between 1947 and 1971. But in 1971, history repeated itself for the Urdu-speaking community. The world changed overnight for this linguistic minority community with the emergence of Bangladesh. Their mother tongue became a curse for them. They lost their jobs and businesses and were driven out of their homes and herds. Admission of their children was blocked even in those educational institutions that were built by them. In fact, the community was treated as unwanted and unacceptable in an emerging Bengali society. The situation once forced them to migrate. However, the era of the current phase of Urdu poetry in Bangladesh commenced after 1971. In the face of the repatriation and migration of a huge number of them, they resolved to stay back. They work for the preservation, protection, and promotion of their language and literature in their new home and in a new social and cultural environment. After 1971 in Bangladesh, the next generation of poets took the flag of Urdu poetry into their own hands and kept continuing to march forward in a very odd situation in Bangladesh.

3.8 Notable Urdu Poets in Dhaka:

In our contemporary postcolonial and postmodern world, it is impossible to overlook the significance of race, religion, culture, and at times, even language, in shaping and reshaping individual and national identities. The process of literary creation, which serves as a therapeutic experience, is intricately connected to one's sense of self and is particularly evident in cultural and creative expressions closely tied to language. Migration, displacement, and the social and political marginalization of minority migrants have all contributed to the emergence of distinct "selves" and

"others" within Bangladeshi society. Considering the tumultuous history surrounding the formation of Bangladesh, notably the challenges and violence during the language movement of 1952 and the subsequent emergence of an independent Bangladesh in 1971, it is intriguing to witness a vibrant community of Urdu-speaking poets and writers opting to channel their creative expressions through the Urdu language.

Nevertheless, the trials and impediments encountered by Urdu-speaking poets in Bangladesh, intertwined with the historical context of the 1947 partition, the language movement of 1952, and the establishment of an independent Bangladesh, have profoundly influenced their lives. The experience of Muhajirs, residing in Bangladesh but writing in Urdu, bears similarities to the genre of exile writing. These migrants, seeking to preserve their sense of self, origins, linguistic traditions, and cultural heritage, employ writing as a means of asserting and reclaiming their identity. In their Urdu works, they often evoke nostalgia, romanticism, and lament the loss of their homeland and the transformation of their sense of self, as it has undergone multiple layers of change over time.

- **Nawshad Noori:**

The real name of Nawshad Noori was Mohammad Mustafa Masum Hashmi. Nawshad Noori was his pen name. Nawshad Noori is a notable figure who actively supported the Language movements in Bangladesh during the time when the Bengali people demanded recognition of their mother tongue, Bangla, as one of Pakistan's official languages. While the orthodox and conservative Urdu poets did not favor this demand, Noori, along with other secular and progressive Urdu poets, welcomed and supported it.

As a poet, Nawshad Noori played a significant role in promoting the cause of linguistic rights and cultural identity. His support for recognizing Bangla as a state language demonstrated

his commitment to inclusivity and the empowerment of linguistic communities. By advocating for the rights of Bengali speakers, Noori contributed to the preservation and promotion of the rich linguistic and cultural heritage of Bangladesh. In 1952, he wrote his famous poem “ Mohenjo-Daro” in support of the language movement.³

Noori's involvement in the Language movements showcased his dedication to social justice and equality. He recognized the importance of language in shaping personal and collective identities and believed that every language deserved respect and recognition. His support for linguistic diversity and his contribution to the movement made him an influential figure in the literary and cultural spheres of Bangladesh.

During the Liberation War, he composed the poem "26th March," which symbolized the conclusion of Pakistan's control over its eastern region. In the final stages of Pakistan's existence, he oversaw the editing of two Urdu weeklies called "Rodadh" and "Jaridah" to lend support to the demand for regional autonomy based on Awami League's six points. Following the events of 1971, Nawshad provided guidance to Urdu writers and poets and was recognized as a promoter of Urdu Literature in Bangladesh. His initial anthology of poems, titled "Raho Rasm-E-Ashnai," was published in Kolkata, while the second collection, "Diwan-E-Zindan," was published posthumously.

Throughout his career, Nawshad Noori continued to contribute to the Urdu literary world, using his poetry to highlight themes of social justice, human rights, and cultural diversity. His works reflected his deep understanding of the power of language and its ability to bridge gaps and foster understanding among different communities.

Nawshad Noori's verses:

“Is nayey daur ki na gufta Sadaqat logo

Meri hi zat-e- grami se rewayat hogi”

(The untold truth of this new era

Will only be revealed by me).⁴

In another verse, he said-

*Rung sub k aik hain,jazbat sub ke aik hain
Jagtey sotey mein ihsasaat sub ke aik hain
Dil mein itney waswasay,ankhon mein itney runj o gham
Munahsir hum par nahi, halat sub ke aik hain*⁵

(We all share the same colors, the same feelings

Awake or asleep, our emotions are the same

Such apprehensions in the heart, eyes full of such pain

Independent of ourselves, our condition is the same)

(Translated By Rukhsana Rahim Chowdhury)

- **Ahmad Illias:**

Ahmed Illias, a distinguished individual, is known for his various roles as a writer, journalist, social worker, and poet. His contributions have garnered widespread acclaim, earning him prestigious awards for his poetic endeavors. Having originated from a "Bihari" background, he undertook the journey from Calcutta to what was then East Pakistan in 1953. It is worth noting that migration runs deep within Ahmed Illias' family history-

“We come from a family of migrants. My grandfather was from Monger in Bihar. The reason why he ran away was because he fell in love with a Hindu girl. The couple eloped to flee the communal riots that were sparked off in the village after their union. My grandmother lost contact with his family as he went to work in Burma.”⁶

There is a recurrence of the theme of isolation and homelessness in the entire body of poetry produced by Urdu poets in Bangladesh. These lines by Ilyas in his poem, “**Watan Badar**” echo the same thought:

*Yeh kainaat e khair o shar, koi bhi mauddabar nahi
Mai bey zameen o bey watan, kaheen bhi mera ghar nahi*

(I am homeless, I am stateless
I have no home on earth, I am homeless)

Poet’s translation

The significance of unhappiness plays a pivotal role in comprehending the artistic contributions of Urdu poets. Ilyas, after his stay in the Geneva camp, expresses his own hardships related to societal and economic challenges through the verses of his poem titled "Khudkushi" (Suicide).

He founded an organization named ‘Al Falah Bangladesh with a vision to work for the social, economic and cultural rehabilitation of the Urdu-speaking community in Bangladesh. In his early life, in the 60’s and 70’s, Mr. Illias was an Urdu journalist. He was one of the members of the editorial board of the weekly ‘Lail-O-Nahar’ edited by legendary poet Faiz Ahmed Faiz. He was also a manager at the National Press Club, Dhaka.

Ahmed Illias is a renowned progressive Urdu poet and a human rights activist. The poetry of Ahmed Illias deeply reflects his concerns for social justice, human rights, and the fight against oppression. His work sheds light on the struggles of the marginalized and raises a powerful voice against tyranny and injustice. Illias believed that poetry had the ability to drive social change and awaken the collective consciousness of society. He employed vivid imagery, metaphors, and a lyrical style to effectively convey his messages. He wrote-

“In my pursuit of learning good literature. I found myself extensively influenced by the writings of progressives. Urdu poets and short story writers. I also read many Urdu translations of

the works of English, French, Russian, and Latin American writers that enriched my literary insight and intellect and my understanding of life and the universe.”⁷

Illias recalled his first poetry in his book –

*“Khudi rahib jo salamat to kah sakunga kabhi
Khoda hai merey liyey main nahin khoda ke liyey”*

(If I save my ego, then I may say

God is for me, I am not for God)⁸

Ahmed Illias was not only a poet but also an activist. He was a member of the Progressive Writers' Movement, which aimed to bring about social reform through literature. His poems were frequently published in progressive journals, becoming a source of inspiration for activists and revolutionaries. Ahmed Illias's poetry remains relevant and impactful, addressing the human condition, societal inequalities, and the enduring power of art to provoke thought and inspire action. His words resonate with readers, evoking empathy and a desire for a more just and compassionate world.

Ahmed Illias's poetry remains relevant and impactful, addressing the human condition, societal inequalities, and the enduring power of art to provoke thought and inspire action. His words resonate with readers, evoking empathy and a desire for a more just and compassionate world.

- **Shamim Jamanwi:**

Shamim Jamanwi, born as Shameem Ahmed Khan, is a renowned poet and literary figure known for his significant contributions to the world of Urdu literature. Born on December 15, 1950, in Zamania, Uttar Pradesh, he hails from a family with roots in Hussainabad. Jamanwi's father, the late Mohammad Israel Khan, and his grandparents migrated and settled in the Gazipur district.

Jamanwi's poetic journey began in 1965 when he composed his first Ghazal under the guidance of his mentor, Sayed Sabir Uddin Saber Azimabadi. His passion for poetry continued to flourish, and he established himself as a talented Urdu poet. However, Jamanwi's influence extended beyond his poetic skills.

In addition to his poetry, Jamanwi played a pivotal role as a moderator of Mushairas, which are poetic symposiums where poets gather to recite and share their work. He became known for his ability to effectively guide and manage these literary gatherings, showcasing his organizational abilities and love for promoting Urdu poetry.

After relocating to Khulna, Bangladesh, Jamanwi became actively involved with various literary organizations. His dedication and commitment to the literary arts were evident when he became one of the founding members of 'Bazm-e-Shaheen,' a literary group focused on nurturing and showcasing Urdu poetry. As part of this endeavor, he introduced 'Perwaaz,' a handwritten literary magazine that provided a platform for poets to share their works.

Later, Jamanwi permanently settled in Dhaka, where he emerged as a talented organizer of literary functions. His efforts in organizing literary events helped create spaces where poets and literary enthusiasts could come together, fostering a vibrant literary community. Alongside his poetry, Jamanwi also showcased his versatility as a translator by translating the works of contemporary Bengali poets into Urdu, bridging the gap between different linguistic traditions.

Jamanwi's talents and contributions extended beyond national borders. He participated in the Indo-Pak Mushaira in Delhi and attended the world Urdu conference held in Bangalore in 2002 and 2010, respectively. These international platforms provided him with opportunities to share his

poetry and engage with poets from diverse backgrounds. Language bestows a feeling of inclusion within a community and serves as a defining characteristic for Shamim Zamanvi, as expressed in his poem titled "Zubaan."

Har ik shay meri ley lo, zubaan mut cheeno
Meri zubaan meri tehzeeb ki amanat hai
Meri zubaan mere ajdad ki warasat hai
Meri zubaan meri goumeeut li hai pehchan

Unpublished

(Take all my possessions, but don't take away my language.
My language is the legacy of my culture.
My language is my heritage.
My language is for my people
It's identity.)

(Translated by Rukhsana Rahim Chowdhury)

As a respected figure in Urdu literature, Jamanwi has become a source of inspiration and guidance for aspiring poets. Many seek his literary advice, benefiting from his experience and deep understanding of the craft. His passion for poetry, dedication to promoting Urdu literature, and organizational abilities have cemented his influential role within the literary community.

3.9 Contemporary Poets:

After the year 1971, the younger generation of poets in Bangladesh bravely carried forward the flag of Urdu poetry despite the challenging circumstances. Many poets emerged in the field of Urdu literature in Bangladesh, and it is worth mentioning some of them along with their notable works. Salimullah Fahmi (1905-1975) authored a collection of poems titled Zauq-e-Salim. Aatur Rahman Jamil (1927-2008) gained recognition for his famous book Door Desh Se. Ahsan Ahmed

Ashk (1914-1993) contributed to Urdu literature by translating the poems of Kazi Nazrul Islam. Ahmed Ilias (1934-) wrote works such as *Bihari - The Indian Emigres in Bangladesh* (2003), *A Brief Profile of Urdu Poets of Bangladesh* (2010), and *Urdu in Bangladesh: A Glance at the History and Literature* (2012). Maher Faridi and Asghar Rahi (1934-1991) published the magazines "Kharam" (1964) and "Mahawl" (1981).

Besides, it is worth mentioning the names of Md. Qasim Anis, Mohammad Hasan, Mamun Siddiqui, Zakhmi (Jessore), and Arman Shamsi. Qamruzzaman Taleb Kabir, Enayetullah Siddiqui (Dhaka), Syeda Fatema Islam Rosy, Sadia Arman, Anwarul Huq, Nazar Neazi, Jamee, Akhtar Anolvi, Ershad Ahmed Md. Taheer Ali and Syed Afzal Hossain are also noteworthy individuals contributing to Urdu literature in Bangladesh.

3.10 Urdu Prose Writings in Dhaka:

Prior to 1773, there is no evidence of Urdu prose writings in United Bengal, as most literary works were written in Persian during that time. The emergence of Urdu prose began when Mir Amman arrived in Kolkata in search of livelihood, following the economic decline of Delhi after the downfall of the Mughal Empire. He secured a position as a translator at Fort William College in Kolkata. Mir Amman Dehlawi translated 'Bagh-O-Bahar,' from Persian in 1803.⁹

This is also known as 'Qissa Chahar Dervish,' in Urdu. This translation became immensely popular and exerted a significant influence on the development of Urdu prose. Fort William College, established in 1800, played a crucial role in nurturing Urdu prose.

Under the guidance of John Gilchrist, the college produced numerous books translated from Arabic and Persian into simplified Urdu, intended for English-speaking individuals serving in the administration in India. Notable writers and translators employed by the college included Mir Amman Dehlawi, Sher Ali Afsos, Mirza Kazim Ali Jawan, Haider Baksh Haider, and others. Kazim Ali Jawan, in fact, translated the famous drama 'Shakuntala' by Kalidas into Urdu within the college premises.

Urdu prose writing had already commenced in Dhaka before 1947 and had established its place in Urdu literature. Towards the end of the 19th century and the beginning of the 20th century, several authorized Urdu prose books were published in East Bengal. Prominent prose writers included Abdul Gafur Nassakh, Munshi Rahman Ali Tayesh, Maulana Obaidullah Shuhrawardi, Khwaja Mohammad Azam, Khwaja Abdur Rahman Saba, Khwaja Ahsan Ullah Shaheen, and Hakim Habibur Rahman. The development of Urdu prose was also facilitated through translation, which played a significant role in this context.

Notably, members of the Khwaja family, apart from their interest in Urdu poetry, were also involved in Urdu prose writing. Khwaja Azam authored a book in 1911 on the Islamic arbitration system called "Islamic Panchayet." The Khwaja family's ancestors hailed from Kashmir, leading Khwaja Ahsan Ullah Shaheen to write the history of the Khwaja family, originally titled 'Tareek-e-Families of Kashmir,' in Persian. This historical account was later translated into Urdu as 'Ahsanul Qabas.' Similarly, Saba wrote a history of the Khwaja families of Dhaka titled 'Tareekh-e-Kashmiryan-e-Dhaka.'

Between 1947 and 1971, numerous books were published on various literary subjects, including biographies, research, and criticism. Prominent authors during this period included Hakim Habibur Rahman, Dr. Andaleeb Shadani, Professor Iqbal Azim, Salimullah Fahmi, Dr. Wafa Rashedi, Dr. Shawkat Sabzwari, Dr. Aftab Ahmed Siddiqui, Dr. Moizuddin, Allama Tamanna Emadi, Professor Nazir Siddiqui, Dr. Hanif Fauq, and Dr. Abu Sayed Nuruddin.

3.11 Urdu Short Story Writings in Dhaka:

Urdu prose writings in Bangladesh have been an integral part of the country's literary landscape. Although Bengali is the dominant language, Urdu holds a significant place among a substantial Urdu-speaking community in Bangladesh. Urdu prose writings in Bangladesh encompass various forms such as novels, short stories, essays, and literary criticism.

The tragic incident that occurred in India prior to the partition of 1947, along with the subsequent migration, memories, and experiences of communal riots, provided the central themes

for Urdu fiction writers who relocated to East Bengal from various parts of India. With this historical background in mind, these migrant writers, including Ahmed Sadi, Afsar Mahpuri, Yunus Ahmar, Sadeque Hossain, Jabbar Latifi, Adeeb Sohail, and Ayaz Asmi, arrived in the region. While Afsar Sami and Ayaz continued their work as fiction writers, Sadi gained popularity as a translator, and Afsar established himself as a poet. Ayaz Sami, on the other hand, became better known as a journalist. Similarly, Yunus Ahmar showed a strong inclination toward translating the poems of Qazi Nazrul Islam. Both Adeeb Sohail and Jobair Latif abandoned writing short stories and found their place in the realm of Urdu poetry.

In 1960, a new generation of fiction writers emerged in Bangladesh. This group included Mohiuddin Nawab, Haider Safi, Hedayetullah, Shahjad Akhtar, Ahmed Zainuddin, Mahmood Wajed, Zainul Abedin, Shabnam Yajdani, Shamim Chuwarvi, Shahed Kamrani, Masud Shahrear, Ali Haider Malik, Wahed Nizami, Gholam Mohammad, Nurul Huda Sayed, Zakir Azizi, Ayub Jawhar, Sham Barekpuri, and Aziz Nomani. They authored numerous short stories on a wide range of subjects, representing various literary movements such as progressive, modernist, post-modernist, symbolic, and narrative writing. Among the female writers, notable figures included Zainab Tasneem, Banu Akhtar Shahood, Umme Amarah, Suraiya Mahmood Nudrat, Hassana Anis, Gulnar Aferin, and Sayeda Shamim. Hassana Anis, who wrote her first story in 1969, was the youngest short story writer among the new generation before 1971.

Following 1971, with the exception of Ahmed Sadi, Zainul Abedin, Gholam Mohammad, Zakir Azizi, Ayub Zayhar, and Sham Barekpuri, the rest of the writers migrated to Pakistan. Unfortunately, Wahid Nizami was unable to do so as he was killed in 1972. In this second phase, fiction writers continued to produce works frequently, depicting their lives, history, landscape, culture, and the hardships they faced.

Despite the availability of various printing and publishing resources during this 24-year period, only four collections of Urdu short stories were published. Two of these collections were translations of Bengali fiction, namely "Nosh-O-Nish" by Dr. Andaleeb Shadani and "Teen Admi" by Yunus Ahmar, Zaini Apa, and Mitti Ka Sansar by Professor Saad Munir.

The new phase of Urdu fiction and novels that began after 1971 presented challenges similar to those faced by writers during the partition of India in 1947. Renowned authors such as Krishan Chandar, Rajendra Singh Bedi, Ismat Chughtatai, Sadat Hossain Manto, Ahmed Nadim Kasimi, Khadija Mastoor, Ram Lal, and Hajera Masoor wrote stories that are now considered part of the history of Urdu literature. Similarly, in Bangladesh, under similar social and political circumstances, short stories were written and became part of Bangladeshi Urdu literature. These stories from Bangladesh had their own unique style and subject matter, distinguishing them from the works of short-story writers from India and Pakistan.

Between 1976 and 1981, when the environment became more favorable for Urdu writers, a new wave of short story authors emerged, seeking publication in local Urdu magazines. These writers, although inexperienced, crafted stories based on events surrounding the Liberation War of 1971. However, after the publication of their initial works, they gradually faded away from the emerging literary scene. Notable stories from this period include "Ulte Paon" by Aftab Ahmed, "Galat Fahmi" by Najib Ashraf, "Aksi Tasweer" by Farid Shehzad, "Khala ki Awaz" by Rijwan Rijvi, "Guzrey Huyey Ayyam" by Khalid Atash, "Naghmon Key Zakhm" by Anwar Elahi, "Chamaktey Sikkey" by Shakil Ahmed, "Paap key Paon" by Iqbal Hasan Azad, "Bewah" by Shama Khatun, "Shaer" by Aftab Begum, "Khillona" by Bilqis Nazar, "Akhri Faisla" by Jamil Arshad, "Gahrey Noqush" by Ashlam Faridi, "Kanch Ka Sahara" by Sabera Soz, "Sohag Rat" by Zakir Hossain Niazi, "Inkeshaf" by Aloya Rahman, "Dukhtey Shaney" by Nasim Mohammad Jan, and "Rooh ki Sawari" by Shamim Khalid.

Urdu short stories by Yawar Aman, Qasim Anis, Khalilur Rahman Zakhmi, Sayeda Shamim, and Kulsum Abul Bashar were also published in local Urdu magazines after 1976. However, with the passing of influential writers such as Ahmed Sadi, Gholam Mohammad, Ayub Jawhar, Sham Barekpuri, and Zakir Azizi, the field of Urdu short story and novel writing experienced a significant decline. Presently, only two fiction writers continue to contribute to Urdu literature in Bangladesh through their creative works. Zainul Abedin has been writing since the early 1960s, while Arman Shamsi's first story was published in 1983. Several collections of Arman Shamsi's stories have already been published, showcasing his literary prowess.

During the first decade of Bangladesh's existence, Urdu stories predominantly focused on portraying the social life of people enduring subhuman conditions in refugee-like camps. Writers found inspiration in events surrounding the 1971 Liberation War, camp life, secondary migration, and the profound subject of identity crises. Some collections published post-liberation contained stories that were originally written before the war, shedding light on the socio-economic aspects and conditions prevalent in Bangladesh.

In the past four decades, several collections of Urdu short stories have been published, including the following works by various authors:

Sham Barekpuri: "Padma ki Maujein" (1979), "Atashi Chunar" (1991), and "Krishna Chura Ke Saye Mey" (1981).

Ayub Jawhar: "Shada Kagaz" (1986).

Ahmad Sadi: "Mitti Ki Khushbu" (1989).

Gholam Muhammad: "Trishna" (2000) and "Lahu Qatra Qatra" (2001).

Arman Shamsi: "Ashnai Ka Karb" (2003).

These collections showcase the diverse range of themes, styles, and storytelling techniques employed by these Urdu short story writers throughout the years. Apart from these established writers, new voices continue to emerge in the realm of Urdu prose in Bangladesh. These emerging writers bring fresh perspectives, addressing contemporary social issues, cultural dilemmas, and the evolving dynamics of Bangladeshi society. Their writings reflect the unique experiences and challenges faced by the Urdu-speaking community in the country.

3.12 Urdu Drama in Bangladesh:

Drama is the medium of expression of human feelings and emotions. Drama is also an illustration of natural behaviors in all cultures.¹⁰

It presents an example of basic human actions. The credit of its revival in the subcontinent in 19th century goes to Agha Hasan Amanat, who wrote *Indersabha* in 1854 in India, after a gap of several centuries, *Indersabha* reestablished the base of drama.

It is said that Wajed Ali Shah, the Nawab of Awadh, had a deep passion for music and dance. In his court, ballets inspired by Hindu mythologies such as *Mahabharat* and *Ramayan* were performed with captivating dances and melodious music. However, when his princely state was annexed by the British and he was exiled to *Matiaburj* in Kolkata in 1856, many members of his court, including poets, musicians, writers, and artists, also relocated to *Matiaburj* to sustain their livelihoods.

Subsequently, after the downfall of the princely state of Awadh, the Urdu drama experienced a revival in Mumbai. There is no evidence of Urdu drama in Mumbai before 1880.¹¹

However, there is evidence of a written Urdu drama titled '*Saulat Jahangiri*' by Sayed Abdul Al Fayyaz from Kolkata. In his research Adeb Sohail said-

Saulat Jahangiri was published in Dhaka and 'Nawabi darbar' of Dhaka's Sayed Mohammad Azad was published in installments in 'Awadh Punch' of Lukhnow in 1878.¹²

This drama was published in Dhaka, and another drama called '*Nawabi Darbar*' by Sayed Mohammad Azad from Dhaka was published in installments in the *Awadh Punch* of Lucknow in 1878. Regarding the progress of Urdu drama in East Bengal, Hakim Habibur Rahman mentions in his book '*Dhaka Pochas Boros Pehle*' (Dhaka fifty years ago) that Sheikh Faiz Baksh of Kanpur, who had settled and passed away in Dhaka, formed a theatrical company named '*Farhat Azfa*' and brought Nawab Nafis Ali from Kanpur to Dhaka.

During the same period, under the patronage of Hindu Zamindar, Potu Babu, and Rotu Babu, the Urdu drama 'Gulshan-e-Janfeza' was staged in Fulbaria. It was written by Hakim Hasan Mirza Haraq. Similarly, the residents of Mahawat Tolu performed 'Beemar Bulbul' by Master Sheikh Ahmed Hussain Wafir, which was later published on May 14, 1880, by the Mohammadi Press of Dhaka. Hakim Habibur Rahman himself wrote an Urdu drama titled as 'Ghareeb Hindustan,' but it could not be staged.¹³

In 1887, Kishori Lal Chowdhury built the Diamond Jubilee Theater in Islampur, Dhaka, which was later acquired by Mirza Abdul Kader (popularly known as Kader Sardar), who renamed it the Lion Theater. Another finding suggests that the owner of the Lion Theater was Mirza F. Mohammad, the father of the renowned playwright Sayyed Ahmed. This theater not only hosted the professional Dhaka group but also welcomed drama troupes from various parts of India to showcase their plays.

Urdu drama gained momentum and popularity with the support of the Nawab of Dhaka. In 1876, Nawab Abdul Ghani invited the National Theater of Kolkata, which staged the drama 'Indersabha' for a duration of three months. The Nawab provided his band party as support. This marked the first instance in Dhaka where three sisters, Gunno Bai, Annu Bai, and Nobayen, participated as female artists. Although the involvement of female artists initially received criticism from the Dhaka audience, Nawab Abdul Ghani supported their participation. Following 'Indershabha,' the National Theater performed another drama called 'Jadu Nagar.'

Nawab Ahsanullah possessed playwriting skills, but his plays were limited to the residents of Nawab Bari. However, he invited the Star Theatre from Kolkata to stage dramas in Dhaka, catering to both the Nawab families and the general public. Unfortunately, after the death of Nawab Salimullah, the financial situation of the Nawab families deteriorated. As a result, the performances by Kolkata-based theater companies and artists ceased. Nawab Habibullah took it upon himself to write Urdu dramas and stage them within the grand hall of Ahsan Manzil. During this time, Nawabzadah Khwaja Atiqullah financially supported the young members of the Khwaja family to stage dramas within Ahsan Manzil. All the actors in these dramas were men from the Nawab family, with some portraying female characters, while others hired outside female artists.

They, in those days staged drama like ‘Yahudi Ki Ladki’, ‘Indersabha’, ‘Sohrab-o-Rustam’, ‘Beemar Bulbul’, ‘Laila Majnu’, ‘Shirin Farhad’, most of which were earlier staged in Awadh (Lucknow) and Kolkata.¹⁴

During World War I, an Urdu drama was staged in Dhaka on August 8, 1917, to raise funds for the war effort. Tickets for this drama were sold at two paise per viewer, and the performance took place at the Nation Medical College & Hospital near Bahadur Shah Park.

In 1928, Dr. Andaleeb Shadani arrived in Dhaka and went on to write an Urdu drama titled 'Bey Rozgar' in 1936, which was included in his collection of Urdu stories called 'Chota Khuda.' This collection was published in 1951. Dr. Shadani had intended to turn the drama into a film instead of staging it, but he faced censorship restrictions that prevented him from doing so. This drama was published in the Urdu magazine Saqi, of Karachi.¹⁵

One of the reasons for the decline of Urdu drama in Dhaka was its detachment from the socio-economic issues of the common people. Most Urdu playwrights in Dhaka were professionals associated with theatrical companies brought from Kolkata to earn a living. Events such as the partition of Bengal in 1905, the annulment of the partition in 1911, and the First World War from 1914 to 1918 gave rise to numerous social, economic, and political issues in East Bengal, which the Urdu stage drama failed to address at that time.

Ahmad Sadi and Adeeb Sohail established the Art Centre in Sayedpur to promote Urdu drama among the working class, as Sayedpur housed one of the largest railway workshops where the majority of employees spoke Urdu. The Art Centre staged both Urdu and Bangla dramas twice a week. In 1996, Adeeb Sohail joined the Urdu daily Pasban in Dhaka, resulting in a slowdown of Art Centre activities.

The last Urdu drama, 'Isfahan Ke Teen Tukband,' was staged by Anjuman-e-Adab at the Institute of Engineers in Dhaka in the late 1960s. Since 1971, no new Urdu playwrights have emerged in Bangladesh due to various factors, effectively closing this chapter of Urdu literature in the country.

3.13 Mutual Translation of Urdu and Bangla:

In Bangladesh, it has been observed that young Urdu-speaking translators have taken more interest in the free translation of Bengali poetry into Urdu and show less fondness for the translation of prose like novels and short stories. The reason, which is understandable, is the difference in mood, forms, and subject matter of the poetry between these two languages. Some translators' names are given below:

3.13.1. Urdu-Bangla

Following the partition of India in 1947, a group of Bengali writers-translators emerged in the literary arena. They dedicated themselves to translating numerous works of Urdu fiction and novels by Indo-Pakistani writers such as Munshi Prem Chand, Krishan Chandar, Sadat Hasan Manto, Ismat Chughtayi, Nasim Hejaji, and Razia Bhat. Not only did they introduce the Bengali readers to these Urdu authors, but they also brought renowned poets like Mirza Ghalib, Allama Iqbal, Faiz Ahmed Faiz, Ahmed Faraz, and Josh Malihabadi to the Bengali audience through their translations.

In the post-1971 period, even more Bengali translators emerged in Bangladesh's literary landscape, significantly contributing to the introduction of contemporary and modern Urdu literature through their translated works. Among these translators, Asad Chowdhury, along with Bihari poets like Javed Hussen, Mohammad Hasan, Shamim Zamanvi, Bashir Al-Helal, Qazi Masoom, Hasnain Imtiaz, Jafar Alam, and Ayub Hossain, skillfully rendered Bengali translations of various literary texts originally written in Urdu.

Among the Urdu poets, Mirza Ghalib is particularly well-known to Bengali readers. Abu Sayed Ayub, with a keen interest in Urdu literature, translated Ghalib's Urdu Ghazal into Bengali in a book titled 'Ghaliber Ghazal Theke.' He also translated Mir Taqi Meer's poetry in 'Meerer ghazal theke.' Muniruddin Yusuf accomplished the translation of 'Diwan-e-Ghalib' in 1964 and further translated the poetry of Dr. Iqbal. Javed Hussen published his book 'Jan-e-Ghalib' focused on Ghalib's poetry and also translated Ahmed Faraz's 'Jash-e-Maqtal.'

Jafar Alam made remarkable contributions to enrich Bangla literature by skillfully translating fiction and poems from esteemed Urdu writers and poets. His translations include short stories by Munshi Prem Chand (Lolita and Shatranj Ke Khilari), Sadat Hasan Manto (Tobatek Singh, Misri ki Dali, Miss Mala), Krishan Chandar (Un data, Peshawar Express, Chandn Rat Ka Ishq), and Ismat Chughtayi, among others.

3.13.2. Bangla-Urdu:

There is no evidence to suggest that prior to 1947, any Urdu literary works were translated into Bangla in East Bengal. However, in both India and Bangladesh, translations of works by Bengali writers such as Rabindranath Tagore, Bankim Chandra Chatterjee, and Kazi Nazrul Islam into Urdu began much earlier. Neaz Fatehpuri translated 103 selected poems from Rabindranath's 'Geetanjali' into Urdu. Sayed Abid Hasan translated 'Chokher Bali' into Urdu under the title 'Kalmohi'. Khan Bahadur Fida Ali Khan translated Bankim Chandra's 'Bishbrikkho' into Urdu as 'Vishabriksha'. Motiram Diwana translated Sharat Chandra's masterpiece 'Srikanto'. Ahsan Ahmad Ashk was greatly influenced by the revolutionary poet Kazi Nazrul Islam. In addition to Salimullah Fahmi, Ahmad Sadi, Dr. Kaniz-e-Batul, Yunus Ahmar, Dr. Mohammad Abdullah and Nazrul Institute of Bangladesh also translated Nazrul's poems, stories, and songs into Urdu.

Other significant contributors in this field include Akhtar Hossain Raipuri, Yawar Aman, Afsar Mahpuri, Mohammad Zakir Ali, Shamim Zamanvi, Ashraful Haque Sagar, Nasiruddin Fahmi, Jamal Mashraqi, Salam Hameed, Majed Iqbal, and Mohammad Hasan.

3.14 Urdu Literary Organizations in Dhaka:

History of the foundation of literary organizations for the purpose of the development of the Urdu language and the promotion of Urdu literature begins in India after the downfall of the Mughal empire. After the failed rebellion of Indians against the East India Company in 1857, the Indian Muslims suffered most in their social, political, cultural and economic life. At that crucial time, Sir Sayed launched his Aligarh Movement which gave hope and courage to the Muslim intelligentsia.

After the partition of India, the Anjuman in Dhaka was merged with the Karachi-based Pakistan Anjuman-e- Tarraqi-e-urdu as one of its branches but served its link with the head office protesting the language policy of the government to make only Urdu as the state language of the country.

Since then till 1971, the Dhaka-based Anjuman -e-Tarraqi-e Urdu functioned in East Pakistan without having any official link with that of Karachi-based Anjuman.

After 1971 with the arrival of migrant Urdu poets, writers, journalists and a wide variety of lovers of Urdu literature, mushrooms of literary organizations were established in every nook and corner of Dhaka and another major city of East Pakistan where the Urdu-speaking community was settled.

Some renowned organizations are:

1. Bazm -e Ahabab,
2. Anjuman -e- Adab,
3. Bangla-Urdu Sahitya Foundation,
4. Literature and Social Development Center.

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CHAPTER FOUR
URDU JOURNALISM IN DHAKA

4.1 Introduction:

Urdu journalism in Bangladesh has a rich history. During the pre-partition era, when the Indian subcontinent was united, Urdu was widely used as a medium of communication and journalism. After the partition in 1947, a significant Urdu-speaking population migrated to East Pakistan (present Bangladesh), and they continued to contribute to Urdu journalism.

Several Urdu newspapers and magazines are published in Bangladesh, serving the Urdu-speaking community and other readers who understand the language. These publications cover a wide range of topics, including news, politics, culture, literature, and entertainment. They play a crucial role in preserving and promoting Urdu language and literature in Bangladesh.

It's worth noting that Urdu journalism in Bangladesh coexists with other major languages, such as Bengali and English, which have a wider reach in the country. However, Urdu publications provide a platform for the Urdu-speaking population to express themselves and stay connected with their language and culture.

4.2 Urdu Journalism in Bengal:

The inception of Urdu journalism in Bengal was marked with the issuance of 'Jame- Jahan Numa' on 27th March 1822 in Calcutta.¹ Subsequently, a proliferation of newspapers, journals, and magazines was established across Bengal. However, these publications emerged and disappeared at a rapid pace. Several factors contributed to this situation, with the primary reason being financial constraints. Monetary issues posed a significant challenge to sustaining these publications. Additionally, during that time, there was a limited public interest in reading newspapers, further hindering their viability. The general population's financial limitations made it difficult for them to afford newspapers, exacerbating the problem. In addition to it, the English rulers never emboldened the native newspapers rather they were always out to impose new restrictions to suppress them as and needed.²

Consequently, the Urdu journalism industry also suffered from these circumstances. Following the traumatic events of the 1857 holocaust, Muslims found themselves gradually pushed out of journalism. The revolution in the northwest provinces of India led to the closure of many Urdu newspapers. In 1853, there were a total of 35 Urdu newspapers, but by 1858, that number had dwindled to just 12. Half of these papers were new publications, while the other half consisted of established ones. Among them, twelve papers were led by Muslim editors. The anti-Muslim propaganda carried out by the English further exacerbated the situation, resulting in the exponential growth of non-Muslim newspapers. One example is the newspaper 'Kohinoor' based in Punjab, which cooperated with the government and experienced a remarkable increase in circulation.

In 1853,³ the total circulation of thirty-five Urdu papers was 2216 and in 1858 the graph of the circulation reached up to 3223. Out of these twelve papers, eleven were of the non-Muslims and only one belonged to a Muslim.⁴ 'The Tahzibul Akhlaque'⁵ which was issued by Sir Sayed Ahmed Khan from Aligarh in 1870 played a vital role in thriving away and reshaping the consciousness and manner of thinking of the Muslims. This daily influenced the Muslim mindset very much. It ventilated the Muslims to meet up the new demands and inclinations of that time. This newspaper had a significant impact on the mindset of Muslims, providing them with an avenue to address the emerging needs and trends of that era.

Tahzibul Akhlaque infused the new spirit of brotherhood and follow feelings among the Muslims.⁶ The degree of prejudice decreased, restrictions on conformity were relaxed, and the Muslim community embraced a growing sense of independence and self-sufficiency. There was a radical change in Urdu literature and the Muslims inclined toward modern education Urdu journalism also veered towards a new direction and feelings of obstinacy and retrogressiveness cooled down among the Muslims.⁷

Urdu journalism entered a new era with a new zeal. At the beginning of the twentieth century, the politics of the subcontinent and public opinion took a revolutionary turn. Before the partition of the subcontinent, more or less fifty Urdu dailies came into existence in Bengal. But most of them had an ephemeral existence. Urdu journalism experienced a fresh wave of

enthusiasm as it entered a new era. With the onset of the twentieth century, the political landscape and public sentiment in the subcontinent underwent a revolutionary transformation. Prior to the partition of the subcontinent, approximately fifty Urdu daily newspapers emerged in Bengal. However, many of these publications had a short-lived existence. As soon as the Indian freedom movement got momentum, more and more papers transpired in the area of Bengal.⁸ The government kept a vigilant eye on the papers as the freedom movement marched forward. New rules and regulations were promulgated to suppress the voice of freedom-loving people. As the freedom movement progressed, the government closely monitored the newspapers, maintaining a watchful stance. To stifle the voices of those advocating for freedom, the authorities introduced new rules and regulations.

4.3 Urdu Journalists Post-1947: Challenges and Opportunities

After India's partition, numerous Urdu journalists migrated from Kolkata and other cities to seek employment opportunities in the newly formed Pakistan, which they found to be a secure place for their profession. Some of them established Urdu newspapers to cater to the Urdu-speaking refugee readers who were arriving in Dhaka and other parts of East Bengal from various regions in India.

During that time, East Pakistan lacked a well-established Urdu newspaper industry compared to West Pakistan, where the Urdu newspaper industry had made significant progress. In Dhaka, Urdu newspapers were printed using a litho set press, while a modern offset press was utilized for printing Urdu newspapers in Karachi and Lahore. However, the Urdu newspapers in Dhaka failed to gain a market presence both in East and West Pakistan due to their subpar production quality, appearance, and low standard of news content. Consequently, the market was dominated by West Pakistan-based newspapers such as Jung, Hurriyat, Mashriq, and Imroze. It was only in 1965 that an offset printing press was established in Dhaka by the owner of the Urdu daily Pasban.

Over a span of 24 years, only four Urdu dailies-Mashraqi Pakistan, Pasban, Sarafraz, and Watan managed to sustain their publication for more than a year. The owner of Daily Watan was a former Bengali foreign minister of Pakistan who also launched an Urdu cine weekly called

Chitrali in 1966. This cine weekly became immensely popular in Pakistan and continued its publication until December 1971.

Other weeklies in that period were:⁹

1. Amin (Dhaka) edi Shamim Phulwarvi- 1949
2. Mansoor (Dhaka) ed. Omar Shahed Irfani-1950
3. Al- Mohajer (Chittagong) ed. Zafar Tabrezi-1952
4. Shihab (Chittagong) ed. Moulana Nasim Bihari- 1953
5. Mizan (Sayedpur) ed.Salman Usmani-1954
6. Sab Rung (Dhaka) ed.Professor Azhar Qaderi-1960
7. Sahil (Khulna) ed. Moin Payami-1968
8. Basarat (Dhaka) ed. Moulana Qais Nimwi-1968
9. Haqiqat (Dhaka) ed. Yusuf Rizvi- 1968
10. Qaum (Khulna) ed.Salim Ahmed -1969
11. Roodad (Dhaka) ed. Nawshad Noori-1969
12. Insaf (Dhaka) ed. Badr -e- Alam- 1970
13. Jaridah (Dhaka) ed.Nawshad Noori- 1970

The last four weeklies maintained their publication until December 1971, while others couldn't sustain beyond three or four issues. Following the events of 1971, most of the journalists working for Urdu dailies and weeklies in Bangladesh lost their jobs due to the closure of Urdu institutions. Several journalists, including Sayed Mustafa Hasan, Nasim Ahmed, Yosuf Naqwi, Salim Ahmed Salahuddin Mohammad, Jamil Akhter, Adeeb Sohail, Shahjad Akhtar, Moin Siddiqui, Hafizul Haque Desnawi, Rafi Ahmed Fidayee, Fateh Farrukh, and others, relocated to Pakistan. With the departure of such a significant number of working journalists, there was no possibility for the revival of Urdu journalism in Bangladesh.

In September 1982, Zainul Abedin managed to publish Al-Akhbar, but it ceased publication after a few issues. This was followed by Akhvarul Bangladesh, which only published a single issue in 1985. Thus, the chapter of Urdu journalism in Bangladesh came to a definitive close.

4.4 Urdu Journalism and its Reflection on Society:

Urdu journalism played an active role in promoting Islam, raising political awareness, nurturing Urdu literature, and uplifting marginalized communities. It was deeply involved in all aspects of life, enduring significant challenges along the way. Maulana Baqar was the first Urdu journalist to sacrifice his life for the cause of Urdu journalism.¹⁰

Prominent figures such as Maulana Abul Kalam Azad, Abdur Razzak Malihabadi, Maulana Akram Khan, Md. Ali Johar, Zafar Ali Khan, Aftab Alam, and Hasrat Mohani were the pillars of Urdu journalism, achieving great success in their field. Urdu journalism served as a platform for the dissemination of Sir Sayed Ahmed Khan's thoughts and ideas, contributing to the growth of Urdu literature. Urdu writers produced numerous innovative works and masterpieces, while Muslims were increasingly drawn to modern education, leading to social and economic development opportunities for them. A significant breakthrough was the promotion of female education through Urdu journalism.

Publications such as Al-Helal, Oudh-Punch, Tahzibul Akhlaque, Scientific Society, Hamdard, Hindustan, Mazhab, Paisa, and Akhbar-e-Aam transformed the lifestyles of Indians, particularly Muslims. However, the division of Indian Muslims dealt a severe blow to Urdu journalism and literature. After the creation of Pakistan, Molvi Abdul Haque's statement that "Urdu created Pakistan" further marginalized Urdu, especially in India. Similarly, in Bangladesh, Urdu suffered greatly due to Jinnah's declaration that Urdu would be the sole state language of Pakistan¹¹, disregarding the sentiments of the people of East Pakistan. Despite the deep affection the people of Bangladesh had for Urdu, it became associated with negative connotations following this declaration, and its prestige and honor were completely diminished.

4.5 Urdu Writings Publication:

Publishing of Urdu collections of Ghazals and poems started soon after the emergence of Bangladesh. The first book in this context was "Ghazalan-e-Haram". In February 1972, Hafij Zahoorul Mobarki published this book as a collection of Naat. After that, many publications came out through the decades.

Urdu Magazines and Journals:

From 1947 to 1971, numerous Urdu journals and magazines were published in former East Pakistan with the aim of developing Urdu literature. However, these publications were of such poor quality that they paled in comparison to the Urdu journals and magazines of Karachi and Lahore.

The language controversy and conflicts that arose as a consequence of the language movements in 1952 further hindered the progress of Urdu language and literature in Dhaka. As a result, both literary and non-literary Urdu journalism struggled to thrive, leading to the closure of many magazines after their first issue.

The Liberation War of Bangladesh concluded on December 16, 1971, resulting in the birth of Bangladesh as a newly independent country in South Asia. Following the war, approximately 95% of the Urdu-speaking population migrated to Pakistan. Among them were a significant number of writers, poets, journalists, teachers, and calligraphers who primarily sought better livelihood opportunities. During that time, some individuals began handwritten Urdu magazines to cater to the literary tastes of Urdu readers.

When the situation improved after 1975, the publication of Urdu magazines resumed in Bangladesh. Although there were no changes in the state policy regarding ethnic and minority languages in the constitution, Urdu poets and writers made the decision to write and publish their creative works to promote their language and literature in this new country. The first printed magazine, called 'Mushraf' and edited by Enamul Haque, was published in Chittagong in 1976.

Urdu magazine of Dhaka¹²

1. Naya Adam (ed.Rana Ali Raaz, 1977)
2. Raftar (ed. Mahboob Shadayee, 1977)
3. Tanvir (ed. Masood Reza Hadi, 1977)
4. Anjuman (ed.Ahmed Illias, January 2978)
5. Shua (ed. Halim Saba, February 1978)
6. Mahaz (ed. Ayub Zahar, july 1980)
7. Ufaq (ed.Zahid Muzzafarpuri, August 1980)
8. Shakar (ed. Seen Meem Sazid, 1980)
9. Deen -O- Danish (ed.Mohammad Afsar, December 1982)
10. Wajood (ed.Hafez Deklawi, 1984)
11. Inkeshaf (ed. Ayub Jawhar, March 2985)
12. Zia (ed.Kamran Akhtar Shamsi,July 1987)
13. Majlis (ed.Jamal Mashraqi, January 1988)
14. Shamsi Gazette (ed. Kalimur Rahman Shamsi, December 1992)
15. Dastak (ed.Seen Meem Sajid,January 1992)
16. Adab (ed. Jalal Azimabadi, April, 2001)
17. Kheyal (ed.Enayetullah Siddiqui, June 2008)
18. Awaz (ed.Shamim Zamanwi, 2010)

4.6 Conclusion:

In conclusion, Urdu journalism in Bangladesh has faced significant challenges and setbacks throughout its history. Despite initially playing a crucial role in shaping the lives of people and serving as a medium for education and empowerment, Urdu journalism suffered immensely due to political decisions and the division of East and West Pakistan.

The declaration by Jinnah that Urdu would be the sole state language of Pakistan had a detrimental impact on Urdu in Bangladesh. This decision disregarded the sentiments of the people of East Pakistan, who had a deep affection for Urdu. Consequently, Urdu became associated with negative connotations, and its prestige and honor were tarnished in Bangladesh.

The decline of Urdu journalism in Bangladesh is a poignant example of how language and political decisions can shape the fate of a medium of expression. Despite the challenges faced, Urdu journalism in Bangladesh has left a lasting impact on the cultural and historical landscape of the country. It serves as a reminder of the importance of respecting linguistic diversity and understanding the aspirations and sentiments of all communities within a nation.

Moving forward, it is crucial to embrace and preserve the rich linguistic heritage of Bangladesh, including Urdu, while fostering an inclusive environment that appreciates the contributions of all languages and promotes freedom of expression. By doing so, we can ensure that the lessons learned from the decline of Urdu journalism in Bangladesh are used to create a more vibrant and diverse media landscape that reflects the aspirations and identities of all its people.

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CHAPTER FIVE
SOCIO-ECONOMIC PROBLEMS OF THE URDU-SPEAKING
COMMUNITY

5.1 Introduction:

In 1947, when British India was divided into India and Pakistan, a conflict between Hindus and Muslims resulted in a devastating impact. Approximately twenty million individuals were left homeless; tragically, around one million lost their lives. To escape the turmoil, around seven and a half million Muslims migrated to East and West Pakistan. Among the 1.3 million Muslims who sought refuge in East Pakistan, a significant portion, totaling one million, hailed from Bihar, while others came from Orissa and West Bengal. The migrants faced not only cultural and geographical disparities but also language barriers in their new homes. Consequently, they found themselves isolated from the mainstream population from the outset, a situation that persists to this day. The aftermath of the 1971 liberation war, which led to the birth of Bangladesh as an independent nation, further deepened their sense of segregation and isolation.

One particular community that has faced these problems, yet received limited attention, is the Urdu-speaking minority residing in present-day Bangladesh. During the era of Pakistani rule, known as the 'Mohajirs' or religious migrants, they shared religious and linguistic affiliations with the dominant Punjabi elite, thus enjoying a privileged position in society. However, following the country's Liberation in 1971, this same community was stigmatized as collaborators with Pakistan, deprived of their rights, and marginalized socially. Fearing for their safety and being displaced by the state, many found temporary refuge in camps established immediately after the war. Presently, approximately 260,000 individuals still reside in these camps (Al Falah Bangladesh, 2016).

In 1972, the International Committee for Red Cross (ICRC) established multiple camps in Bangladesh to provide assistance to the affected community. Mirpur housed 25 camps, while Mohammadpur hosted six camps, namely Geneva Camp, Town Hall Camp, C R O Camp, Market Camp, Community Center Camp, and Staff Quarter Camp. The naming of one of the camps in Mohammadpur as Geneva Camp was influenced by the fact that the ICRC's headquarters is located in Geneva. According to a survey conducted in 2003, it was estimated that approximately 275,000 Urdu-speaking residents resided in various camps across Bangladesh. Geneva Camp alone had a population of 30,000 individuals.

In May 2008, a significant ruling took place in the High Court of Bangladesh. After a span of thirty-six years, the entire Urdu-speaking population was finally granted citizenship, marking a momentous decision. Despite prevailing societal beliefs that label them as "betrayers" based on historical events, it is evident that Bangladeshi society is undergoing noticeable changes. While some Urdu speakers today have firsthand memories of both Partition and Liberation, a significant portion has never experienced India or Pakistan firsthand. Their upbringing in Bangladesh has shaped their unique experiences and perspectives, setting them apart from others.

5.2 Study Purpose:

The overall aim of this study was to gain an understanding of the socioeconomic status of the Urdu-speaking community, including their living standards, daily challenges, and requirements. The study also aimed to identify the underlying causes of various issues and propose potential solutions.

Specifically, the study aims to gather information regarding:

1. Personal and family details of the Urdu-speaking individuals.
2. The specific challenges and difficulties encountered by this community.
3. The perspectives and suggestions provided by the residents regarding potential solutions to their problems.
4. The extent to which the Urdu-speaking population can access services, both from government and non-government sectors.

Since this portion constituted a partial section of MPhil research, the sample size was small, which makes it illogical to generalize the findings. The research was exclusively conducted within Geneva Camp due to financial and time limitations. It would have yielded more comprehensive insights if the research could have encompassed other camps as well. The investigator faced challenges during the interviews due to internal conflicts within this camp.

5.3 Methodology:

The study area chosen for this research was the Mohammadpur region in Dhaka city due to its convenient accessibility, time constraints, and the presence of a suitable research population residing in clustered housing. The research focused on the heads of households within the Mohammadpur Geneva Camp as the target population. A total of 200 household heads were interviewed as part of the study. The collection of primary data was accomplished through direct interviews using a pre-tested structured questionnaire written in Bangla. Additionally, supplementary information was gathered from census reports, previous research studies, open discussions, and observations.

5.4 The Outcomes of this Research

The findings from observations, interviews, and open discussions constitute the results of the research. The study was conducted through consistent fieldwork in the Geneva Camp located in Dhaka. The primary method employed for data collection was interviews.

5.4.1 The Distribution of Respondents' Family Members Based on Sex, Religion and Age:

The total number of family members in the respondents' households was 1045, with approximately half of them being female. The majority of individuals identified as Sunni Muslims, although there were also some Shia Muslims among them. The age of these family members varied from one year to ninety years, and approximately fifty percent of them were in their reproductive age.

5.4.2 Challenges Regarding National ID Cards:

Until 2008, the Biharis stayed stateless, and then they got citizenship. The Election Commission of Bangladesh issued national identity cards for the Urdu-speaking community. This card is issued only to those who applied and met the legal and administrative requirements. It has some beneficiary services besides enabling voting, including:

- Passports, driving licenses, trade licenses, and tax and business identification numbers are issued and renewed.
- establishing bank supports
- examination registration;
- any type of public service;
- marriage registration;
- Lodging support funded by the government;
- compensation and relief;
- owning land and automobiles
- applying for admission to public schools;
- pursuing legal action.

Around 80% of eligible Urdu-speaking voters have gotten National Identity Cards. A number of them decided not to register as voters out of fear of losing their identity and being "repatriated" to Pakistan, as well as losing advantages in Bangladesh. They could not get Bangladeshi passports since they lived in camps and state ministries generally refused to provide them with passports. Because it violated the law of Bangladesh.

5.4.3 Housing and Basic Services:

- The dwellings in the camp are partially constructed with sturdy materials. Most of the houses consist of a single room, although some residents live in two-story buildings with two rooms on each floor. However, the staircases in these two-story structures are extremely narrow, allowing only one person to climb at a time. On average, the rooms are approximately 80 square feet in size. The residents make an effort to keep their houses clean and tidy, but it is challenging to maintain a family life in such a limited space. In half of the families, three generations coexist under one roof. To protect the beds from flooding, they are elevated, and during the dry season, some family members sleep beneath them.

- Around 60% of the families in the camp own televisions or audio devices.
- The bathroom facilities in the camp are open, and there are a total of 170 toilets available.
- Unfortunately, a significant number of these toilets are inoperable.
- Block 8 and 9 of the camp do not have their own toilets, so residents from those blocks use the toilets located in Block 3.
- At night, elderly individuals and children often resort to using open drains as makeshift toilets, which are typically filled with garbage. The camp lacks a proper drainage or sewerage system.
- Some wealthier families have constructed toilets within their living rooms, which are approximately 3 square feet in size. They had to arrange illegal water connections to facilitate this.
- There is no gas connection available, so residents rely on kerosene and wood for cooking. Cooking takes place both inside the living rooms and outside.
- The water supply is sufficient, but the residents complain of dirty and foul-smelling water. Additionally, they mentioned that if there are any issues with the water supply line, they have to bear the repair costs themselves.
- The camp has an electricity supply, and the Bangladesh Red Crescent Society covers the electricity and water bills. However, some residents claim that they personally pay the bills.
- The authorities of the Dhaka City Corporation neglect the task of garbage disposal in this particular area. Additionally, they do not carry out mosquito control measures, such as spraying insecticides.
- Within the camp area, there are two mosques, around 14 to 15 small Imambaras (ritual structures used by Shia and Sunni Muslims), and approximately 8 to 10 video game shops. Furthermore, there are two schools in the camp, which also serve as community centers on Fridays.

5.4.4 Economic Engagements: (Professions, Earnings, Savings details)

The earning source of this community is very narrow. A significant occupation among the respondents is handicraft work, which encompasses tasks like sequin work, Jari, karchupi, and similar activities. Many family members, including women and children, are engaged in income-generating endeavors, such as various handicrafts, karchupi work, and selling homemade food items. While there are individuals who hold regular jobs, primarily in non-government sectors, some households are led by males who work as drivers or caterers but discourage their women from pursuing additional income through income-generating activities.

5.4.5 Income Per Month of the Families Surveyed:

The families residing in the camp have varying income levels, with the lowest being Tk. 700 per month and the highest exceeding Tk. 20000. Around 62.42% of the families earn an income ranging from Tk. 2100 to Tk. 6000 per month. Only 6.45% of the families have an income exceeding Tk. 10000, and they typically work as cooks, drivers, mechanics, or engage in small-scale trade. Out of the total sample size, women from 54 families directly contribute to the family income, which accounts for approximately 26%. Additionally, there are four female-headed households in the camp.

5.4.6 Comparison of Family Income and Expenditure:

Approximately 46.20% of the respondents expressed that their family income is insufficient to cover their expenses, leading them to take out loans. Their primary sources of credit are their neighbors, local cooperative societies (Samity), and grocery shops where they can make purchases on credit. Some individuals in the camp rely on loans from the NGO ASA, as they are members of this organization. Only 6.5% of families are able to save a portion of their income. One respondent mentioned that he managed to save money in a bank, but had to use a false identity because they lack access to commercial or any other type of bank due to the absence of a guarantor and a permanent address. They do not receive any assistance from the office of the ward commissioner.

5.4.7 Educational Pursuits:

Out of the total families surveyed, 9 % do not have any members who are literate. Around 36.24% of the respondents have completed primary-level education, while 24.13% have attained an educational qualification up to a lower secondary level (Class 8). About 11.34% of the respondents have completed their education up to SSC or HSC level. Most of the children in the camp attend school, and there is a higher enrollment of girls compared to boys. However, boys tend to drop out of school after completing class 5, whereas girls usually leave after class 8 or 9. The primary reason for dropping out is financial constraints. To gain admission to schools, they conceal their camp address and use false addresses instead. The respondents mentioned that they do not receive any educational support from NGOs. The issue of nationality identification poses challenges for enrolling in educational institutions. Additionally, the cost of education, including expenses for educational materials like books, paper, and pens, is high for them. The lack of security is also a contributing factor.

5.4.8 Common Illnesses and Medical Care:

Cold accompanied by fever is a prevalent illness in this area, as reported by 30.8% of the respondents. Waterborne diseases such as Diarrhoea, Jaundice, and Typhoid are also present. The residents also suffer from various skin diseases. In terms of treatment, all the respondents seek modern medical care. They prioritize the health of mothers and children. The high population density, contaminated water, and inadequate sanitation facilities contribute to the prevalence of various diseases. The area has two modern medicine shops and three homeopathic medicine shops.

5.4.9 Maternal and Pediatric Health and Family Planning:

In general, there is a significant awareness regarding the health and immunization of mothers and children among the respondents. About 65.50% of the participants openly discussed family planning without any hesitation, indicating a positive attitude toward the topic. However,

16.19% of the respondents chose not to provide an answer to this particular question. Additionally, approximately 40.18% of the respondents reported using family planning devices.

5.4.10 Marital Relationships and Dowry Customs:

The custom of providing dowry is widely observed, and in certain cases, males may reside with the families of their wives when there is a scarcity of male guardians. There have been instances of marriages between the Bengali-speaking community and the Urdu-speaking residents.

5.4.11 Additional Findings:

- Playing cards serves as a major source of entertainment for the younger generation, while children in the camp have limited options for amusement.
- Only residents from two out of the nine blocks express a desire to relocate to Pakistan, while the majority want to remain in Bangladesh and obtain citizenship.
- Some individuals from the older generation still identify themselves as stranded Pakistanis rather than refugees or stateless individuals.
- The majority believes that obtaining citizenship would address many of their problems. However, if the citizenship process is delayed, they will demand improvements in accommodation, water and sanitation, as well as free universal primary education.
- Wealthier and educated individuals from the community have relocated to other areas, but those remaining in the camp face social challenges, such as difficulties in finding rental housing.
- Traders and businesspeople claim to face discrimination, and some moneylenders exploit them.
- Due to poverty, a few individuals engage in various criminal activities. The limited police presence in the area may contribute to the emergence of a crime zone.
- While some individuals from the older generation still desire to go to Pakistan, the younger and middle-aged populations are more interested in obtaining Bangladeshi citizenship.

5.5 Limitations:

Despite the researcher's tireless efforts, this study had some limitations. There were financial and schedule constraints, and locating a community of Urdu speakers was quite challenging. It was impossible to select a sample randomly from the study location, so only those interested in providing information were surveyed. The random selection might have generated greater outcomes.

Many hesitated to provide the information since they were from a different language community. According to the researcher, this issue also affected the study's outcomes. Lastly, conducting such research on a larger scale and employing more methods and instruments would yield improved outcomes.

5.6 Suggestions for Improving their Present Status:

The phrase "rehabilitation" in Bangladesh refers to a government initiative to provide financial assistance for housing. The camps are poverty-stricken, messy, overcrowded, and unsafe. It signifies the inferiority of Biharis to other Bangladeshis. They desperately want to stay outside the camp. Permanent housing would be the ideal form of rehabilitation, which should be not remoted from the camps. Everything will be improved if there is rehabilitation. Hence, their wish is to be relocated to a place where Biharis and Bengalis can coexist.

A victim stated in interviews:

We originate from Bangladesh, but unfortunately, we face disapproval from individuals in educational institutions. The reason behind this attitude is unclear. However, it's important to recognize that we, as Bangladeshis, share a common humanity with the Biharis, and we should embrace our shared identity.

Some participants said:

I came into existence within the borders of this nation and hold citizenship here. I hold a deep affection for this country, and unlike previous generations, I have a profound understanding of its value. Had we been present in Bangladesh during the times of past conflicts, we would have also fought for the cause of this nation. Just like others, we hold immense respect for those who sacrificed their lives in service to their country, including the language martyrs. Being born in this land, my love for it is unwavering, and as a citizen, I seek to exercise my rightful privileges and entitlements.

Hasan Ibne Ismail, a young poet who grew up in the Geneva camp in Dhaka, experienced a profound sense of being an outsider in the land he considered his own. Living in the Geneva camp, which was home to those who were perceived as traitors by the Bengalis for their alleged loyalty to Pakistan instead of Bangladesh, resulted in Hasan developing an inferiority complex. The camp residents faced rejection and disdain from the Bengali community, who resented their presence due to the belief that they had collaborated with the Pakistani army during the Liberation War of 1971. Despite their protests, asserting that only a small fraction of their community supported West Pakistan, their claims were largely ignored.

Hasan's feelings resonate with the younger generation of camp residents who strongly identify with their place of birth but constantly find themselves treated as outsiders in their own homes. They have long struggled with issues surrounding their identity. They dislike being categorized as "stranded Pakistanis" or being labeled under the broad term "Biharis". Moreover, they frequently need to clarify that they were granted Bangladeshi citizenship by the government in 2008. This achievement was made possible through the tireless efforts of organizations like Al Falah Bangladesh, an NGO dedicated to advocating for the rights of Urdu-speakers in Bangladesh, as well as individuals like Dr. C. R. Abrar (Head, Refugee and Migratory Movement Research Unit) and Ahmed Ilyas.

5.7 Conclusion:

In conclusion, the socio-economic crisis faced by the Urdu-speaking community in Bangladesh is complex and multi-faceted. The unresolved issue of nationality remains a significant concern, leading to a sense of uncertainty and displacement among the residents. Limited entertainment options for the youth and challenges in accessing basic services further compound the difficulties faced by the community. While there are diverse perspectives within the population regarding their desired destination, a substantial portion expresses a strong desire to obtain Bangladeshi citizenship and seek a better future within the country.

The socio-economic crisis is intertwined with various challenges, including inadequate living conditions, limited access to education, discrimination in business, and the presence of crime in the area. These factors contribute to the overall vulnerability and marginalization experienced by the Urdu-speaking residents. Efforts to address the crisis should focus on finding a comprehensive resolution to their nationality issue, improving living conditions, ensuring equal access to services and opportunities, and promoting socio-economic integration.

By addressing these challenges and providing support, the Urdu-speaking community can be empowered to overcome their socio-economic crisis and contribute to the development and prosperity of Bangladesh. It is crucial for stakeholders, including government agencies, non-governmental organizations, and the broader society, to work together in providing solutions that promote inclusivity, dignity, and the overall well-being of the Urdu-speaking population. Only through collective efforts and a compassionate approach can we pave the way for a more equitable and prosperous future for all residents of Bangladesh, irrespective of their linguistic or cultural backgrounds.

Appendices

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Appendix 1: Primary Source

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Dhaka Pachas Baras Pehle (Bangla Translation)	<i>Hashem Shufi</i>	Dhaka Itihash Gobeshona Kendro, Dhaka, 1995
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Bangal Mein Urdu	<i>Wafa Rashedi</i>	Makatabai Asha-Ate Urdu, Haidarabad (Pakistan), 1955
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Naushad Noori ki Muntakhib Nazmein	<i>Alimullah Siddiqui</i>	Rah-O-Rasm-e-Ashnayee, 2 nd Ed., Dhaka: Bangla-Urdu Sahitya Foundation.
Bangal Mein Urdu Drama	<i>Moshtaque Ahmed</i>	Maghribi Bengal Urdu Academy, Calcutta, 1990
Social ideas and social change in Bengal	<i>Salahuddin Ahmed</i>	E. J. Brill Leiden, 1965
Tarikh-e-Adab-e- Urdu	<i>Ram Babu Saksena</i>	Munshi Tajkumar pvt. Limited, 1976
Mehfil Jo Ujar Gayi	<i>Harun Rashid</i>	Zain Publication, North Nazimabad, Karachi, 2002

Appendix 2: Secondary Source

Books	Author	Publication details
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Mukhtalif Jabanoou Ka Bahami Tayalluk	<i>Mahmudul Islam</i>	T&T Publishers, Dhaka
Urdu Grammar and Composition	<i>Mahmudul Islam</i>	Nab Publishers, Dhaka, 2009
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Barir Pashe Arshi Nagar	<i>Asad Chowdhury</i>	Dhaka

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4. Kheyal (magazine) by Enayet Ullah Siddiqui
5. Unpublished Articles of professor Dr. Kaniz E Batul
6. Fohange Qasemi (Bangla-Urdu dictionary)

Appendix 3: Consent Letter for Data Collection

Date: ---/---/---

Recipient Name:

Subject: Data collection for research work.

Dear Sir/Mam Greetings!

A research study titled 'Urdu Language and Literary Study of Urdu-Speaking Community in Dhaka' is ongoing as a MPhil' Thesis Work. For this purpose, your co-operation is needed. I assure you that all protocols and privacy regulations will be followed. If you have any questions or concerns feel free to contact me. Thanks in advance and best wishes.

Sincerely

Farhana Akter

MPhil (Researcher)

Session 2018-2019

Department of Urdu

University of Dhaka

WhatsApp: +8801947550388;

E-mail: farhanamisty.80@gmail.com

Appendix 4: The Sample copy of Interview

An interview of Kaiyum Hasan

Full Name: Kaiyum Hasan

Date of Birth: 16th March, 1955

Place of Birth: Rangpur, Bangladesh

Question: Assalamualaikum. May I know your name, please?

Answer: Walaikum Salam. I am Hasan

Question: I've been informed that you engage in Urdu Poetry. Therefore, I'm curious about the specific genre or style of poems you create.

Answer: Yeah, I write poems, kawali, Ghazal and songs.

Question: In which language do you use?

Answer: Urdu.

Question: What are the themes and subjects of your texts?

Answer: Everything related in life. Joy, sorrows, everything.

Question: What are the sorrows like?

Answer: About the camp life and my misery here in every sphere of life.

Question: What are the themes of your Ghazal, Kawali and songs?

Answer: Joy, sorrows, and so forth. What will happen the next day?

Question: Do you have any written poems with you now?

Answer: No

Question: Are they in Urdu?

Answer: Yes.

Question: Has anyone translated them into Bangla?

Answer: Not yet.

Question: Do you sing?

Answer: No. But I have some of my singers performing in different programs.

Question: Can I meet with them today?

Answer: Yes. (He calls two of the singers over the phone).

Question: Thank you very much.

Answer: Thank you, too.

Appendix 5:

An interview with Md. Ahmed Shafiq

Full Name: Md. Ahmed Shafiq

Date of Birth: 2nd March, 1957

Place of Birth: Howrah, Kolkata

Genre: poems, short stories

Question: Assalamualaikum. How are you?

Answer: Walaikum Salam. Alhamdullialh

Question: I have heard that you are a poet. So, what are the themes of your poems?

Answer: I live in the camp and camp-dwellers are my subject. Their sufferings, sorrows and feelings.

Question: When did you come here to Bangladesh?

Answer: I came to Bangladesh at the age of 6 or 7 years. I have been living in this camp for many years.

Question: What are the problems you faced in this camp mainly?

Answer: We faced accommodation problems mainly here. A small house like 6 feet by 8 feet room. Besides, unhealthy washrooms, and scarcity of fresh water, drainage system, healthcare, drugs problem are the most acute in this camp.

Question: Is there anything like mourning in your poems?

Answer: I write about socio-economic issues, and what I see in my surrounding.

Question: Have you written down any experiences related to the hardships and challenges of your life at the camp?

Answer: Certainly! In my short stories, I've covered the sorrows of my camp life. The newspaper called Ittefaq approached me and requested one of my texts. I informed them that my texts were in Urdu, but they took the initiative to translate them into Bangla and published them in their newspaper. As for the copy of that newspaper, they did give it to me, and it might be somewhere here, though I'm not sure of its exact location at the moment.

Question: Do you possess any poem that you could share with me?

Answer: Currently, I don't have those poems in my possession. They have been published, but I don't have physical copies of them.

Question: Thank you very much.

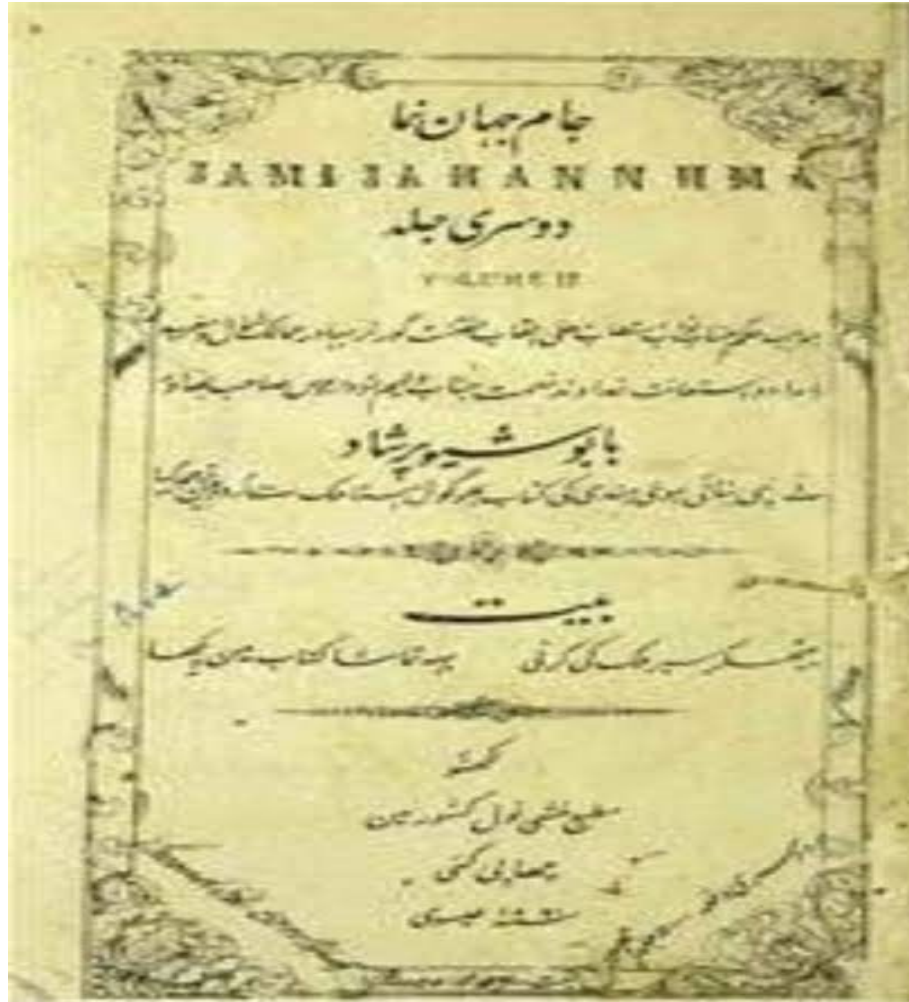
Answer: Thank you, too.

Appendix 6:

Questions for Case Studies

1. Name:
2. Age:
3. Sex:
4. Marital Status:
5. Household:
6. Occupation:
7. Level of Education:
8. Income of the Household (monthly):
9. Expenditure of the Household (monthly):
10. Political exclusion:
11. Labor market exclusion:
12. Cultural exclusion:
13. Neighborhood exclusion:
14. Other forms of exclusion: poverty, education, crime, gender, etc.

Photo Gallery:



Jam-E- Jahanuma: The first Urdu newspaper



Urdu Mushaira at Al falah Bangladesh

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

مشرقی بنگال میں اردو

یعنی

مشرقی پاکستان کے قدیم و جدید دو سو اکیس اہل قلم
کا تذکرہ اور یہاں کے لسانی مسائل کا سیر حاصل جائزہ

مصنف علامہ

سید اقبال عظیم

(ایم، اے، ای، پی، ای، ایس)

صدر شعبہ اردو، چانگام گورنمنٹ ڈگری کالج،

چانگام، (مشرقی بنگال)

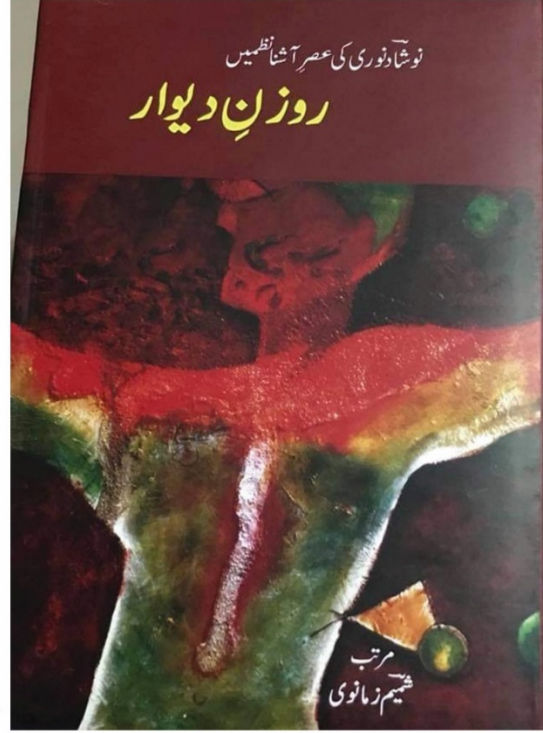
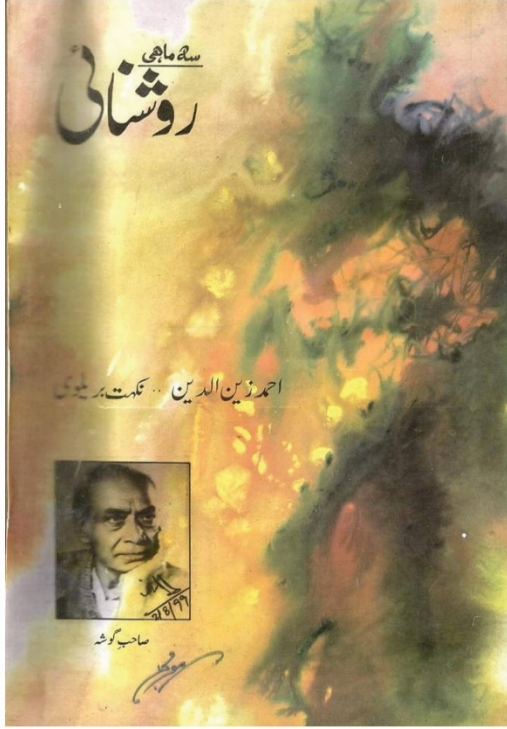
ناشر: مشرق کو آپریٹو پبلیکیشنز، ۱۹۷۱ آغا صادق روڈ، ڈھاکہ

اگست ۱۹۵۴ء

چانگام (مشرقی بنگال)

قیمت سارتر روپیہ آٹھ آنہ
(علامہ محصول ڈاک)

Mashriqi Bangal Mein Urdu by Sayed Iqbal Azim



مونسخودارو

ہوسکتا ہے، کوئی طوفان
ہوسکتا ہے، کوئی دریا
ہوسکتا ہے، کوئی فساح
ہوسکتا ہے، کوئی لٹیرا
شہرتدن دھول کے نیچے
دھول کے نیچے بولی ہماری
اور لے تاریخ نویسی !
وگ کہیں مڑوں کاشیلا
کوئی دیا تو پھوٹی یہی
کوئی بلا تو ٹوٹی یہی

میرے شہر کے رہنے والو!
اپنی بروٹی، اپنی گیت
اپنی اپنی ٹوک کتائیں
اپنی اپنی گیتی مسالا
اپنا اپنا حوض تہجی
اپنی اپنی بولی بھلا
پتے، پتھر، پوسٹ، پائرس
تائے، ٹوبے پر لکھ رکھت
دہی دیا پھسر پھوٹی ہے
دہی بلا پھسر ٹوٹی ہے

۱۹۵۲ء - بنگلہ دیش کی سانی تحریک کے پس منظر میں۔

مہنہ جوادارو

ہتہ پارے کوہنو توفان
ہتہ پارے کوہنو ندی
ہتہ پارے کوہنو یوکر بیجری
ہتہ پارے کوہنو لوترا،
تای توہ سہسکتیر شہر
پھلوماٹیر گزیر تالے
ماٹیر تالے مہنہر باہا !
آر وکے ہتہ ہاسیر لاکگول
کی لہنہ؟ لہنہ کی؟
کوہنو مہاماری ہرےخیر
بپد-بالا ہتہ آسےخیر !
لہنہ، تہ مہا مانوہر وہ تیرا
وہ آمار شہر باسی گن !
توہمار پٹی توہمار گیتا
آپن آپن لاکککھا
یار-یار گیتمالا
یار-یار مہنہر باہا
یار-یار مہنہر بول
پاتای پاتہر چامڈای پیاپیراسے
تہنہ پتہ لاکککھا لہنہ رےخہ !
لہنہ مہاماری وہ تہ آسے
بپد-بالا ہتہ وہ ہرے آسے !

اردو سے انুবاد: بشیر আলہلال

مشرقی ہندوستان کا علمی، ادبی ماہنامہ

جدید اردو

The
JADID
URDU

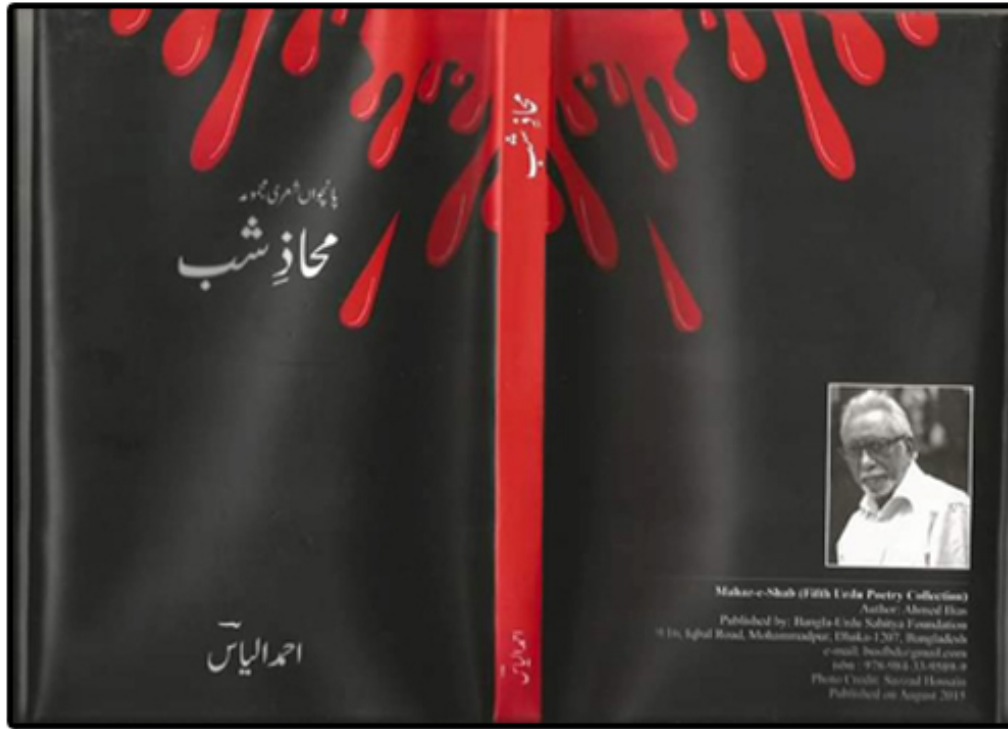
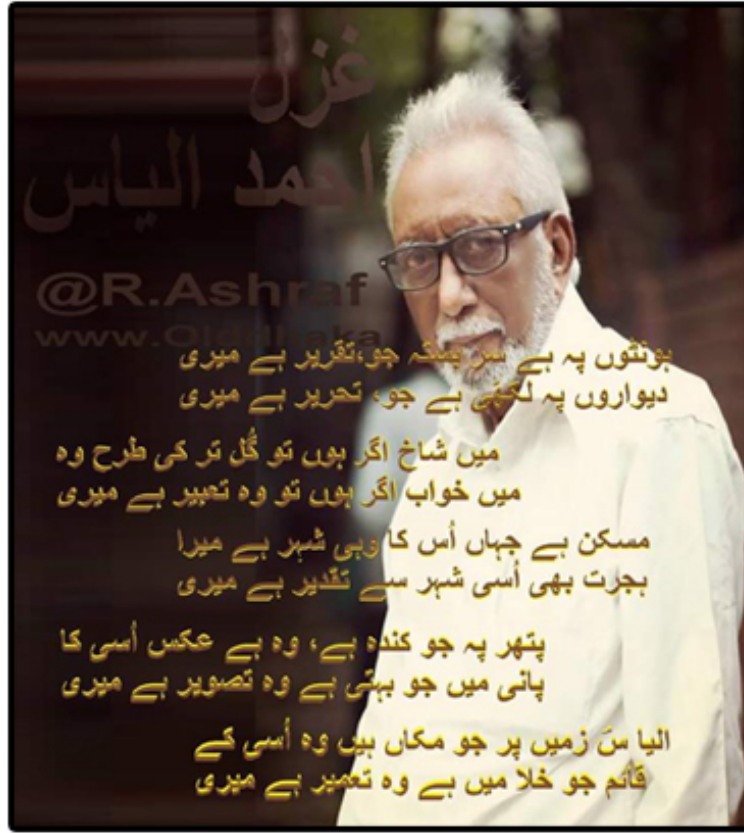


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چند سالانہ میں روپے پچاس شہری ایک روپیہ چارہ آنہ
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Office: 36, MARSDEN STREET CALCUTTA.

Famous Urdu Magazine: Zaidid Urdu



Ahmed Ilyas and his poetry

Photographs of the study area (in Geneva Camp, Dhaka)















