



Ghulam Ali Azad Belgirami and his Tazkira “Khazana-e-Amirah”

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Abstract

Tazkira Khazanae Aamira is of a unique type of Tazkira. From the view point of the correctness of poets life sketches and being free from the mistakes committed by the previous Tazkira writers and the descriptions of some historical events this Tazkira is of more importance. The life sketches and versus of the contemporary poets of Azad have been taken from them directly or have been selected from their Diwans.

Keywords: Ghulam Ali Azad, Tazkira Khazanae Aamira.

1. Introduction

Ghulam Ali Azad Belgirami needs not to be introduced as a wellknown Persian poet, a literary man, a researcher and a Tazkira writer. He was born in 1704a.d in Belgram, Distt Hardoi, U.P.He has written many Tazkiras. “Khazana-e-Amirah” is a third of the series, in which Ghulam Ali Azad has dealt with the life sketches of Persian Poets. Before of this Tazkira, he has written two other Tazkiras under the titles “Yad-e-Baiza” and “Sarv –e-Azad”. He has written “Khazana-e-Amirah” in 1174 hijri-1762 a.d. in Aurangabd Deccan,(1) in which he has described the life sketch and the selected versus of 139 previous and contemporary Persian Poets of India and Iran in alphabetical order (2). Azad has written this Tazkira on request of his nephew named Meer Mohammad. He has requested him to write a Tazkira in which eminent poets have written Qasidah (Elegy) in praise of their patrons and were rewarded by them. (3)

It is a matter of much surprise that though Azad was associated with the Nawabs, Kings and Emirs in his whole life and never praised them but he wrote a permanent Tazkira about the poets who praised their patrons in Elegy. (4)

This Tazkira begins with the life sketch of Anwari Abiwardi, the wellknown Qasidah go (Elegy composer) and ends with the life sketch of Meer Mohammad Yusuf Belgrami. But in his preface, he has dealt with the Persian poetry, its origin and gradual development also. He has declared Abbas Maroozi as a first Qasidah goh Persian poet who has praised Abbasid Calip Mamoon-ar-Rasheed in an Elegy and was awarded 1000 Dinar in return. After that, when Mahmood Ghaznavi led Military expedition against India and besieged Kalinjar Fort, his ruler named Nanda praised Sultan

Mahmood in Hindi and presented it to his court. It was appreciate by the King and he ended besiege and gave him not only the Kalinjar Fort but even 15 other forts were given to him in return. (5)

Azad has mentioned in his preface and some time in his text the sources of his Tazkira numbering 70 which are as below:

Akhbar al Akhyar by Sheikh Abdul Haq, Baharistan by Jami, Tarikh Tabri by Mohammad Jarir Tabir, Tarikh Alam Arai Abbasi by Skandar Beg, Tarikh Farishta by Mohammad Qasim Farishta, Tarikh Gazida by Humdaulla Mustaufi, Tarikh Mecca by Qazi Qutubuddin, Tohfatul Iraqueen by Khakani Sherwani, Tohfatul Momeneen by Qazi Noor ullah Shostari, Tafseer Baizavi by Qazi Baizavi, Tafseer Durre Mansoor by Sheikh Jalaluddin, Tazkira Benazeer by Meer Abul Wahab Ittikhar, Tazkira a Hazeen by Sheikh Mohamma Ali Hazeen, Tazkira Khulasatul Ash aar by Meer Taqi Kashi, Tazkira Sami by Saam Mirza Safwi, Tazkiratush Shoe Aara by Daulat Shah Samarqandi, Tazkira Mulla Qatiee by Mulla Qatiee Haravi, Tazkira Nasr Aabadi by Mirza Tahir, Samaratul Quds by Lal Beg Badakhi, Chahar Bagh by Hakeem Abul Fathah Jeelani, Chahar Maqala by Nizami Uroozi Samarqandi, Habibus Siar by Khand Meer, Hadaiq as sahar by Rasheed Watwat, Hayat ushura by Mohammad Ali Mateen, Zakhirah tul Khwaneen by sheikh Maroof Bakri, Risalah Dar Haqeeqat e nafs by Aflatoon, Riyaz ush shoara by Ali Quli khan walah Daghistani, Sarve Aazad by Meer Ghulam Ali Aazad Belgrami, Safina-e- Be khabar by Meer Azmatullah Bekhabar Belgrami, Silsalatuzzahab by Maulana Jaami, Shahjahan Naama by Mirza Ameena Qazweeni, Shahjahan Nama by Sheikh Abdul Hameed Lahauri, Sharah –e- Deewane Mutanabbi by Wahidi, Sharh-e- Qusaid Urfi by Muneer Lahore, Sharh-e-Qusaid Urfi by Mirza Khan Khuld Makani, Sharh-e-Qafia by Sheikh Razi, Sharh-e- Gulistan by Meer Noorullah Ahrari, Subhesadiq by Mohd Sadiq Isfahani, Seh ha by Jauhri, Arafatul Asaqeen by Taqi Auhadi Safahani, Al Ebara- fee- Ahwal- Min Gabara by Zahbi, Aqaid e Rafiah, by Rafi Uddin Qazvini, Aqd al Jabahid by Shibli, Farhang Rasheedi by Abdul Rasheed, Qamoos Al Lughat by Mohammad Bin Yaqoob Feerozabadi, Kalamat ash shurah by Mohammad Afzal Sarkhosh, Kulliyat Saadi edited by Ahmad Abu Baqr, Kanzul Lughat by Mohammad Bin Abdul Khaliq, Lubab al albab by Mohammad Aufi, Maa sir Raheemi by Mulla Abdul Baqi Nahwandi, Majalis Al Ushshaq by Sultan Husain Mirza, Maj maul Ozala by Mohammad Arif Baqae, Majma un Nafaias by Khan Aarzo Akbarabadi, Meer at Al khayal by Sheir Khan Lodhi, Meerat as safa by Abdullah Nayazi, Mardum-e-deedah by Shah Abdul Hakeem, Hakim Lauhiri, Mazhar Al lughat by Sheikh Jalaluddin, Muntakhab At tawareikh by Shaikh Abdul Qadir Bada uni, Muntakhab At tawareikh by Mulla Khakfi Sarhandi, Muntakhab Al lughat by Meer Abdul Rasheed, Nafies-ul-masir by Ameer Alauddaula Qazvini, Nafhat al uns by Maulana Jami, Haft Aqlee by Ameen Ahmad Razi, Hamesha Bahar by Kishan Chand Ekhlis, Yade Baiza by Meer Ghulam Ali Azad Belgrami.

2. Conclusion

Tazkira Khazanae Aamira is of a unique type of Tazkira. From the view point of the correctness of poets life sketches and being free from the mistakes committed by the previous Tazkira writers and the descriptions of some historical events this Tazkira is of more importance. The life

sketches and versus of the contemporary poets of Azad have been taken from them directly or have been selected from their Diwans. Shibli Nomani writes about the importance of this Tazkira:

“ During the description of life sketches of poets some important and charming poetical discourse have been presented which are not free from criticism and some of the points have been written which are necessary for academic research and some academic topics have also been dealt with. “(6)

As it has already been pointed out that the Tazkira Khazana-e- Amira is a kind of Tazkira in which eminent Persian poets life sketches and their selected versus have been mentioned who have praised their patrons in elegy form and were awarded in return. But the fact is that there have been mentioned some poets life sketches who have neither praised nor have been awarded. Azad has justified it in the following ways.

1. About Sabit Allhabadi and Zulali Khansari, Azad writes that since the letters “Sa” and “Za” were vacant therefore these poets have been mentioned.
2. About Sheikh Jamali Azad writes that his poems have been accepted in the Prophet Mohammad (Peace be up on him)’s court, hence he was written here.
3. About Bedil Azimabadi and Bekhabar Belgrami, Azad writes that both the poets belong to the same school of thoughts to which he belongs and versus are very beautiful and charming, they have been mentioned here.
4. About Mirza Abuturab, Azad writes that in order to remove the controversy his life sketch has been mentioned here.(7)

After describing the poets life-sketches and their selected versus in Tazkira Khazana-e-Amira Azad, has also criticized and corrected versus partly or totally. The correction of versus belongs to the poetical taste which was generally prevailing in those days. Event Azad’s contemporary poets used to send their poems to him for the sake of corrections and Azad used to send back them after correction.

References:

- [1]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 286.
- [2]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 03.
- [3]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 03.
- [4]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 05.
- [5]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 05.
- [6]. Maqalat Shibli Nomani Vol. 05 p 128.
- [7]. Khazana-e-Amira printed in Kanpur 1872 a.d. p 173, 247, 177, 152, 167, 172.
- [8]. <http://ijopaar.com/files/CurrentIssue/26D16111.PDF>