



RESEARCH PAPER

The Role of Urdu Literature in the Independence Struggle of the Subcontinent

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ABSTRACT

This study reviews and analyzes the significant role and contribution of Urdu poetry in India's independence movement. The poets like Muhammad Quli Qutub Shah, Wali Shah, Hatim, Mir, Sauda, Mir Hasan, Insha Allah Khan, and Anis showcase India's scenery, customs, traditions, social norms, history, chaos, stories, metaphors, and symbols. Azad and Hali shaped the Indian temperament of Urdu poetry, while poets like Iqbal contributed to the development of Urdu literature, satirizing Western politics and promoting the universality and inclusiveness of India's culture. Akbar and Shibli's poetry in India played a significant role in elevating possessions and reducing fear of the West. Adab-e-Lateef emerged before the First World War, blending religion, politics, and literature. Allama Iqbal merged religious sentiment with political consciousness and literary flavor, transforming Indian Muslims from nawabs to freedom fighters. The progressive movement led by Premchand and Iqbal brought the spirit of India to life, teaching the art of realism and transforming Urdu short stories from romance to reality. Urdu poets remain monotheists, embracing unity and diverse manifestations despite political isolation and fragmentation. The achievements of Urdu writers and poets will be recorded in golden letters, instilling a sense of freedom in slaves and insisting on transforming freedom into a paradise of humanity and civilization.

KEYWORDS Hali, Hindustan, Iqbal, Literature, Muslims, Premchand, Urdu Poets, Urdu

Introduction

Poets have played a significant role in various major movements and social or political changes in human history, providing new vocabulary and inspiration for people. They have also served as a source of inspiration for those facing evil and determining the goals of their resistance. The French Revolution of 1799, the Russian Revolution of 1917, and the Civil Rights Movement in the United States were all influenced by poetry. In the Indian liberation fight, Urdu, the primary language of the movement, played a more vital role in raising awareness of colonial oppression and the necessity of achieving complete independence from foreign authority.

Literature Review

There is a good of literature that emphasizes the role of literature during the struggle for independence. *Tareekh Azaadi-e-Hind* by Sayyed Muhammad Ahmed provides a comprehensive history of India's struggle for independence like *Hind ki Azaadi ka Safer* by Abdullah Tariq discusses the journey of India's independence

movement and the key figures involved. This book focuses on the revolutionary aspects of India's struggle for freedom. *Hind ki Azaadi ki Kahani* by Mustafa Hassan Gulzar narrates the story of India's independence in a detailed and engaging manner. *Hind ki Azaadi ki Tareekh* by Abu'l Ala Mududi provides an insightful historical account of India's journey to independence. The book *Hind Ki Azaadi kay Maqaasid-o-Maavnet Kaar* by Khwaja Hussain Ahmed discusses the objectives and supporters of India's freedom movement. The book *Hind ki Azaadi ki Tareekh* by Shabeer Ahmed Usmani offers a historical overview of India's struggle for independence. These books cover various aspects of the Indian independence movement and provide valuable insights into the history and struggle for freedom, but little is spoken about the role of Urdu poetry, prose, novels, and short stories in the independence movement.

Methodology

Archival research is undertaken to review and analyze the constructive role of the Urdu language in the Independence movement in Hindustan. Historical and analytical methodology was adopted during this study which is primarily library-based research, and both primary and secondary sources are consulted in this regard.

Several Urdu poets contributed poetry throughout the centuries to India's liberation movement. The struggle for freedom began several decades before the Rebellion of 1857, with kings and queens like Siraj ud-Daula and Nawab of Murshidabad, Bengal, who were betrayed by Mir Jafar in the Battle of Plassey (1757). The severity of Mir Jafar's betrayal led to the creation of an Urdu and Hindi term for treachery (Suroor, 1996).

When Mahatma Gandhi returned from South Africa and implemented his revolutionary philosophy of satyagraha, the liberation fight gained pace throughout the First World War. The slaughter of unarmed civilians in Jallianwala Bagh sparked the first campaign against collaboration and the call for *purna swaraj* (India's independence) (Rudaulvi, 1998). Thousands of people participated in protest marches, and crowded prisons, and bravely sacrificed their lives to free India from slavery.

Urdu has the good fortune to have great poets who sang songs of independence early in the battle for freedom, such as Allama Iqbal's *Saare Jahan se achha Hindostan Hamaara* from his *Tarana-e Hindi*. Many Urdu poets, particularly those who produced uplifting patriotic poetry, were active in the progressive writers' movement. The dearth of Hindi newspapers and the low distribution of these publications led to a resemblance between Urdu and Hindi poets' works, highlighting the importance of Urdu and Hindi in shaping the history of human history (Saxena, 1999).

Today, in some circles, a false narrative is being propagated that all of Urdu's heritage belongs to foreign lands. The perspectives of its writers and poets are often fixated on foreign countries rather than their homeland. They do not hold any affection for India, and they played no part in India's struggle for independence. When the entire country was engulfed in flames from one end to the other, these individuals were busy playing flutes in their homes. Instead of uniting all of India's communities in a bond of unity, they chose to build their separate mosque with half-bricks. Their tales, poems, dramas, and essays may encompass Iran, Turkey, Russia, and China, but India remains absent from their gaze (Suroor, 1996).

What lies within is a sectarian divide, incomplete calligraphy, unnatural poetry, a history characterized by a factional mentality, and a culture detached from the people. According to these individuals, Urdu literature is a directionless valley, in which India wandered for a while. Now, it is time for it to find its true path and erase this confusion like a film.

Therefore, there is concern that the continuous negative portrayal of Urdu might not lead to success in diminishing its current status in India's social and cultural life. If this happens, it will not merely be a loss for Urdu but a significant setback for India's culture and history. Hence, there is a need to inform people about the correct facts, acquaint them with the truths, and instill in them a sense of pride in the universality and inclusiveness of our culture (Saxena, 1999).

Urdu is a pure Indian language; it did not come from outside. It originated around Delhi and its surrounding areas. Grierson believes that it emerged from Haryanvi, while Chatterjee argues that it is closely related to the Khari Boli dialect. Block, a renowned French linguist, believes that their fundamental aspect, the Indo-Aryan base, is the same. The food it received was mainly from local dialects, apart from which it was influenced by the Aryan language Persian. Its ancient poetry, greatly influenced by the Sufis, is highly linked with the language and introduces significant poets from India who portray India's essence (Chatterji, 1973).

Apart from Ameer Khusroe, Urdu poets such as Muhammad Quli Qutub Shah, Wali Shah, Hatim, Mir, Sauda, Mir Hasan, Insha Allah Khan, and Anis can be seen in the backdrop of India. In the works of these poets, one can find glimpses of India's scenery, customs, traditions, social norms, history, chaos, stories, metaphors, and symbols. Among these poets, Nazir and Anees stand out as they are poets of India's culture despite their diverse backgrounds. In Nazir's poetry, one can observe the civilization and society that is the grandest gift of the Mughal Empire. Anis's elegies represent more of the Lucknow culture than Arabic influences. There's no doubt that Persian poetry has a significant influence on Urdu poetry, but Greek and Latin influences on English poetry are even deeper (Bahri, 1960). In Urdu, approximately three-fourths of the words are either native or foreign, and they have been integrated after modification. The number of purely foreign words in Urdu is relatively small.

It is said that even today, over sixty percent of English words reflect Greek or Latin origins for more than six centuries. But the English have never forgotten that this foreign element is an essential factor in enriching language. At the beginning of the nineteenth century, Insha proclaimed that every word that became famous in Urdu, whether Arabic or Persian, Turkish or Syriac, Punjabi or Eastern, whether it correctly adheres to its original meaning or deviates from it, is a word of Urdu. Whether it is used by the original or contrary to it, it is correct. Its correctness or incorrectness depends on its usage in Urdu because whatever goes against Urdu is incorrect, and whatever is compatible with Urdu is correct, even if it lacks correctness according to the original (Insha, 1983)

This is the declaration of Urdu's freedom and autonomy. The history of Urdu literature is evidence that our poets and writers have respected the uniqueness of the language, and those who did not were swiftly and severely punished. The current literary status of Nasikh, Dabeer, and other such poets, and the prominence of Mir, Nazeer, and Haali, do not need further clarification.

This brief introduction was necessary to acknowledge the Indian temperament of Urdu. For the sake of this temperament, Azad and Hali established the principles and standards of modern poetry, and now what these great figures did not mark with their seal can be extracted (Yasir, Zaib, Khan, 2021).

Before the betrayal, the inhabitants of this country did not feel the sense of their slavery. Political servitude sparked a desire for freedom, instilled a sense of national unity, taught them a new love for their homeland, revealed a new and splendid aspect of their past, and through its memory, imparted a sense of a golden future. As a result, some individuals reveled in the world of ghazals, but their loyal devotees gave a new conception to love and life. As a result, Hali's masnavi, Nasir's patriotic poetry, Ismail's Indian verses, Shauq's pictorial portrayal, Akbar's satirical works, and Iqbal's spiritual verses emerged in Urdu poetry. Even such unique individuals as Chakbast and Iqbal, lovers of their homeland, were born (Akhtar, 1973).

One took paradise in exchange for the soil of the motherland, while the other regarded every particle of the homeland as a deity. What happened if Iqbal later contradicted what he had initially said? Urdu poetry cannot erase it.

And he was opposed to every new thing, lagging behind Sir Syed and Haali, but he was in no way lacking in patriotism and love for freedom. Akbar is fond of the East. He views Western civilization with skepticism and values it more than a complete or crispy biscuit. He does not prefer the thin leaves of wax but cherishes the flowers of the Garden of India. In comparison to London-made shirts, he prefers the fragrance of the Begum's clothes. He values Western education as a commodity and calls that intelligence office work. He addresses the conspiracies of Western politics, explaining how seeds are made into biscuits and win the hearts of good people. Their satire on Western politics is apparent (Zafar, 1977).

سمجھا رہے تھے مجھ کو مکٹ کی وہ گردشیں

خود کر رہے تھے تاک کی ٹٹی میں سازشیں

نقشے میں دیکھتا تھا وہ پیتے تھے جام مئے

میں نے کہا حضور یہ مضمون عجیب ہے

میں خود تو مست بادہ عشرت کے خم سے آپ

الجھا رہے ہیں مجھ کو ستاروں کی دم سے آپ

In his poetry, Akbar has playfully mocked the newly educated individuals of the middle class, who merely indulge in their pleasures. He jests about those who work for their sweets and toil for their livelihood, who engage in labor and eat plain bread. Their life's achievement is merely existing, being a servant, receiving a pension, and dying. Akbar's verses contributed to elevating the worth and dignity of one's possessions in India. The fear of the West diminished, and India's greatness took root in hearts. If it weren't for this colorful government, the Gandhian 'Gopis' would have been found, and the 'Gandhi Nama' that was published recently is evidence of this (Zafar, 1977).

During the First World War, both Akbar and Shibli were dissatisfied with the government. Akbar's poetry was considered rebellious, and Shibli's writings were seen as so dangerous that if he had not been released from confinement, he might have been imprisoned under foreign rule. Shibli had long understood the politics of the British. In

his view, the Ali Garh Movement, which was essentially a movement to attract rationality, scientific perspective, and the spirit of the modern age to Urdu, had already recognized the affliction of sycophancy and self-interest. The institution that was meant to rejuvenate memories of Cordoba and Baghdad in India had turned into a mere imitation of England's public schools. Instead of providing intellectual nourishment for the nation, Ali Garh was providing fodder for government offices. Shibli didn't endorse this policy of Sir Syed (Nizami, 1982).

Sir Syed wanted to keep Muslims separate from Congress because educational advancement was more essential. Whether this was accurate during Sir Syed's time or had become mistaken during the time of his successors, Shibli continued to criticize the same line. Shibli reduced the scientific ambitions of our language and empowered the unlettered girl of Mahdi Afandi to compete with the world's advanced languages. He also took on the responsibility of the nation's intellectual leadership. Through his influence, figures like Muhammad Ali and Abul Kalam Azad emerged with the message of freedom and intellectualism. Through them, our literature became an interpreter of life's issues and a guide as well (Nizami, 1982).

Shortly before the First World War, a movement of humorous literature (*Adab-e-Lateef*) had begun in Urdu literature. The new sentiment of the treasury was confined within a colorful enclosure when Allama Iqbal entered our literary space and infused Urdu prose with the fervor of a storm and the grandeur of mountainous vision. Before Allama Iqbal, religion, politics, and literature were all separate domains. Allama Iqbal merged religious sentiment with political consciousness and political awareness with literary flavor (Khan, 1980). *Al-Hilal* magazine shifted the leadership of Indian Muslims from nawabs, landlords, or loyalists to the hands of freedom fighters. Whether it was the issue of the university or reforms, the Muslim world, or Indian politics (Azad, 1988). Allama Iqbal brought unity to all these aspects. He introduced a sacred solemnity to Urdu prose, freeing Asia from the mental slavery of Europe and bestowing upon this newly emerging Orientalism the wisdom and stability that had blossomed from Shibli's education (Waheeduddin, 1981).

After Allama Iqbal, Muhammad Ali Jauhar is the second significant figure in Urdu literature. Allama Iqbal liberated the mind, while Muhammad Ali Jauhar was an eloquent speaker. Allama Iqbal was an intellectual on higher planes, he trod with difficulty on the earth. He couldn't reach the hearts of the masses, but Muhammad Ali Jauhar's emotional sincerity and vibrant personality appealed to the people of the earth. The passion, purity, and multicolored character of Muhammad Ali Jauhar's personality attracted the masses. The intensity and emotion evident in his essays and poetry are reflections of his political life. Before Muhammad Ali Jauhar, there was a political battle for rights where the threat was not significant. This story has transformed into a tale of a struggle against captivity, oppression, and tyranny. Muhammad Ali Jauhar went to jail several times and faced numerous difficulties along with his comrades (Barni, 2002).

Ancient symbols of Urdu poetry included "namaz" (prayer), "khana" (household), "khoon-jigar" (blood and liver), "saqi" (cupbearer), and "maikhana" (tavern). The political history of Hindustan, including the Quit India Movement, Partition, Khilafat Movement, Jallianwala Bagh massacre, Rowlatt Act, General Dyer, and reforms, provided these symbols with a new meaning and a new life. Chakbast and Muhammad Ali treated them in a way that no one else did (Narayan, 1985) Under the influence of Muhammad Ali, even beauty and love have undergone certain changes. In his concept of beauty, the scar of freedom's sword is visible, and in his love, the spirit of the freedom fighter is included, equipped with a sword and arrow.

دور حیات اُٹے گا قاتل قضا کے بعد
 بے ابتدا ہماری تری انتہا کے بعد
 تجھ سے مقابلے کی کسے تاب ہے ولے
 میرا لہو بھی خوب ہے تیری حنا کے بعد
 گر بوئے گل نہیں نہ سہی یاد گل تو ہے
 صیاد لاکھ رکھے قفس کو چمن سے دور
 کیا عشق نا تمام کی بتلاؤں سرگذشت
 دار و رسن کا اور ابھی انتظار دیکھ
 خوگر جو رہ تھوڑی سی جفا اور سہی
 اس قدر ظلم پہ موقوف ہے کیا اور سہی
 خاک جینا ہے اگر موت سے ڈرنا ہے یہی
 ہوس زیست ہو اس درجہ تو مرنا ہے یہی
 اور کس وضع کی جویاں ہیں عروسانِ بہشت
 بے کفن سرخ، شہیدوں کا سنورنا ہے یہی
 یوں قید سے چھٹنے کی خوشی کس کو نہ ہوگی
 پر تیرے اسیروں کی دعا اور ہی کچھ ہے
 طبع آزاد اسیری میں بھی پابند نہ تھا (Jauhar, 1983).

Before the efforts for India's freedom led by Gandhi and the Ali Brothers, there was a peace-loving, moderate, and reformist movement. It didn't have a strong connection with the masses. The relationship with the masses, the bitterness and failures of political life, and revolutionary circumstances breathed new life into poetry with a fresh passion. In the case of Muhammad Ali, the weaving of the shroud of the martyred homeland gives shape to his poetry. In Chakbast's case, the initial influence of the liberal movement is evident, but in the end, the abandonment of materialism created this quality in his poetry.

ابھرنے نہیں دیتی یہاں بے مانگی دل کی
 نہیں تو کون قطرہ ہے جو دریا ہو نہیں سکتا
 اب کی تو شام غم کی سیاہی کچھ اور ہے
 منظور ہے تجھے مرے پروردگار کیا
 جس کی قفس میں آنکھ کھلی ہو مری طرح
 اس کے لیے چمن کی خزاں کیا بہار کیا

ایک ساغر بھی عنایت نہ ہوا یا در ہے
 ساقیا جاتے ہیں محفل تری آباد رہے
 رہے گی آب و ہوا میں خیال کی بجلی
 یہ مشت خاک ہے خالی رہے رہے نہ رہے
 جو مانگنا ہے ابھی مانگ لو وطن کے لیے
 لہو میں پھر یہ روانی رہے رہے نہ رہے
 یہ کیسی بزم ہے اور کیسے اس کے ساقی ہیں
 شراب ہاتھ میں ہے اور پلا نہیں سکتے (Raza, 1981).

Chakbast's poems about patriotism, Gokhale, Tilak, Mr. Gent, and others are a non-transient asset of our Urdu poetry. In that era, our national poetry truly comes to fruition. After the war, from one end of India to the other, the poems written, the songs sung, the articles published, the books written, printed, and hidden, among them the achievements of Urdu poets and intellectuals are very real and significant. Due to its influence, in northern India, in the hearts of children, youth, and the elderly, the love for the country and the imagination of freedom became firmly established, and this image could not be erased in any way.

This movement made Iqbal mock Western democracy by writing satire in *Khizar Raah* (Yasir, Aurang, Mufti, 2021). It took Premchand out of spirituality, India's past, and Rajput history, and brought him to life, rural scenes, and the spirit of India. To the extent that Premchand's stories and novels have become the history of our political movement since the First World War. While Premchand's stories were initially brimming with patriotism, this movement taught the art of realism. To the extent that Urdu short stories shifted from romance to reality, from dreams to awakening, and from intoxication to bitterness, Premchand's priority and permanence become evident.

In modern Urdu prose, the two biggest names are Hali and Premchand. Both possess a deep sense of patriotism. Instead of narrowness and prejudice, both hold a concept of humanity. Both emphasize service as worship. However, Premchand's novels and short stories become the voice of the throbbing heart of India. Here, it's not the beauty of vibrancy and tumultuous emotions; it's the beauty of life, humanity, social objectives, societal reform, national progress, and the spirit of freedom (Ahmed, 1962).

In following Premchand's lead, our fiction writers have generated hatred against slavery, ignited a fervor for freedom, and exposed the underpinnings of Western politics. The people of India have learned the importance of national objectives. At that time, a clear concept of independence wasn't present before us. Individual freedom, freedom of expression, and equality are all necessary for laying the foundation of a new and better society.

Through the progressive movement, Premchand played a significant role in making the progressive movement the most important movement in our literature.

Premchand initially wrote in Urdu and later started writing in Hindi. However, his entire literature remains our shared national asset, and within this literary treasure, the greatness of Mahatma Gandhi and Tolstoy, as well as the vividness of martyrs like Bhagat Singh, are like the colorful hues of the blood of the nation (Raees, 1983). After Premchand, Azim Kidwai, Ali Abbas Husaini, Majeed, Bedi, Krishan Chander, Akhtar Orainvi, Akhtar Ansari, Ahmed Abbas, and others spread the concept of freedom through their stories. They strengthened the struggle for India's independence. Rather than focusing on the freedom of the rich, they aimed to create freedom for the common people and pointed towards certain economic, social, and cultural necessities for a free India (Yasir, 2020).

The Urdu literature of the 20th century was not content with merely reflecting the fervor of freedom; it took upon itself the responsibility of guiding society. Iqbal, through Khizr-e-Rah, conveyed a message of a new era to the laborers in Urdu and prepared the ground for the welcome of the fresh dawn. The translations of Nazirul Islam's poetry unveiled the brilliance of this fresh dawn. Tagore's translations instilled a delicate and refined sentiment, Afzal Mirath, Seemab, Sath, and Hafeez conveyed their love for the homeland through songs and light-hearted poems, and they had termed death as life for the sake of this love. But Nazrul Islam turned passion into fervor and fervor into a storm (Suroor, 1996).

After Iqbal and Nazrul Islam, the literary arena witnessed the entry of Josh. These poets were already famous before assuming the role of youth leaders. The demand of the environment and the alignment of their personalities led them toward the path of revolution. Iqbal's revolutionary poetry, due to its universal human imagination and its pure Islamic interpretation, did not resonate deeply with the hearts of India, but Josh's revolutionary poetry is entirely Indian. The slogan of youth, in this way, echoes the revolutionary sentiment that transcends religious boundaries and resonates with the concept of nationalism.

تیرے جھوٹے کفر و ایمان کو مٹا ڈالو گا میں
نڈیاں اس کفر و ایمان کی چھاڈا لوں گا میں

اک نئے مذہب کی لکھونگا کتاب زرفشاں
ثبت ہو گا جس کے زریں نام پر ہندوستان

In their poetry, you can find vivid and colorful depictions of freedom. They perceive a single moment of freedom as more valuable than a lifelong existence in slavery. In their rebellion, they instill a sense of dignity in people,

اے جواں مردو! خدارا باندھ لو سر سے کفن

سر برہنہ پھر رہی ہے غیرتِ قوم و وطن

پاؤں میں تا چند زنجیرِ غلامی کی خراش

صرف اک جنبش ابھی ہوتی ہیں کڑیاں پاش پاش

In their works, they offer a message of revolutionary impact and the dream of overcoming defeat, emphasizing the significance of actions over mere words. This poem was written before 1942, but its interpretation and significance became clear during that year. Poets and writers sometimes create patterns that life and politics take a long time to catch up to,

کیا بند کا زنداں کانپ رہا ہے گونج رہی ہیں تکبیریں
 اکتائے ہیں شاید کچھ قیدی اور توڑ رہے ہیں زنجیریں
 بھوکوں کی نظر میں بجلی ہے توپوں کے دہانے ٹھنڈے ہیں
 تقدیر کے لب کو جنبش ہے دم توڑی رہی ہیں تدبیریں
 سنبھلو کہ وہ زنداں گونج اٹھا، جھپٹو کہ وہ قیدی چھوٹ گئے
 اٹھو کہ وہ بیٹھیں دیواریں دوڑو کہ وہ ٹوٹیں زنجیریں (Malihabadi, 2007).

For poets and writers, it is not necessary to always align with the political signals of the moment or follow every twist and turn of political movements. A poet is not necessarily a leader; they prepare the atmosphere for storms and revolutions. They descend into the depths of hearts where aspirations thrive and light a beacon in the darkest corners. Once this beacon has ignited, it cannot be extinguished, and its foundations become unshakeable against any storm. Therefore, poets and writers don't have to compose verses for every political event or immortalize every step. However, during India's revolutionary era, literary creations were intrinsically linked to human welfare, cultural progress, intellectual greatness, and political freedom (Mahmood, 1998).

Among poets, there is a sense of soldierly vigor and a spirit of resistance, a political consciousness, and a literary perspective. Josh embodies this soldierly spirit. I have heard their famous poem "East India Company ke Farzandon Se" in many political gatherings, and I have seen that it conveyed more than what lengthy speeches could. This poem might not be a grand literary achievement, but it serves as substantial evidence of where the Urdu poet stood and what they were saying during World War II.

اپنے ظلم بے نہایت کا فسانہ یاد ہے
 کمپنی کا پھر وہ دور مجرمانہ یاد ہے
 لوٹتے پھرتے تھے تم جب کارواں در کارواں
 سربر بنہ پھر رہی تھی دولت بندوستان
 ہجرت سلطان دہلی کا سماں بھی یاد ہے
 شیر دل ٹیپو کی خونیں داستاں بھی یاد ہے
 اک کہانی وقت لکھے گا نئے مضمون کی
 جس کی سرخی کو ضرورت ہے تمہارے خون کی (Malihabadi, 2002).

The traveler of the night, revolution, coming back from foreign lands, the burning homeland's return, liberated Allama Iqbal from the pleasant gathering and placed him in the ranks of the nation's Mujahideen. In the poetry of new poets like Roshan, Ehsan Danesh, Faragh, Mulla, Faiz, Jazbi, Mukhdoom Mohiuddin, Sardar Jaffri, Shemim Kirmani, Ali Jawad Zaidi, Jaan Nisar Akhtar, Akhtar Ansari, the struggle for freedom has transformed from a bright Roman concept into a sacred duty of life. In

Urdu poetry, the trend of despair, escape, and people's disillusionment was portrayed in a certain way, which these poets changed to create a paradise for the world and to impart civilization to humanity (Yawar, 1997).

It is astonishing that in our politics, where there was isolation, fragmentation, conflict, and duality, Urdu poets did not embrace it collectively. While Iqbal's poetry holds a more influential discourse with Muslims, even there, a noble concept of humanity has been dressed in Islamic sentiments and attire. Iqbal, transcending limited nationalistic notions, raises the banner of friendship towards the homeland and, two years before his death, converses with God:

میں بندہ نادان ہوں مگر شکر ہے تیرا
 رکھتا ہوں نہاں خانہ لاہوت سے پیوند
 اک دلولہ تازہ دیا میں نے دلوں کو
 لاہور سے تاخاک بخارا و سمرقند
 لیکن مجھے پیدا کیا اس دیس میں تونے
 جس دیس کے بندے ہیں غلامی پہ رضامند (Iqbal, Chishti, 1991).

See a mention of the greatness of India in one of their other poems, '*Shua-e-Umeed*'

اک شوخ کرن شوخ مثال نگہ حور
 آرام سے فارغ صفت جوہر سیماب
 بولی کہ مجھے رخصت تتویر عطا ہو
 جب تک نہ ہو مشرق کا ہر اک ذرہ جہاں تاب
 چھوڑوں گی نہ میں بند کی تاریک فضا کو
 جب تک نہ اٹھیں خاک سے مردان گراں خواب
 خاور کی امیدوں کا یہی خاک ہے مرکز
 اقبال کے اشکوں سے یہی خاک ہے سیراب
 اس خاک سے اٹھے ہیں وہ غواص معانی
 جن کے لیے ہر بحر پر آشوب ہے پایاب (Iqbal, Chishti, 1991).

Urdu poets and writers were not just participants but also pioneers in the movement for the freedom of India. Literary depictions of every stage and phase of our political movement are present. However, in this context of liberal perspective, there are the revolutionary slogans of revolution and freedom with Josh's enthusiasm, and here, there's the passion of progressivist poets to spread freedom and bring it to the lower classes, and here, stories of imprisonment, struggles, and deaths by poets like Johar, Hasrat, Sardar Jafri, and Shemim Karhani are found.

"Roshan Andher" is a collection of Shemim Karhani's poems, in which the image of the 1942 freedom movement is depicted, and the new world is seen as a homeland soldier sending off his child to complete his unfinished task in a salute (Karhani, 1946). Prem Chand has sketched the spirit of the era of civil disobedience in "*Maidan-e-Amal*" and our storytellers have not left any aspect of it untouched. They have given voice to the passion for freedom for all. Their breath has transformed this fiery spark into a blazing flame. They do not merely sing the song of freedom as a mere emotion (Premchand, 1991). They have a healthy and progressive concept of freedom. Today, after India's independence, a danger has arisen that those who fought for freedom may paint freedom with a single color in their perception and forget the colorful, collective, and universal nature that India's culture and society have developed over centuries. Urdu writers consider this diversity, unity, and universality a significant cultural asset and want to preserve it. This should not be misconstrued as opposing unity in India's national life.

Conclusion

A literary figure of Urdu remains a monotheist, not a polytheist. They embrace fundamental unity but do not shy away from the diverse manifestations of that unity. In the past year, the most powerful voice against the hatred that astonishingly emerged in the country and the horrifying scenes caused by corruption has come from Urdu fiction writers and poets. Krishan Chander, through "We Are Barbarians" and other stories, waged a war against shedding human blood in the name of religion and extended gratitude to literature and humanity. This voice might seem weak to some, but the song of balance, reason, equality, and decency might initially appear feeble in an atmosphere of hatred, prejudice, and barbarism. However, since it is the voice of humanity, soon or later people will align themselves with it, just as they responded to the call of Koh-i-Noor when it echoed. When the mental history of a hundred years is arranged, the achievements of Urdu writers and poets will be recorded in golden letters because they instilled a sense of freedom in the slaves and insisted on transforming freedom into a paradise of humanity and civilization.

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