

Yaas Yagana Changezi: Some New Discoveries

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Abstract

Yas Yagana Changezi's real name was Mirza Wajid Hussain. He used both Yas and Yagana as his pen names. On 17 October 1884, Yas Yagana was born in Mughalpura, a locality in Patna, Bihar, which was formerly known as Azimabad. He entered school at the age of five or six. After reading some Persian books, he entered the Muhammadan Anglo-Arabic School in Patna. He was good at reading, so he received scholarships and prizes every year. He passed the entrance exam in 1903. In 1904, he went to Matia Bridge, Calcutta, where he was assigned to provide English education to Prince Mirza Muqim Bahadur's sons, Prince Mahmood Yaqub Ali Mirza and Prince Muhammad Yusuf Ali Mirza. But the climate of Calcutta did not suit him and he returned home after a few days. He came to Lucknow for treatment, but remained there. He got married in Lucknow in 1913 and made it his home. Yegana's stay in Lucknow was full of turmoil, which also affected his art. Initially, the poets of Lucknow supported him. He used to participate in poetry readings with Aziz, Safi, Saqib and Mahshar etc. When the magazine "Maiyar" was started under the patronage of Aziz Lucknowi and the "Maiyar" Party came into existence, Yegana also recited Ghazals in the poetry readings of this party in the context of Ghalib. The ghazals of such poetry readings that were published in "Maiyar" include Yegana's ghazals. Yas Yegana Changezi's identity has remained in Urdu literature as a “Ghalib Shikan”. Which is certainly contrary to the status of this personality. Yas Yegana Changezi undoubtedly deserves to be called a pre-modern poet. Yas Yegana Changezi refined the tone and tone of the new

ghazal. Ignoring his role in paving the way for the new ghazal would be a disservice to Urdu literature.

Key Words:

Yas Yagana Changezi, Mirza Wajid Hussain, 17 October 1884, Patna, Bihar, Matia Bridge, Calcutta, Azimabad, Muhammadan Anglo-Arabic School, Patna, Lucknow, Saqib, Mahshar, "Maiyar", Aziz Lucknowi, Mirza Muqim Bahadur, Mahmood Yaqub Ali Mirza, Prince Muhammad Yusuf Ali Mirza, "Ghalib Shikan", Urdu literature.

Literature Review

There have been many poets in Urdu who are more famous for their controversial status. Mirza Yas Yagana Changezi is one of them. He was born in 1883 in Mughalpura (Azimabad). He was five years old when he was admitted to the madrasa. Initially, he was always a top student in his class and came first in his class. Thus, he passed the entrance examination in 1903 in second position. Although he came to Calcutta in 1904, he returned to Azimabad due to the unfavorable climate. Later, after touring Delhi, Ajmer, Allahabad and Banaras, he came to Lucknow and made it his residence. His appearance was also interesting. He was of wheatish complexion, average height, long moustache, white gait, loose clothes, pyjamas with a fringe, a cap with black hair, wearing glasses, and walking with a stick in his hands. He walked on foot, walking in a shaky manner. His real name was Mirza Afzal Ali Baig. But he was generally known as Wajid Hussain. He came to Lucknow for the same reason that his in-laws lived here, where he settled permanently. Before that, he was also associated with the Mughal court and tried his luck in different places, but he did not succeed anywhere. Mirza Yas Yegana Changezi At first, he used the pseudonym Yas in his poetry, but later he became Yegana and then he used this pseudonym till the end. He gave Lucknow its uniqueness in every respect. This is the reason why before him, the reason for Lucknow's fame was Khwaja Haider Ali Atish, but later it was Yegana who made this city last. His thoughts on this matter are also the same:

“ Andheray ujalay kahin to milenge. Watan
se hamein darbadar karnay walay □ Yaas
1906 mein Lucknow aaye thay, lekin thoray
din baad mulazmat ke silsilay mein
Azeemabad jana para. Azeemabad ki aab-o-
hawa raas na aayi. Majbooran wapas
Lucknow aana para. Sakht bemari ke baad

jab sehatyab hue to Nakhas ke qareeb Janab
Aghaai Sahib ke betay Hakeem Muhammad
Shafi ki pehli biwi ki chhoti sahibzadi
Mohtarma Kaneez Hussain se 1913 mein
shadi kar li."
"Dil se teri nigah jigar tak utar gayi
dono ko ik adaa mein razaamand kar gayi.(1)

This is why he started lighting the lamp of poetry with the artists of Lucknow. Here he bowed his knees before many renowned poets, among whom his most important teacher was Syed Ali Muhammad Shad, of whom Yegana was always proud. His company brought a unique quality to Yegana's poetry. Here is a quote in this regard.

"Us zamane mein ek jamaat 'Maiyar Party' ne
Lucknow mein bada zor baandh rakha tha. Iss
jamaat ke arkaan Safi, Aziz, Saqib, aur
Mahshar the. Mushaira baazi ka bazaar garam
tha. Yaas ne mushairon mein shirkat shuru ki.
Yaas ke kalaam mein ek anokha pan tha
lehaza bahut jald Yaas ka kalaam mushairon
mein Daad-e-Sukhan lene laga. Adabi
mehfilon mein uss ka charcha jaane laga..(2)

Thus, the fame of Yagana started spreading in all directions. In these poetry contests, insults started being thrown at each other. Slander started being spread. Each other started being shown down. The disadvantage of this was that Yas got fed up with it and was forced to stop writing and went to Hyderabad. But the memory of Lucknow could never leave his heart. The poetry contests and the atmosphere there always made him restless. In one poem, Lucknow is remembered like this;

اے پائے طلب یہ ہوا یہ سبقت لے چل
مجھے وادی وحشت سے سلامت لے
چل

وہ جان وفا، نہ جانے کس حال میں ہے
لے چل، مجھے لکھنو، امانت لے
چل---

In a verse of a quatrain it is written.

اے لکھنو! اے دیار دور افتادہ

اے جان من! اے بہارِ دور افتادہ

(3)

He was a man of his own mind and was so reserved that he did not explain his circumstances to anyone. He spoke when he wanted to, otherwise he remained silent for long periods. Then, no matter what anyone asked, he would not listen to anyone's words. He would neither accept anyone's pressure nor accept anyone's confession. Here is a quote in this regard:

“Khud-daari ka yeh aalam tha, ke chahe
,musibat ke pahaad toot paren
kuch kisses ke saamne apni ma'aashi bad-
.haali ka dukhra nahi rote the
...aksar hans kar kaha karte the
Durbadari aur jiger ki tarah kalaam bechne '
,ka gur mujhe nahi aata
Aur na aa sakta hai.(4)

This is the reason why he was against publicity. He was a victim of a sense of superiority and was arrogant like Mir. He did not take anyone into account. His self-restraint was such that others did not see him in his eyes. This is the reason why he could not achieve the fame that he should have. He was a person who ran away from publicity. The second weakness was that he was a victim of excessive selfishness, even narcissism. He used to beat the drum of his art himself but never included others. This selfishness has always been an obstacle in the way of his fame. Although it is human nature to be so "me" and "mine" that I am given the most importance, I am the only one who should understand everything. For all this, fame is also needed and everything has to be done through friends and relatives. But Yegana was far from these things. His circle of friends was very limited and whoever he had, he had already passed by Yegana. Although examples of selfishness in Urdu poetry are also present in full in Mir, Souda, Insha, Mushafi, Dabir, Anis, Momin, Zauq, Ghalib, Daagh, Amir Minai, Iqbal etc., but these poets had a circle of friends and a specific type of friends and relatives who were the cause of their fame. Yegana says:

1- آئینہ حق ہوں، خود پسندی کیسی
دیوانہ ہوں اپنا، ہوش مندی
کیسی
عالم میں جدھر دیکھیے میں ہی میں ہوں

بلندی پستی کسے کہتے ہیں،
بلندی کیسی۔۔۔
2۔ وہ دور رہا، نہ وہ زمانہ باقی
ہے کوئی اور دن، یہ فسانہ باقی
کیا ادباء اور کہاں کا اقبال
دنیا فانی مگر یگانہ باقی
(5)

In the above examples, the last line, "The world is perishable, but only one remains", shows a bit more self-awareness

He used to have such problems with him. For example, Pandit Narayan Chakbast, in a poetry recital, said a line like "Even if you tear your clothes and sit at the foot of the desert", to which Yagana recited a ghazal, some of which are as follows:

نہیں معلوم کیا سحر تھا، اُس بت کی جہتوں میں
چلی جاتی ہیں اب چشمگین،
شیخ و برہمن میں
کنکھیوں سے جو ہم کو، بزم میں تم دیکھ لیتے ہو
کھٹک جاتے ہیں، کانٹے کی طرح
چشم دشمن میں
حجاب ناز بیجا، یاس، جس دن بیچ میں آیا
اُسی دن سے لڑائی ٹھن گئی، شیخ
و برہمن میں (6)

In this way, he was ridiculed for his ghazal. Although this ghazal of Yegana was written in a temple and an untouchable mind. Now what to do with the worn-out and old style of the "standard party". This is the reason why Yegana felt great relief.

In this way, at another place, at the house of Munna Agha Sahib, a kind of poetry reading was held by Sahib Bane Bane in the style of a Ghalib verse "Muntazar Khula, Daftar Khula". In this too, Yegana recited a good and melodious ghazal. A few poems:

واں نقب اٹھی کہ صبح حشر کا منظر کھلا
یا کسی کے حُسن عالمناں کا
دفتر کھلا
رنگ بدلا پھر ہوا کا، میکشوں کے دن پھرے
پھر چلی بادِ صبا، پھر میکدہ کا
در کھلا

ہاتھ الجھا گریباں میں، تو گھبراؤ نہ یاس
بیڑیاں کیونکر کٹیں، زندان کا در
کیونکر کھلا (7)

This ghazal was also not "standard" according to the "standard party". Although it is an excellent ghazal. And it is also necessary to praise Yegana's unique eloquence. Similarly, he once again recited an eternal ghazal in the land of Sauda's famous line "Nawlakne Tere Seed Na Chhadra Zaman Mein". See this:

صیاد اس اسیری پہ سو جاں سے میں فدا
دل بستگی قفس کو، کہاں آشیانہ
میں
ہم ایسے بدنصیب کہ اب تک نہ مر گئے
آنکھوں کے آگے آگ لگ گئی
آشیانہ میں (8)

Thus, when his first collection of poems, "Nashr-e-Yas", was published in 1914, the upper breath of the "Maiyar Party" was left on the top. They were incensed. Yegana did not stop there, but wrote a magazine "Chiragh-e-Sukhan" on prose and rhyme, rubbing salt in the wounds of his rivals.

There was no word of imitation in Yegana's poetry. He forged a new path of his own, separate from the schools of Delhi and Lucknow. Another thing was that he had this philosophy that he would not comment on anyone's mistakes or humor.

Once, in a poetry contest held at Mushfiq Lucknowi's, a poet recited Yegana's satire in front of him. Now Yegana Sahib was a man of a cool temper. A person is humiliated only by his own deeds. Other poets were also present in this poetry contest. Yegana was also silent as if nothing had happened. He tolerated it with a cool heart. He believed that a person is forced, not free.

Majnu Gorakhpuri writes about him:

“Yeh taseer aur fikr ka andaaz, alfaaz ki
dastkaari, aur isteāaaron ka yeh iqleedeesi
bandobast, yak waqt Urdu shairi ki uss nasal
mein jo pehli jung-e-azaadi ke baad wujood
mein aayi, kisi ke haan shayed hi milega.
Ghalib aur Iqbal ke baad yeh irfaan iss
hausla-mandi aur buland himmati ke saath

Yaas ke siwa kisi doosre Urdu shayar ke kalaam mein nahi milega. Yaas zindagi ki namuraadi ka maatam karne wale shayar nahi hain. Woh walwala aur himmat ke shayar hain. Zindagi ki kas bal jo Yaas ki shayeri mein hai, woh daur-e-jadeed ke kisi doosre ghazal go ke kalaam mein nahi. Yaas ki awaaz ba^z aitibaraat se ek bilkul naye unwaan ki awaaz hai jo wus^{at}, bulandi, androoni kaifiyat aur uluvv-e-himmat mein apna khaas daraja rakhti hai.(9)

New realms of fresh imagination have been introduced in Yagana's poetry. This is why his poetry is not only the glory of Urdu poetry in some respects, but also its honor. He is a poet who is conscious of life. And despite opposition, he knows how to survive. He is among the poets who have the status of a mujtahid in Urdu ghazal. His greatest achievement is the attempt to free Urdu from tradition and imitation. This was a great insult. Because how can we do what our predecessors did not do? Predestination is our motto and we are bound by stereotypes. We have to remain poor in line. Whoever speaks against this approach will be bound by chains and will inevitably be in trouble and thirst. This was the approach that made Yagana speechless. Arrows of curses and slander began to rain down on him. Sample poems can be seen:

پچھلا پہر ہے، کاتب اعمال ہوشیار
آمادہ گناہ، کوئی جاگتا نہو
موت مانگی تھی، خدائی تو نہیں مانگی تھی
لے دعا کرچکے، اب ترک دعا
کرتے ہیں (10)

Yeghana holds an important place in bitter poetry. He also uses satire and insults. He writes:

ترک لذت دنیا کیجیئے تو کس دل دے
ذوق پارسائی کیا، فیض تنگ
دستی ہے (۱۱)

Syed Alimullah writes about him:

“Zubaan ki khoobi aur kaifiyat-e-qalbi
ka ghair masnui bayaan, Yagana ki
shairana azmat ka saboot hain. Zubaan-

o-asloob ki kahin naa-hamwari nazar
nahi ayegi. Muhawaron ka ba-mauqa
istemal kalaam ke husn ko kahin se
kahin pahuncha deta hai. Muhawaron
ke istemal par Yagana ko kaamil qudrat
haasil hai.”(12)

His sole occupation was the use of idioms. He used such verbal idioms that the reader and viewer cannot help but admire them. For example

چھوڑیے دہر و حرم کو یاس، دلی دور ہے
اس دوراہے میں، غضب کا
سامان ہو جائے گا
پالا امید و بیم سے ناگاہ پڑ گیا
دل کا بنا بنایا گھروندا بگڑ گیا
لٹ گیا سارا کارواں عدم
ایک کو ایک ہی خبر نہ ہوئی
آنکھوں آنکھوں میں لے لیا وعدہ
کانوں کان، ایک کو خبر نہ
ہوئی (13)

He added new angles and ideas to the ghazal. His poetry is free from feudal concepts and imaginations, and the mixture of glory and beauty in the romantic poems makes the poetry meaningful and melodious.

سلسلہ چھڑ گیا جب، یاس کے افسانے کا
شمع گل ہو گئی دل بجھ گیا،
پروانہ کا
دکھ تو اپنے حسینوں کی جامہ زیاں
اللہ رے حُسن، تا تار کا
دیوانہ بن کے اُن گلے سے لپٹ بھی جاؤ
کام اپنا کر لو، یاس بہانہ بہانہ
میں
دور سے آج اُن کو دیکھ لیا
دل کو تسکن ہوئی، مگر نہ
ہوئی (14)

In the words of Yegana, there are such melodious ghazals that the heart is moved. He took poetry out of defeat, escape, and mental luxury and made it a tool of reality and understanding. According to him, poetry should give the essence of thought and action instead of seeking the depths of beauty and love or mental satisfaction. For him, poetry should emerge from

the abyss of femininity and narrow-mindedness and move towards social construction and development. The reason for the eloquence and elegance in his words is that his thoughts are fresh and have a special kind of flavor like new shoots. He himself says about himself.

”Talkhi aur turshi, tazkiya-e-nafs ka aala "
ban kar, insaan ko sacchi masarraton se shad
kaam karti hai. Masarratein bhi woh jo
najasaton se paak o saaf hon. Mein kabhi bhi
zindagi mein bezaar nahi hua. Haan, zamane
mein sard o garm se mutassir hona ek qudrati
amr hai. Zindagi ka koi wahid miyaar qaim
nahi kiya ja sakta. Koi mudabbirana aur
ayyarana zindagi ko kamyab samajhta hai,
koi shahana, jagirdarana, zamindarana,
sarmayadarana, amirana zindagi ko, koi
mujahidana aur fatehana zindagi ko, koi
rahibana zindagi ko, koi paighambarana o
muslehana zindagi ko aur koi shairana,
adibana aur falsafiana zindagi ko maya-e-
naaz samajhta hai
Kuch talkhiyan hain zindagi ki, jo dawa bhi
,hain shifa bhi
Har dard mein chhupi hai ek nayi justuju bhi”

Elsewhere, his thoughts are as follows:

Kya shairi ka maqsad sirf ye hai ke roz "
marra zindagi ke chakkar se uktaye hue logon
ko thodi si tafreeh, thoda sa nasha, thode se
khwab ata kar diye jayen? Kiya ye dil
behlane ki cheez hai? Kya husn ki ranai, ishq
ka gudaz, falak ke joro-sitam, zindagi ki
berahmi ka tazkira kar ke dil ka bukhari
nikalna kaafi hai? Kya mushairon mein ga ga
kar or jhoom jhoom kar lafzon ki dukaan
lagana, purane khayalon ki jugali karna,
chabaye hue niwalon ko ugalna, dil ke
zakhmon ke gulistan khilana, waqti daad or
sasti shohrat, fiza mein thodi si goonj paida
karna or nigahon mein zara dair ke liye lena,
yahi shairi ki meraj hai.(16)

Now let us come to the subject of Yegana's defeat of Ghalib

Mirza Yegana was against the poetic tradition because he was very selfish and self-centered. According to him, every poet has his own special place, but in our country, due to poetic idolatry, Ghalib was presented in an exaggerated manner. This is the reason why he challenged Ghalib's position. In this regard, he said in his articles that Ghalib's poetry often contained ambiguity, exaggeration and mere verbal play. He believed that Ghalib was considered the greatest poet without any reason. Thus, he wrote a famous book whose subject was "Ghalib Shakan". In which it was said that discussing the intellectual and artistic aspects of Ghalib proves that he was not such a great poet. The reason for this, as we have discussed, was that Yegana was rebellious in his temperament and was not ready to bow down to literary tradition. Therefore, he challenged the greatness of Ghalib, which is why Yegana is called the Ghalib-Shakan in the literary world. An example of his Ghalib-Shakan is Ghalib's famous Ghazal.

ہزاروں خوابشیں ایسی کہ ہر خوابش پر دم نکلے
بہت نکلے میرے ارمان لیکن پھر بھی کم نکلے
(17)

Regarding this, Yegana Changezi says that this poem is just a play on beautifully formed words. Moreover, the limitlessness of human desires is not a philosophy but a fact. In his opinion, this poem does not have enough uniqueness to be considered the pinnacle of Urdu poetry

Yegana Changezi also criticizes another poem of Ghalib and writes that this poem is also nothing special. The poem can be seen.

دل ہی تو ہے نہ سنگ وحشت، درد سے بھر نہ
آنے کیوں
روئیں گے ہم ہزار بار کوئی ہمیں ستائے کیوں
(18)

In his opinion, there is no unusual idea or innovation in this poem. Because calling the heart a stone of horror is just a common simile that is attributed to Ghalib's high level of understanding. However, this idea is common sense. There is beauty in the rhyme scheme in the poem, but it is not right to call it a masterpiece in terms of meaning.

In short, it can be said that due to his breaking of tradition, Yas Yegana did not take Changezi into account. His poetry was also unusual like

his thoughts and he did not pay any special attention to it in this regard. Later, Mushfiq Khwaja Sahib, with great difficulty, compiled his poetry and published it in 2003. Along with this, Khwaja Sahib also wrote a detailed essay on it, doubling its usefulness.

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