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Nooruddin Ahmed Alavi Kaifi Kakorvi: A Renowned Writer and Poet of Kakori

Dr. Zunnoorain Haider Alavi

Assistant Professor, Department of Persian

Mumtaz P.G. College, Lucknow

(Associated to University of Lucknow, Lucknow)

ABSTRACT

Kakori has been home to numerous eminent poets and writers who nurtured both poetic and prose literature, adorning the world of literature with their bilingual, metrical, and prose masterpieces. They enriched literature with such priceless jewels that even the centuries-old history of literature struggles to present their equals. However, it is a great tragedy that the literary world has forgotten the contributions and services of those who dedicated their entire lives to the cause of literature. Despite their invaluable contributions, the learned and the literary scholars paid little heed to their remarkable works, leading to their names being lost in the annals of time.

KEYWORDS: N-Numerous, P-Poetic, L-Literature, B-Bilingual, S-Scholars

INTRODUCTION:

The land of Kakori has produced countless literary figures over the centuries, and listing all their contributions here is impossible. However, mentioning a few of them is essential, as no major research has been conducted on their works. Among these distinguished personalities was Munshi Faiz Bakhsh, a great poet and historian of the 12th century Hijri, whose writings served as the foundation for numerous historical documents and genealogical records. Similarly, Nadir and Nairang were two significant names, whom Allama Iqbal himself acknowledged with the words:

"***Nadir o Nairang hain Iqbal tere humsafar"***

Though they had the privilege of Iqbal's companionship, their invaluable scholarly contributions were largely overlooked by literary enthusiasts.

Many other eminent poets and writers, such as Mohiuddin Khan Zauq, Ghulam Mian Sahir, Jafar Ali Shewan, Munshi Maqsood Ahmed Naṭq, Tafazzul Hasan Khan Sheida, Munshi Sajjad Hussain, and Zafar-ul-Mulk Alavi, emerged from this land. Yet, unfortunately, the world of literature, especially the researchers of the Lucknow school of thought, did not give them the recognition they deserved.

The present article examines the life and literary contributions of one such remarkable and great personality—Nooruddin Ahmed Alavi Kaifi Kakori, who bestowed the literary world with an unparalleled and invaluable treasure in the form of Dastan-e-Noor Nagar and numerous poetic collections.

"***Kaifi sada kisi ka zamana nahin raha***

Jis ka hua urooj usi ka zawal tha"

Life and Background

Nooruddin Ahmed Alavi Kaifi belonged to the eleventh generation of Hazrat Qari Nizamuddin Sheikh Bhakari Kakori. His father, Bakshi Zahooruddin Ahmed Alavi, who wrote under the pen names Laiq and Zahoor, was a highly accomplished poet, historian, calligrapher, and a distinguished prose writer. He was a disciple of Sheikh Abdul Rauf Shaoor Lakhnawi, a student of the legendary poet Mushafi.

His humility was such that he often composed poems and ghazals for others, relinquishing his own claim over them. Consequently, most of his poetry was distributed among others, and whatever remained, he burned during his illness.

Kaifi was born in 1269 Hijri / 1853 CE into this family of excellence. He received his education in Arabic and Persian from Maulvi Sharafuddin Sandelvi and Maulana Shah Wajid Ali Qalandar. At the age of 16, he accompanied Maulvi Hafiz Zakir Ali Alavi to Hamirpur, where he took up employment in the police force. However, he later resigned and took the position of Sarrishtadar (Chief Clerk) under a magistrate in the military cantonment of Naugaon, Bundelkhand. After some time, he was transferred to the Mau Central India cantonment, from where he retired in 1909 CE with a pension. He spent the rest of his life in his hometown, Kakori[1].Kaifi married Zahir-un-Nisa, the eldest daughter of Hazrat Shah Ali Akbar Qalandar[2]. The couple had a single daughter, Nazeer-un-Nisa, who later married Hazrat Shah Habib Haider Qalandar.

Kaifi lived for approximately 75 years and passed away on 18 May 1928 CE. He was laid to rest in the Bukalwa Cemetery, located at Takiya Sharif in Kakori. Before his demise, he expressed his wish to his wife regarding his burial, saying:

"***Jahan samajhna humein dafn kar dena"***

And he recited a couplet that later proved to be true, as a pathway was later built near his grave:

"***Padhega koi Fatiha chalte chalte***

Mazar-e-ghareeban sar-e-rahguzar hai"

Kaifi's Humanitarian Contributions

One of Kaifi's greatest yet lesser-known contributions was his role in rescuing and rehabilitating Muslim children during wartime. Whenever orphaned Muslim boys and girls were captured by military forces, he would buy their freedom using his own money, arrange for their education and upbringing, and even ensure their employment before they reached adulthood. Due to these noble efforts, those he helped remained indebted to him throughout their lives.

Kaifi's nature was cheerful, courteous, and ethical, embodying simplicity and dignity. His entire life was dedicated to literature—both poetry and prose. Besides writing, he had a great fondness for pigeons, keeping them in large numbers at home, though he never indulged in pigeon racing.

Your Poetic Taste and Literary Contributions

As mentioned earlier, Kaifi Sahib was born into a scholarly and literary environment and was nurtured under the guidance of his selfless father. This upbringing not only instilled humility in his nature but also fostered a deep inclination toward poetry. His poetic talent and intellectual stature were evident from a very young age, leading him to embark on his poetic journey early in life.

Kaifi Sahib composed poetry in both Persian and Urdu, but the majority of his works are in Urdu, which have been preserved in his poetic collections to this day. He was a devoted disciple (Mureed-e-Sadiq) of Shah Taqi Ali Qalandar, the younger son of Hazrat Shah Turab Ali Qalandar, and was spiritually nurtured under this sacred lineage. This deep connection infused his temperament with Sufism and mysticism.

Although his Persian poetry is limited, it clearly showcases his poetic prowess. He received guidance in Persian poetry from Agha Sadiq Hussain Wasfi, a disciple of Shah Taqi Ali Qalandar, while for Urdu poetry, he benefited from the mentorship of his relative Munshi Muhammad Raza Sabr and his distinguished student Munshi Maqsood Ahmad Naṭq.

The author of Mashāhīr-e-Kakori (Famous Personalities of Kakori) highlights Kaifi Sahib's poetic brilliance and unique literary qualities, stating:

"He is an immensely experienced poet, eloquent in expression, witty, humorous, a fine calligrapher, and a master of his time. Initially, he wrote in the style of Aatish, but later adopted the poetic essence of Dagh Dehlvi and Ameer Minai. Despite spending his early life away from his homeland in the Rohilkhand region, his poetry reflects an exquisite command over language, a refined style, flawless composition, profound themes, originality, and an enchanting appeal that rivals the works of classical masters."

Furthermore, the author elaborates on his expertise in chronogram poetry (Tareekh Goi), stating:

"He is a highly skilled and unparalleled chronogram poet, having composed hundreds of poetic chronograms. His total poetic repertoire exceeds one hundred thousand verses. Thousands of his couplets were generously given away to his disciples and relatives. Even today, two voluminous diwans (poetic collections) of his works remain preserved."

Furthermore, the author elaborates "Ek Guldasta-e-Naat" is an unpublished collection that includes Urdu and Persian poetry in praise of religious figures. Three of his poetry booklets have already been published. The first, "Nazm-e-Milad Sharif", is a unique masterpiece known for its literary excellence. The second, "Fughan-e-Muharram", comprises elegies (marsiye) and salutations (salaam). The third, "Laa-Sani Mukhammas", is a poetic work where thirty ghazals of Shah Turab Ali Qalandar have been restructured into mukhammas (five-line stanzas). Another unpublished collection consists of 35 salaams.

His current Persian poetry encompasses Naat (praises of the Prophet), Hamd (praises of God), and mystical themes (irfan). Some excerpts of his Persian poetry have been referenced by Janab Zaki Kakori in the preface of the published Diwan-e-Kaifi.

Kaifi Sahib not only achieved mastery in poetry but also trained many disciples who later gained prominence in this art. During his stay in the regions of Malwa, Khandesh, Madras, Chhaoni Nemcha, and Chhaoni Mau, he

had a large number of students. Many of them attained great recognition in the field of poetry. Even in his hometown, Qasba Kakori, he had numerous disciples.

Janab Zaki Kakori, in the preface of Diwan-e-Kaifi, discusses the unique aspects of his poetry:

"Most of his ghazals are long, showcasing his skill in crafting intricate rhymes and exploring challenging poetic meters, aligning with the literary trends of his time. His poetry carries the charm of language and a distinct Lucknawi style of thought."

Kaifi Sahib's ghazals exhibit a blend of modern influences while simultaneously maintaining a clear stance against the Progressive Writers' Movement (Taraqqi Pasand Tehreek). He acknowledges societal change and its benefits but remains critical of its adverse effects:

"***Pehle the parda nasheen anjuman aara hain ab***

Kitna bigda hai chalan aapka tab se ab tak"

Additionally, he critiques the self-centeredness prevalent in modern education:

"***Kuch aisi khud pasandi hai nai taleem mein Kaifi***

Ke har ladke ke munh se naara-e-munham nikalta hai"

His poetry also highlights his disapproval of Western educational norms, the declining value of poets and writers in contemporary society, and the financial instability of the aristocracy:

"***Mita di inqilab-e-dahr ne taaseer mausam ki***

Ke ab woh Jeth mein loo hai, na woh barish hai Saawan mein"

Kaifi Sahib's poetry carries a distinct Sufi essence interwoven with the elegance of the Lucknawi literary tradition. However, romanticism (aashiqana rang) remains the dominant theme in his poetry, lending his verses a captivating charm and emotional depth. The influence of Lucknawi poets is evident in his works—manifested through linguistic beauty, spontaneity, wit, amorous themes, playful flirtation, and at times, elements of sensuality.

A few selected couplets from Diwan-e-Kaifi illustrate these aspects:

(Here, more poetic verses from his Diwan would be included, showcasing his literary brilliance.)

** other:**

"Mazhab-e-ishq ne Kaifi mujhe khoya sab se

Koi saathi hai Musalman na Hindu apna"

** other:**

"Dast-e-junoon ne chain na lene diya kabhi

Daman rafuu kiya to garebaan udhar gaya"

** other:**

"Allah re o but tere dide ki safai

Mahshar mein bhi aankhon ko pashemaan nahi dekha"

** other:**

"Dil jis pe aa gaya wohi Yusuf-jamaal tha

Jo khap gaya nazar mein wohi bemisaal tha"

** other:**

"Surkh poshaak woh pehnenge Khuda khair kare
Aaj Mareekh ka chamkega sitaara kaisa"

"Mujh ko yeh lutf ke woh shart mein bose jeete
Un ko yeh sharm ke main jeet mein haara kaisa"
** other:**
"Gusse mein unke haath jo aaina pad gaya
Munh is tarah banaya ke naqsha bigad gaya"
** other:**
"Bosa jo maangta hoon to dete ho gaaliyan
Mera sawaal kya hai tumhara jawaab kya"
"Matwaali chaal, aankhein nasheeli, nigah mast
Husn-e-shabaab yaar ne pee hai sharaab kya"
"Kya kya tadap tadap ke giraata hai bijliyan*
Dar parda abr mein hai mera iztirab kya"
** other:**
"Hamaare khoon ki pursish hui jab roz-e-mahshar ko
Qasam khane ko har kafir-ada ke sar pe Qur'an tha"
"Ghazab kafir-ada us chashm-e-aafatza ki thi Kaifi
Ishaare mein kisi ka deen baaqi tha na imaan tha"
other:
"Lo dekho aaj boson ki hoti hain gintiyaa
Zalim shab-e-wisaal hai roz-e-hisaab kya"
"Uqba mein jaake Sheikh piyoge mai-e-tohoor
Duniya mein phir sharaab se yeh ijtinaab kya"
other:
"Mata-e-dil ke badle bosa-e-lab kyun na le aashiq
Ke chaukha maal dete hain karaare daam lete hain"

As mentioned earlier, Kafi Sahib's family background had a strong inclination towards mysticism. Consequently, this mystical essence is prominently reflected in his poetry. His verses often touch upon themes of asceticism, spiritual traditions, patience and contentment, the transience of the world, ethics, and divine love. His poetry is also rich with the philosophy of Wahdat al-Wujud (Unity of Being), with numerous couplets and ghazals illustrating this concept.

Presented below is a ghazal that not only reveals Kafi Sahib’s inner spiritual states but also serves as a simple yet profound explanation of the philosophy of Wahdat al-Wujud. This ghazal makes the idea so accessible that even a common reader would be compelled to acknowledge that Wahdat al-Wujud is in complete harmony with Islamic teachings:

Har ek shay mein tujh ko nihan dekhte hain,
Magar tere jalwe ayaan dekhte hain.
Tu hi deyr mein hai haram mein tu hi hai,
Khuda jaane kya badgumaan dekhte hain.

Samajhte hain tune basaya hai inko,
Jo basti hui bastiyan dekhte hain.

Samajhte hain tune bigaada hai inko,
Jo mitti hui hastiyan dekhte hain.

Ause hum inayat samajhte hain teri,
Kisi ko agar kamraan dekhte hain.

Mohabbat mein har dam nayi mushkilein hain,
Naya hi naya imtihaan dekhte hain.

Bata tu hi kyun kar na rashk aaye humko,
Tujhe ghair par mehrbaan dekhte hain.

Makan ek tera la makan hi nahi hai,
Jahan dekhte hain wahan dekhte hain.

Woh hai khana-e-dil mein Kafi magar hum,
Kahan dhoondte hain kahan dekhte hain.

other:
Chashm-e-tauheed se aye Shaikh o Barahman dekho,
Ek hi noor hai masjid se sanam khane tak.

Aashiq mizaj baadah-e-ulfat se mast hain,
Bekhud karegi unko sharaab-e-tahoor kya.
other:
Masjid kabhi aabaad kabhi khaali hai waiz,
Lekin kisi maikhana ko khaali nahi dekha.
other:
Maana hai hum ne zaat-e-khuda ko sifaat se,

Tauheed ka saboot shahadat dooi hui.

Ahl-e-safa ko khalwat o jalwat hai ek saan,
Haasil hai qurb, door jo dil se dooi hui.
other:
The Path of Divine Love and Self-Annihilation
Hamare raste hain bekhudi ke, hamari manzil hai kooye wahshat,
Kabhi na jaayein hum aisi janib, jidhar ko Khizr subul bulaaye.
other:
Tumhi shama-e-jamaal-e-Kibriya ho,
Chiragh-e-toor parwana tumhara.

Jise kehte hain kausar ahl-e-imaan,
Haqeeqat mein hai maikhana tumhara.

Woh kafir hai, woh kafir hai, woh kafir,
Jo hai kambakht begaana tumhara.

Tumhara husn hai laila-e-wahdat,
Dil Kafi hai deewana tumhara.
other:
Be-haqeeqat usko sab samjhe the jab dekha gaya,
Rounaq-e-gulzaar-e-alam yeh khas o khashak tha.

Nichal tareeq ana-al-haq safar hai mushkil ka,
Maqaam-e-daar hai pehla padaav mushkil ka.

other:

"Ana-l-Haq" da'wi baatil nah tha,Mansoor ke dil ka
yeh shor fitna-za tha,Shaahid wahdat ki manzil ka.

The complete *Kulliyat* (collected works) of Kaifi, in three volumes, is still with his descendants. This collection consists of thousands of verses and is still unpublished and in a very worn-out condition. There are two copies of one part of this *Kalayat*, one of which was with Kaifi Sahib's house, and the other was with Ayub Ahmad Sahib, the grandson of Mufti Inayat Ahmad Sahib, which he had deposited at the *Ikhwan-ur-Safa Library* at Kaifi Manzil, where it is preserved to this day. Though three collections of his *Naat* (praise of the Prophet) were published, they are now nowhere to be found. Mr. Zaki Kakori published a selected compilation of Kaifi's poetry in 1991, with a brief introduction, under the financial support of the *Fakhruddin Ali Ahmed Memorial Committee*,

Lucknow, but that too is rare. He experimented with various genres like Ghazal, Naat, Rubaiyat, Nazm (poetry), historical poetry, Salam (greetings), and Marsiya (elegy), but the majority of his work is based on the Ghazal genre. Very little has been written about his life or his poetry. Likewise, there is very little available about his life history, except for the mention in *Mashahir Kakori* (Notables of Kakori). Distinguished personalities like *Sahib-e-Sakhnawaran Kakori* and *Zaki Kakori* have only reiterated the accounts mentioned in *Mashahir Kakori*. In the present era, a young research scholar from Kakori, Mr. Dr. Aslam Murtaza, deserves commendation. He has commented on Kaifi's poetry and prose in his Ph.D. thesis titled *"Kaakori's Role in the Evolution of Urdu Poetry"*. Additionally, he has written an article on the same topic. In his thesis, he writes:

"Kaifi was a supporter of Sir Syed's message, which aimed to free poetry from false exaggerations. It was as a result of Sir Syed's efforts that Urdu poetry and literature were given a new life. Kaifi also believed in the views of Hali that poetry should evolve with time. Therefore, through his Ghazals, Kaifi drew attention to moving away from trivial emotions and feelings."

Naee baatein hon, seedhi seedhi sachi sachi fitrat ki
Sakhun be-sakhta kehte hain, jisko woh sakhun dekhein
Naye mazmoon naye lehje sunain, rangeen khayalon ke
Nayi bandish, nayi josh, nayi tarz seher dekhein
Zamane ki raah par wizaadari wizaadari hai
Humein woh chaal chalna chahiye jiska chalna dekhein
Zamane mein hazaaron dekhne waale tamashay hain
Zaroorat kya haseenon ki kamar dhoondhein, dehan dekhein[3]

His three published *Naat* collections include *Aaina-e-Paighamari* in the form of a *Mussadas* (a specific type of poetic form), which was published in 1914 (1332 AH) by *Matba As-hul-Mata'ib* in Lucknow. This work narrates the creation of Adam and the events of various Prophets (*Anbiya*) till the life of Prophet Muhammad (peace be upon him), with the incidents of *Miraj* (the ascension of the Prophet) presented with eloquent expression. The work concludes with a *Mussadas* of 111 stanzas, and in the final section, he created 24 stanzas titled *Mussadas Taqdeer Azal*. The *Salam* collection, titled *Salam-ul-Ghurba* (Greetings to the Strangers), consists of 45 *Salams* and was published in 1344 AH by *Kausar Printing Press*, Burhanpur[4].

Kaifi Sahab Ki Nasr Nigari Aur "Dastaan Noor-Nigar"

Nooruddin Ahmed Kaifi Sahab achieved two very remarkable feats in prose. One of these is his excellent research work titled "Mawlad-e-Sharif", which was published, and the other is his most magnificent and rare achievement, his remarkable Urdu story "Noor-Nigar". This is a work on which, apart from Yuus Hassan Alvi Farogh-e-Kakori (the great-grandfather of the writer of this article), no one has written so far. His numerous articles were published in the Haqeeqat newspaper in 1928,[5] but unfortunately, no trace of them can be found today. According to Janab Mazhar Habib Alvi Sahab, who is opposed to Kaifi Sahab, "Only three people, apart from Hazarat Takiya-e-Sharif, had completely studied this story in his lifetime, among whom were Kaifi Sahab's daughter, the revered Shah Habib Haider Qalandar, Maulvi Ayub Ahmad Sahab, and Janab Yuus Hassan Sahab Farogh-e-Kakori." During the writing of this article, notes and the beginning and conclusion of Yuus Hassan Alvi Sahab Farogh-e-Kakori's study were often found written in the various volumes of this work.

This story was written on the theme of "Paristan-e-Qaf" in the manner of Bustan-e-Khayaal. The original handwritten manuscript of this unique story is complete in 19 volumes, though some volumes, such as the 19th, are divided into three parts. Similarly, the 17th and 14th volumes are also split into two parts. In total, this intricate story comprises 24 volumes. Unfortunately, this story remains incomplete due to the author's departure, and it is unknown how many more volumes would have been added had it been completed. In the preface to the reason for its composition, the author wrote that he was inspired to write this story after corresponding with his friend Kazim Hussain, who was an ordinary storyteller. Despite not being a professional storyteller, the author showed remarkable skill in this art form. The story is interesting and draws inspiration from Daastaan-e-Ameer Hamza and Bustan-e-Khayaal.

"Lying or creating a story is not a difficult task. Yes, colorful expressions, etc., are indeed a challenge. But that dear one, whose name was the late Kazim Hussain, insisted on this. Well, at that time, the matter was forgotten. However, by chance, the late one, suffering from an eye ailment, went to Allahabad for treatment and after a year of treatment, regained health, but the measure of life had been filled. The late one wrote to me, 'I have written a fine story in four or five parts; now that I am cured of the eye ailment, I will come to the village and narrate it to you.' After receiving this letter, I thought that if I too could sell something, I might as well sell it, and upon the return of the late one, I would tell him. Therefore, I thought that there are many stories of the world, and I should write the story of the world of Qaf. On this idea, I wrote five or six parts in two days. But the way things were going, I found that the more I wanted to, the longer the story would get. Suddenly, the news came of the death of the late one, who passed away from an epidemic of cholera. I was deeply saddened by the passing of that young promising person, and thereafter, I had no thoughts of the remaining parts. But due to a change in my duties, I was transferred from Nauganwa to Neemcha. I too had become afflicted with an eye ailment. Often, in solitude, disturbing thoughts troubled me deeply. I thought of turning to poetry, but that distress would cause a disturbance in the writing of the subject, so I thought that I should write that same story. Therefore, when I got some free time after four or five months of intense work, or on days when some distress occurred, I picked up the pen and wrote without thinking, and gradually, the story took shape as it is. Otherwise, no incident was written down beforehand. Whatever was written, was written spontaneously and without restraint. This is the reason why the entire story has a sense of spontaneity, which the readers of the tale will understand. The expressions are simple, and I completely avoided colorful language and poetry. If any storyteller were to write this story in their own style, they would likely create three volumes out of one, because colorful expressions and the inclusion of poetry would make a single page of the story span four pages. I have opted for conciseness, avoided length, and wherever possible, I have written all the events in a rational manner. Therefore, little attention was paid to the expressions. Even in the enchantments, extreme brevity was maintained with a focus on the content. The reader should consider that first, I am completely unaware of this art; second, no subject was written down after thinking about it beforehand. Whenever my mind was troubled, I wrote something after a year or two, and sometimes after five or six months, when the solitude broke the thoughts. I wrote five or six parts in the military cantonment of Nauganwa, and after two years in the cantonment of Neemcha, I wrote four or five more parts. The rest were written in the cantonment of Mew Munsel, India, whenever distress or any issue arose, and I wrote as I felt like it. In any case, this story, although started with a certain purpose, ended up

as a remedy for the disturbing thoughts that plagued me in solitude, forming a continuous narrative. And since, during my free time, I wrote a little here and there without any thought, the story took shape in this way. In fact, it is a collection of disturbed thoughts, presented in the form of a story."

This story's greatest characteristic is that, unlike other stories where elaborate embellishments are often present, here they are nowhere to be found. Moreover, the verses included are all original, composed by the author himself. The story skillfully addresses morals, political issues, literary and social matters. Though it is a simple and common tale, it still offers many valuable lessons. For reference, two excerpts from "Daastaan Noor Nigar" are presented here so that everyone can become familiar with its language, expression, and style. The story begins in the first volume as follows:

"Khoudam Hazrat Sulaiman A.S. who was the emperor of jinn and mankind, before his death, took a solemn pledge from the nation of Nabi Jan, that after his passing, they would not mistreat the human beings. Except for those limits that would be defined for them, they should not step outside those boundaries. All the rulers and leaders of the Qaf tribe, along with the leaders of Nabi Jan, took an oath and sealed this pact with their signatures and seals. Hazrat Sulaiman A.S. determined the boundary for the jinn and mankind, marking the limits of their existence. He divided the world of the Qaf tribe into three parts: One, the Seven Realms of Qaf, another, the Seven Realms of Wonders, and a third, the outskirts beyond these realms. In the Seven Realms of Wonders, the entire non-magical nations of Nabi Jan lived, and all the magical talismans were included within these realms. Two supreme emperors were appointed in both the Seven Realms.[7]."

Now, from the 19th volume, observe this excerpt from the story:

"**Shahzada Qutb Zaman** had fallen in love with the princesses. The situation was such that he issued orders according to his desires. One day, the princesses went to the beautiful garden of Muhammad Sultan, which the Sultan had built within his fortress. The garden was lavishly equipped with all royal amenities. It was the Sultan's favorite place for recreation. Its management was impeccable. A thousand gardeners worked there, and there was no way a leaf could fall without being noticed. The garden was full of fragrant flowers, exquisite trees, and fruit-bearing plants. In the center of the garden was an artificial mountain with a marble pond. It was ten yards long and ten yards wide, filled with colorful fish, each having a golden nose ring. Today, the princesses arrived, adorned in fine clothes. At the age of nine, they were now blossoming with youthful beauty. They sat near the pond, conversing about their future. Now, you see, what age is this? Yet, they are wise and intelligent, as even the children of rulers possess foresight. Wisdom and understanding are naturally granted to them from childhood."

Mahr Nigar Shahzadi Ka Khaas Mahal Ki:

Why are many forced due to fate? If only father had not gone to the war, this destruction would not have occurred.

Mah Nigar: "Indeed, it was fate's compulsion; it was written in father's destiny to go. How could he not go when we knew well that Azam Shah had killed Azam-ul-Sultan and took the kingdom?"

Mah Azar: "Well, whatever had to happen has happened, what will happen now?"

Mah Waqar: "What else will happen? The current Sultan of the fort is imprisoned. Who will now be appointed by Shah Sultan with the power over the land and wealth? We will be given provisions to survive, as will the four queens. After that, fate will decide who it leads where. Everyone will cry, and then wipe their own tears."

Mahr Nigar: "We all are of the same age. We were all raised together, and our mothers also lived in harmony, which made our relationships very close. We were all sisters, and love existed among us. Separation will be extremely painful."

Father had four brothers, and father was the youngest. None of them had children, but love existed among them all. Otherwise, why would you all go outside?"

Mahr Nigar: "That would have happened if it was meant to. It is still possible if a house is found where all four of us can stay together."

Mah Azar: "Tell mother to give us a place so we can stay together for the rest of our lives."

Mahr Nagar: "That will work well with you."

Mah Azar: "Yes, yes, you won't be able to do it."

Mah Waqar: "Why won't it happen?"

Mahr Nigar: "Because they will feel embarrassed."

Mah Waqar: "They will say this through their prince."

Mahr Nigar: "Who is my prince? What is this you are saying?"

Mah Waqar: "The one who looks at you with great affection."

Mahr Nagar: "He speaks with everyone in the same way. What's special about me? Actually, he looked at us with pity due to our unfortunate situation and regarded us with a lesson in his eyes. However, the other prince, who seems to be his companion and confidant, jokes with Jan Afza. Perhaps he might show some attention to you, Mah Waqar, which would not be surprising for him to say..."

Other Works and Importance:

Apart from this story, the author, as mentioned in the Tazkira-e-Mashahir Kakori, also wrote three novels, which were with the publisher of Bangalore. None of these novels are available today, and it remains unclear whether they were ever printed or published under someone else's name. Similarly, he also wrote two journals in prose. One journal consists of 50 pages on the properties of the Khanqah-e-Kazmiya. This small-sized manuscript is preserved in the Anwar Library of the Khanqah-e-Kazmiya in Takiya Sharif, detailing the land disputes and the division among participants.

The second journal, almost the same size (50 pages) but larger in format, is about the brief history of the dignitaries of Khanqah-e-Kazmiya. These two journals hold great importance as historical documents of the Khanqah.

In conclusion, I do not hesitate to say that a personality like Kaifi Sahib has not appeared in literature for centuries. Neither has anyone taken on the task of thoroughly examining all of his literary and scholarly works and introducing them to the world. Whether it is his poetry or prose, both reflect his high status and literary excellence. It can be said that it was the misfortune of Kakori that numerous writers and poets from here were

never acknowledged by later biographers, nor did literary researchers get the opportunity to explore their scholarly works.

As Younis Hassan Sahib Farogh says in one of his verses:

Fana hokar uda di khaak bhi apni bagolon mein

Mitaaya hum ne apne haath se naam o nishaan apna

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References

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- Nafahat al-Naseem p. 122
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- Ibid, pp. 245-252.
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- Noor Nigar, Volume 1, p. 9.