

Languages and Literary
Cultures in Hyderabad

Edited by
Kousar.J. Azam



LANGUAGES AND LITERARY CULTURES
IN HYDERABAD



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Edited by

KOUSAR J. AZAM

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MANOHAR



مَنَاجَاتُ

مَنَاجَاتُ مِثْرَا تَوَسِّنْ يَا سَمِيعُ
مِخْجِ نَوْشِ تَوْر كَه رَاتِ دِنِ يَا سَمِيعُ
اِبَادَانِ كَرِ مَلِكِ مِثْرَا سَوْتُوں
بِسَا تَو تَو دے مِثْرَا سِنِ يَا سَمِيعُ
سَكَلِ تَحْتِ پَرِ مِیرَا یوں تَحْتِ كَرِ
اَنگُو طَحْیِ پَرِ جوں ہے نِگیں يَا سَمِيعُ
مِرَا شَہَرِ لَو کَاں سَوں مَعْمُورِ كَرِ
رَکھیا جوں تَو دَرِیا مِیں مِیں يَا سَمِيعُ
❖

مُحَمَّدُ قُلِي قُتْبِ شَاهُ

(يَا سَمِيعُ)

PRAYER

Listen to this prayer O Lord!
Bless my days and nights with contentment O Lord!
Make Thou my country prosperous and populous,
And grant me a hundred years to live O Lord!
Among all the thrones let my throne be
Like the gem that adorns a ring O Lord!
Fill this my city with people
As Thou hast filled the ocean with fish O Lord!

MUHAMMAD QULI QUTB SHAH

Translated from Urdu
by Prof. Syed Sirajuddin



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Foreword

It makes me very happy to note that a volume on *Languages and Literary Cultures in Hyderabad* is being brought out. I must congratulate everyone associated with this achievement of OUCIP, especially Prof. Kousar J. Azam, Advisor, OUCIP.

Prof. Azam conceived and executed a one-day symposium on this topic on 18 February 2014 which incidentally turned out to be a very significant day for the fledgling Telangana state.

Hyderabad is well known for its multi-lingual, multi-ethnic, multi-religious and multi-cultural history and in all these areas it has made a decisive mark. Creative expressions in all these areas are myriad and have overtly or covertly impinged on all aspects of life in the city, making it a microcosm of the thought currents impacting literature in various languages of this area.

Hyderabad Studies also has the potential of being fore-grounded in academic, social, political and cultural circles at present with the conferring of statehood to Telangana. An entire hinterland of oral and written traditions of art and literature needs to be researched and OUCIP is the right place to do this.

I am sure much original and seminal work in these areas will be undertaken by OUCIP with the help of scholars and researchers from all over. Let us take this opportunity to celebrate this first publication on the theme and look forward to some fresh insights for further study and research.

April 2015

SUMITA ROY
Director
Osmania University Centre for
International Programmes
Osmania University, Hyderabad



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I am thankful to the Osmania University Centre for International Programmes (OUCIP) and the then Director of OUCIP, Prof. Sumita Roy for her interest in this project.

I owe special thanks to all the contributors and the participants who made this inaugural event of Hyderabad Studies Programme at OUCIP a success. It was their enthusiasm and zeal to talk and discuss the different aspects of Hyderabad culture rooted in the linguistic spaces of the city that made this exercise truly worthwhile.

Thanks are also due to the staff, the Director of OUCIP Prof. A. Karunaker, Joint Director OUCIP/ACAS, Prof. Channa Basavaiah for their support. Special thanks are due to Sameera Khundmiri, Librarian, who always doubles as Conference Secretary and curator for all academic events at OUCIP.

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April 2015
Hyderabad

KOUSAR J. AZAM

Introduction

The Osmania University Centre for International Programmes (OUCIP) organized a one-day colloquium on ‘Languages and Literary Cultures in Hyderabad’ as an inaugural event of the Hyderabad Studies Programme at OUCIP on February 2014.

It would be appropriate to mention here that when the Osmania University took over the management of the former American Studies Research Centre (ASRC) it was felt that that a one-subject centre with a single source of funding was neither feasible nor desirable under the changed environment of the academia. The shifting priorities of the funding institutions called for an altering of research objectives with a focus on the new, or newer interpretations of the old.

The result was the birth, rather the rebirth of the older institution with a new name—the ASRC became OUCIP with a new vision and mission document.

Consequently the format of the institution was enlarged to accommodate about fifteen areas of interest chosen from Humanities and Social Sciences to reflect, rethink and absorb the latest trends in the subjects chosen. The inclusion of Hyderabad Studies as a subject of academic interest and research in this list was a culmination of a series of discussions among the members of the standing committee that was constituted by the then Vice-Chancellor to work out the instrumentalities, the objectives and the focus of the new Centre.

It was felt that situated as it is on the campus of Osmania University—which itself was a result of a monumental historical decision of the then Hyderabad ruler—the OUCIP should include in its priorities the subject of Hyderabad Studies. The fact that Hyderabad was and is transforming itself from a historical city absorbing the growth of the cultures and languages of its multi-cultural populace, into a new vibrant, modern metropolis symbolizing the advances in science, technology, education, media and digital technology, reflects

a mingling of the old and the new—a synthesis of traditional with the modern.

Its inherent internationalism has fused well with the trends of globalization, particularly in the areas of technology, information technology, trade, culture music and of course languages.

Therefore it was logical to launch the Programme in Hyderabad Studies with a recounting of the contribution of different languages and literary cultures to the growth of this city.

Reflecting all this, the colloquium also became an extension of the historical discourse that originated in the city about two decades ago. It was at an international conference at the Hyderabad Central University that the renowned scholar of South Asian Studies Sheldon Pollock, launched the discourse of languages and literary cultures in history. That initial conference led to the seminal work edited by Sheldon Pollock, *Literary Cultures in History: Reconstructions from South Asia* (2003).

The OUCIP colloquium was thus a very modest effort to put together the contributions of different linguistic groups and languages to the growth of Hyderabad city as we know it today. While the historical recedes, or tends to recede in the background, the current sinews of culture now appear to dominate the social discourses. Despite this dazzle of the contemporary forms of culture, music, entertainment, recreation, knowledge, and all that accompanies the present ontological surge of the Hyderabadi society, the forces of history still beckon the newer architects of these new cultures of the city.

The colloquium was conceived to look into the history and culture of the city of Hyderabad, to trace its cultural growth through the multiple trajectories of the growth of the languages spoken by its people and the cultural practices that grew along with this, spilling over the arenas of politics, social practices, economic progress and societal evolution as has been pointed out by Sheldon Pollock. Their interactions with community identity formations are crucial features of social order, literatures and literary history. Also the rise and fall of trans-regional communities of readers and writers reflect the extent to which the political dispensation provides for linguistic and cultural inclusion. However, the one way to think about literary cultures is to investigate the role of writings in the creation of linguo-cultural identities. Also the history of literary cultures is not forever or

continuous, as essays in this collection reveal, for they are disrupted by historical changes.

Several studies have appeared tracing, tracking, recalling and revisiting the historical trajectories of forces of what we now understand as Hyderabad. However we at OUCIP felt that we owe it to the city that has nurtured her institutions, including the Osmania University, so lovingly, to put on record the understanding of its cultural roots by its citizens.

The first seven essays in the collection deal with the growth of English language literary culture in Hyderabad including the role of professional and academic bodies like the American Studies Research Centre, the Central Institute of English and Foreign Languages (CIEFL) now English and Foreign Languages University (EFLU), the Poetry Society of Hyderabad, and the Dramatic Circle of Hyderabad (DCH). In the first essay of this section R.S. Sharma offers a preliminary analysis of what constitutes literary culture and traces the contribution of English literary culture to the city. Focusing on the contribution of cities to the development of languages and literary cultures, he traces the origins of Hyderabad as a global city embracing languages and literatures along with the people who brought them here. Enlisting twelve parameters for a relook at the languages and literary cultures in the city of Hyderabad, Sharma's is an extended analysis of the role of English language in the city. Essentially a survey of the contributions made by several individuals and institutions in the different genres of prose and poetry writing in English, Sharma covers a wide canvas of Hyderabad writings in the English language. The second essay is made of selections from the professional publication of the Poetry Society of Hyderabad, *Echoes from the Past* (1988) put together and edited by the late Mrs. Ruttonsha, and her colleagues which would serve as a primary source of the information for researchers about the Poetry Society of Hyderabad. This is followed by an account of the same organization by Bala Kothandaraman, who informs us about the various activities of the society in more recent times. This is followed by an analysis of the role and contribution of the Dramatic Circle of Hyderabad by B.S. Prakash who in his personal narrative dwells on the trials and tribulations as well as the lighter moments in the trajectory of an organization that has become a part of the cultural landscape of the city. In an accompanying piece Shankar Melkote dwells upon the current scene in the activities of the DCH

that seems to have moved away from professional to amateur theatre groups experimenting different forms. The next essay by Ramesh Babu is an account of the ASRC—an institution that was sponsored by the USIS to encourage American Studies in the Indian universities. Babu traces how in the process of doing so this centre contributed to the encouragement of English literary culture in the city. In the next essay Madhav Murumkar traces the introduction and growth of some foreign languages at Osmania University. This is followed by the essays which recount the rich tradition of Urdu language and literature in the evolution of linguistic culture of Hyderabad.

In an exhaustive analysis Sajjad Shahid and Shagufta Shaheen trace the long and enchanting trajectory of the Urdu language in its many captivating genres in the city. Tracing the origin of Urdu language to the Ghaznavid occupation of Punjab they cover the trajectory of the expansion of Urdu language through the teachings of the Sufi saints to the court patronage and to the peoples' appreciations. In the process we get to glimpse nuggets of Dakhani poetry, as expressed in *sufiana kalam* and romantic lyrics, literary puzzles and so on.

In a similar fashion Ashraf Rafi traces the growth of Dakhani via the many linguistic exchanges between the Dakhani language and other spoken languages of the region. Here she brings to the fore the trans-regional impact on the evolution of the Dakhani linguistic culture in Hyderabad. She points out how Dakhani has been enriched by other languages like Marathi and Telugu and how in the process it has contributed to the richness of these languages. She also draws our attention to the subtle and not so subtle variations in the pronunciation of words.

The next two papers deal with the rich heritage and contribution of the Arabic language to the religious, educational, cultural and social life of the city of Hyderabad.

Ismat Mehdi in her detailed scholarly analysis gives us an account of evolution of Arabic in Hyderabad projecting the contributions made by eminent scholars from Hyderabad and abroad. Tracing the developments in the trajectories of this language through the reigns of different dynasties up to the recent times, she concludes with a discussion of the contribution made by the Osmania University that reflects the changes in the teaching of Arabic making its learning relevant to modern times.

The following paper is about the world renowned institution,

'Da'irat-ul-Ma'arif'—or the Translation Bureau by Suleman Siddiqi. Siddiqi provides a detailed account of this unique institution in the propagation of not just Arabic language but also in the propagation of knowledge available in Arabic sources in different subjects, varying from medicine to philosophy to logic to interested scholars. In the process he identifies different individuals and institutions who played a crucial role in the building up of this institution.

The next four papers deal with the growth and evolution of Telugu language in the city of Hyderabad. In a personal memoir Ampasayya Naveen writes about the growth of Telugu language in the city. Recording his early impressions about the general prejudice towards the Telugu language among the non-Telugu-speaking peoples, he narrates the recognition and honour that it received as state language after the formation of Andhra Pradesh.

C. Mrunalini writes about the role of the Telugu literary associations and traces the trials and tribulations that the language had to go through under the dispensation of the non-Telugu rulers. She elaborates on certain individuals and institutions who worked relentlessly to keep the development of this language on course and their eventual success.

P. Varija Rani writes about the Samsthanam (small *jagirs* that constituted the Hyderabad state) poets and their contribution to the development of Telugu language in the city. Manikyamba brings to the fore the importance of translations in the expansion and growth of a language. She focuses on the Hindi translators of the Telugu texts and their contribution.

M. Venkateshwar writes about the Hindi prose writers of Hyderabad. Tracing their work to the early migrations from the northern states he narrates the development of Hindi language from the state of Nizam to the inclusion of Hyderabad in the Indian Territory up to the contemporary scene.

T. Mohan Singh elaborates on the role of Hindi journalism to the development of Hindi language and culture in the city.

Methala Gopalan, provides us a record of the arrival, and synthesis of the Malayalee communities and their languages into the cultural scene of the city. Tracing their arrival to the development drive in the city he points out how the Malayalee presence began in the city with the migration of the educated middle classes covering different departments. He writes about their contribution not only to the

cultural plurality of the city but also in different segments like services, media, health care, food, religion, cinema, effectively propagated by their professional and cultural organizations. K. Geetha in her paper informs us about the life and work of the great Sanskrit scholar Sri Gunde Rao Harkare, a linguist of great repute.

Shobha Deshmukh writes about the growth and contribution of the Marathi language to the culture of Hyderabad city. She points out that the princely state of Hyderabad had a sizeable Marathi-speaking population spread out in the eight districts of the former Hyderabad state. The confluence of the districts speaking Marathi, Kannada and Telugu had created a historical tradition of linguistic coexistence and toleration, which enriched the literature of all the three languages.

R. Vijaya and P.S. Chitra write about Tamil language and culture in Hyderabad and their contributions to the administrative services and higher education in the city.

K.G. Narayan Prasad traces the presence of the Kannada culture in the city to three factors: their native presence historically, their arrival as promoters of the hotel industry and to man the services in the city.

In the last article S. Yadagiri discusses the role of libraries in the digitization of the sources of knowledge in all the languages and traces the role of Osmania University in preserving these sources in a digitized form.

It is appropriate to mention here that the individual authors have exercised their discretion for spelling the word 'Dakhni' or other terms as per their choice.

This collection includes papers read at the colloquium and also papers invited to make it inclusive. However, despite our best efforts we regret that we have not been able to include papers on some languages, or aspects of languages which should have been a part of this.

Finally a one-day colloquium could not have achieved more than this.

We hope this initiative will encourage aspiring and interested scholars to construct a more comprehensive history of the languages and literary cultures in Hyderabad city.

A Tentative Paradigm for the Study of Languages and Literary Cultures in Hyderabad City

R.S. Sharma

The historic turn in social discourses has stimulated interest in the reconstruction of histories at the grass root level. The process that started with Greenblat's New Historicism has now percolated into the wider discourse of Cultural Studies. A monumental exercise in this field is Sheldon Pollock's *Literary Cultures in History* which traces the many trajectories that some Indian languages have traversed in the course of their present development.¹

Similarly urban development has been a key constituent in the development of languages and literatures the world over. There are a large number of studies focused on the role cities have played in the development of languages and literary cultures. In recent years, studies on cities such as Mumbai, Kolkata, Delhi, and Chennai have appeared. However, I am not sure if studies about Hyderabad as a city have appeared so far, particularly from newer perspectives drawing from Urban Studies or Cultural Studies.

To be sure, there are books about Hyderabad, a whole archive of it, in many languages, but not a comprehensive account in one language. So we begin by asking ourselves whether we need such a study. Sensitive writers and thinkers have always felt that the unique cultural and linguistic identity of Hyderabad is lost in the larger paradigms of cultures and languages borrowed from outside.

Since its humble origins in Chichalam (which appears, I hazard a guess, to be a distortion of Srisailam) the city has been evolving along linguistic patterns promoted by the many waves of migrants

and settlers, not only from other parts of the Indian subcontinent, but also from distant parts of the world.

Hyderabad was always a global city embracing languages and literatures along with the people who brought them here. While the process seems to have been located within the origins of Deccani or Dakhni, certainly there were languages of the indigenous people such as Koyas, Chenchus, Banjaras and Gonds which appear to have been lost, but which are now being resurrected and studied with seriousness. Their linguistic presence is now visible in the many place names such as Koheda, Chanchalguda, Banjara Hills, but also in the traditional sources such as oral history, inscriptions, folk festivals, and songs. There are even attempts to invent scripts for them. The promotion of mono-lingualism in the guise of linguistic states has deprived many languages of their legitimate place in the language diversity of the country. Mono-lingualism has been part of imperialism and though empires have vanished other global discourses have taken up their place. David Crystal suggested it earlier, G.N. Devy has suggested more recently in his long project on Indian languages. It is not surprising, therefore, that Deccani which was the original source of both standard Hindi and Urdu, Khadi Boli and Urdu-e-Mualla, had to contend with Urdu and Persian for its survival. No wonder the eminent Deccani poet Hashimi had to assert:

tujhe chakari kyon, tu apnich bol
tere shair dakhani, tu dakanich bol

What is your worry, speak as you will
Your verses are Dakhani, let Dakhani be your tongue.²

Now that mono-lingualism is going through a revisionist phase, the time is proper for having a re-look at the languages and literary cultures in Hyderabad. We can start with the following parameters in mind:

1. The intrusion of Empire within the native spaces and their cultures and subsequent waves of migration and settlement.
2. The development of power grids as a historical process—the growth of the city along with the pattern of migration and settlements.
3. The culture of the court and the country.
4. The intrusion of ideologies—Arya Samaj, Marxism, pan-Indianism/Congress Nationalism, Utopianism.

5. End of the old order and the emergence of the new—the role of caste and community organizations.
6. The library movement and the role of libraries, academies, etc.
7. Global factors—new internationalism—the role of foreign missions such as Max Müller Bhavan, Alliance Francaise, America Studies Research Centre, the PEN International, etc.
8. The role of women.
9. Translations and translators.
10. The role of universities.
11. The role of individuals.
12. The role of the state and the media—the press, the radio and TV.

Keeping these parameters in mind it is possible to build an archive for the study of languages and literary cultures in Hyderabad city. It will inspire young scholars across communities to undertake research in local literary history to create a multi-lingual forum to exchange scholarship, and to create proper environment for the publication of a journal and a directory of literary societies and personalities associated with them.

In fact, Munindra's founding of *Triveni*, and Murlidhar Sharma's *Sahitya Sangam International*, were positive moves in this direction. *Muse India*, the e-journal (Managing Editor G.S.P Rao) is also contributing to this endeavour.

The role of individuals in the promotion of literary cultures has been very significant. For example, Prof. Banshidhar Vidyalankar, Prof. Aryendra Sharma, Pannalal Pittie (founder of *Kalpana* the prestigious Hindi literary journal), Munindra (editor of *Hyderabad Samachar*), Yudhvir (editor of *Milap*), Nehpal Singh Verma (organizer, *Geet Chandini*), Murlidhar Sharma (editor, *Prasangam*, a literary journal), Govind Akshaya (editor, *Golconda Patrika*), have all played a pivotal role in the promotion of Hindi literary culture. Similar efforts have been made by other individuals such as Potukuchi Sambasiva Rao in Telugu, as is recorded elsewhere in this volume.

Like individuals, institutions such as literary societies, universities, libraries, journals, the radio and television have reflected the evolving nature of literary cultures in Hyderabad. Some of these have been discussed elsewhere in this volume.

A study of languages and literatures of a city provides important insights into the evolving nature of that city. A language is a visible and an audible expression of the presence of a community of people.

Similarly literature is the oral and the verbal manifestation of the aesthetic and creative energies of that language community. A city evolves from the confluence and intermingling of several language communities as they come together to create a common habitat and to pursue their peculiar goals and aspirations, both spiritual and material. Over a period of time a city assumes the nature of an idea as a symbol of the collective life of these communities. It acquires a life of its own, impressing its unique imprint on the evolving collective life of that city, lending it a character, and a name, an entity in which history and geography become one.

Literary culture, thus, refers to the totality of these forces that give a city its voice, its face, a process in which people, places and persons come together to articulate their nostalgia for what is not there, their future which is yet to take shape, and their present in which they struggle with the quotidian realities of day-to-day life. The literary culture of a city is, therefore, a way of understanding the life of an entire community embedded as it is in its languages and the many ways in which they reflect their creative energies. The older a city's history, the greater is its diversity and complexity. Some of the constituents that go into the making of this diversity and complexity are:

1. Patterns of migration and settlements in specific geographical locations lending habitats their peculiar face and voice.
2. The expansion of these habitats into power grids leading to further expansion and growth of newer habitats.
3. The nature and culture of the political regimes and those controlling these regimes.
4. The role of ideology in influencing the socio-economic dimensions of a given community.
5. The micro-cultures of the settled communities.
6. The role of institutions structuring verbal culture, literary and cultural societies.
7. Kinds of libraries and archives—educational institutions such as schools, colleges, universities and academies.
8. The presence of institutional bodies.
9. Language environment, translation.
10. The role of the media.

11. The role of individual intellectuals, scholars, academics, writers, poets and publishers and others engaged in ancillary activities.
12. Activities which promote literary culture such as poets' gatherings, theatres, book clubs, and folk forms of literature.

Culture of Poetry in Hyderabad

Like elsewhere in the world, literary culture in Hyderabad has evolved round the primary form of poetry or verse. The culture of the courts and the indulgence of its elites created an environment in which poets found patronage and poetry found appreciative audience. Both the Kutub Shahi and the Asaf Jahi royals were fond patrons of poetry. They drew from different streams of poetry: Persian, Hindavi, Telugu and Marathi and experimented with newer forms of poetic compositions. They had their own *ustads* (tutors), held periodic *mushairas* (poetic gatherings) and entertained their guests with poetry. The culture of the *mushairas* became a part of the courts and soon percolated among the elite. Soon it became a part of the culture of the city and remains till today an important part of the literary culture in Hyderabad.

While the royals and the court followed the poetic conventions of Persian and the newly-evolving Deccani, other elite followed the conventions of Sanskrit. The culture of multi-lingual *mushairas* emerged out of this development.

Mushairas and *kavi sammelans* became an important part of the cultural life in Hyderabad. It was common for communities and social bodies to organize *mushairas* and *kavi sammelans* on important social occasions including the annual Indo-Pak *Mushaira*, the multi-lingual *mushaira* at the All India Industrial Exhibition, and the All India Hindi Kavi Sammelan organized by the Agrasen Shiksha Samiti. These became institutions by themselves, drawing poets from different parts of India. The culture of *mushaira* was shared practically by all major linguistic groups. However, even the minor groups enjoyed the *mushaira*. Yazdyar S. Kaoosji reports how a miniscule minority of Parsees in Hyderabad aspired to preserve its language by organizing poets' gatherings. He writes: 'Dadabhai Kaoosji kept alive the interest in Persian language, regularly holding "Bazm-e-Saadi" evenings (gathering centred on Saadi, the great Persian poet) at his home in Public Gardens as did the surgeon, Dr Bahram Surti, himself a Persian poet.'³

Persian continued to appear in poets' gatherings in Hyderabad. On many occasions poems in Persian were rendered by members of Poetry Society. In its 504th meeting on 23 September 1988, the society celebrated the centenary of Nawab Erach Yar Jung, where poems from his *biaz* (notebook) were rendered with English translations by Prof. (late) Sirajuddin.⁴ Dr Polly Chenoy, Tayaba Begum, Dr. B.S. Surti, Taqi Ali Mirza, S. Sirajuddin, Amir Ahmed Khusro, Shahriyar Kaoosji and Rayees Akhtar have kept the Persian poetic tradition alive in Hyderabad.

However, it will be erroneous to think that this culture of poetry was restricted to Indian languages. The nature of the court and elite had significantly changed during the late Asaf Jahi regime. The forces of modernity had changed the nature of the elite. The new elite were more oriented towards Europe, particularly France and England. Most of them were English educated and had sound mastery of the English language. The newly-created modern institutions had brought large numbers of bureaucrats who were deeply entrenched in English ethos, were anglophiles and keen to anglicize the life of the court. The culture of poetry was no exception. It is interesting to observe here that the inaugural meeting of the Poetry Society of Hyderabad started with readings of Portuguese poetry.

When the Poetry Society of London was founded, it in no time found a branch in Hyderabad. The Hyderabad branch of Poetry Society (1929) became the new *avatar* of the culture of *mushaira* in Hyderabad. Lovers of English language and literature, anglophile elite, and bureaucrats converged on it to share the ecstasy of writing in a modern European language. Sir Nizam Jung (1871-1955), poet, administrator, monarchist, and a very sophisticated anglophile was the moving spirit behind this development. He was the first president of the society and remained in that position for the next ten years.

As president of the Poetry Society, Nizam Jung created a circle of friends which included eminent poets like Sarojini Naidu, her brother, Harindranath Chattopadhyay and a host of others who constituted a school by themselves. Lesser known poets of the Nizam Jung circle included Agha Mohammad Ali, M. Farhatullah Baig, Col. Sulaiman Moizuddin, Col. A. Jabbar, Dr. Hashim Amir Ali and others.

Jung guided and nurtured a whole generation of poets who are now lost in oblivion for want of research. He published nine volumes

of poetry most of which were later collected by the administrator Zaheer Ahmed in a volume entitled *Poems* (1954).⁵ He published in prestigious journals like *Times Literary Supplement* and received rave reviews for his craft. He was essentially a monarchist but his love for Islamic themes was deep and passionate. He wrote mostly on Islamic themes but occasionally also wrote on secular subjects. From his exposure to late romantic poetry, he imbibed a deep interest in the sonnet as a form and produced some exquisite sonnets. Zahir Ahmed was perhaps the only Indian intellectual to show deep interest in poetry, and apart from collecting his poems, he also produced an autobiographical account of his life and times in the very readable *Life's Yesterdays: Glimpses of Sir Nizam Jung and His Times* (1945).⁶ His sonnets, he quotes from TLS, were 'full of singular excellence revealing a graceful fancy and true literary taste.'⁷ His poetry, wrote Sarojini Naidu, has 'all the ecstasy of Hafiz, the wine of Omar, the mystic intoxication of Ghalib, the supreme abandon of Rumi', and who claims 'the burning sands of Arab deserts and the mystic roses of Persian gardens.'⁸

Sir Nizam Jung and his circle of poets still remain under-appreciated and under-valued. They were the fountainhead of the Hyderabad school of English poetry but sadly little remembered by only a few now. After the demise of the old order and the re-organization of states Hyderabad attracted a whole new generation of younger poets who made the city their home and produced some significant poetry. Srinivas Rayaprol was one such poet. He enjoyed the company of eminent poets like William Carlos Williams and received good reviews in journals abroad. However, his fame remains restricted to scholars interested in American Studies. The University of Hyderabad has created a poet's corner for Rayaprol on its campus and has instituted an annual poetry prize of Rs. 15,000 in his name. He was followed by Gopal Honalgere, an art teacher who published two collections of poems entitled *A Wad of Poems* (1971) and *A Gesture of Placeless Sound* (1972).

Another Hyderabad poet, Indira Devi Dhanrajgir, emerged during this period. She produced three volumes of poetry, *Apostle* (1964), *Return Eternity* (1969) and *Parting in Mimos* (n.d.). She gathered a group of poets around her and her palace became a place for local poets to meet, read, discuss and translate poetry. She married the eminent

modern Telugu poet Sheshendra Sharma. As a poet belonging to the Aurobindo School of Poetry she received some critical attention but now remains known, sadly, only to a select few.

The new order also attracted teachers, poets and writers to the universities in Hyderabad. Shiv K. Kumar, Meena Alexander, Hoshang Merchant, Makrand Paranjape, Arvind K. Mehrotra are well-known writers and poets. They are essentially part of an international academic culture and their poetry only marginally reflects the local reality. Other poets writing in Hyderabad include M. Mallikarjun Rao, *Songs of Passion* (1970), and *Moments and Eternity* (1973), M.C. Gabriel—a writer and a poet—(*Poems*), K. Srinivasa Shastri, *An Area of Ecstasy* (1978), J. Bapu Reddy, *In Quest of Harmony* (1973), and M.S. Murthy, *The Best Loved and other Poems* (1970).

Bhim Krishnamma and J.M. Girglani also belong to the category of Hyderabad poets. Girglani published *Circles in Search of Circumference* (1976) and *Mirage in a Meadow* (1990). He also introduced Sindhi poetry to poetry lovers in Hyderabad by translating and publishing the poetry of the eminent Sindhi poet Sheikh Ayaz and sponsoring a monthly journal in English entitled *Sindhi Ratan*.⁹ He fondly remembers how he was inspired to write poetry by attending C.V. Krishna Rao's monthly poetry reading meetings called *Vennela Nella Nella* (Moon Light, Month after Month) where mostly Telugu poetry was read.¹⁰

Apart from Poetry Society, the Poetry Circle initiated by R.S. Sharma became a meeting point for Hyderabad poets and poetry enthusiasts. Some of the poets associated with this movement included R.M.V. Raghavendra Rao, Devender D., and Mohammad Abdul Haleem, who translated Iqbal's *The Mosque of Cordova* into English which was enthusiastically received.

Syed Sirajuddin translated T.S. Eliot's *The Wasteland* and other poems into Urdu. Among other expatriate poets, Neila Seshachari and Samuel Jaya Kumar deserve a mention. Neila was seen almost as an iconic figure in her adopted state of Utah in the US, while Jaya Kumar made London his home as a poet and as a journalist.

Culture of English Prose in Hyderabad

Prose of the discursive kind and fiction does not seem to be the favourite genre of Hyderabad writers. Hyderabad figures as the backdrop in Zeenath Fateh Ali's *Zohra* (1951), to be followed by P.P.

Tara's *More than a Shadow* (1957), Sunder Raj's *The Return of the Panther* (1958), S. Yadav Reddy's *Storm Over Hyderabad* (1964), M.V. Rama Sarma's *The Farewell Party* (1971), and Shanta Rameshwar Rao's *Children of God* (1976). Shanta Rameshwar Rao also produced good children's literature in *Matsyay: The Beautiful Fish* (1985), *Mohini and the Demon* (1990), *Gulmohar* (1997) but did not get the critical acclaim she deserved. It seems women writers in Hyderabad have contributed more to English prose writing. Bilquees Alladin, Bilquees Latif and Anees Jang are well-known women writers who have contributed significantly to writing in English. Anees Jang's *When a Place Becomes a Person* (1977) was widely acclaimed when it was published. She went on to publish *Breaking the Silence* (1997), *Flash Points: Poems in Prose* (1981), and established herself as a significant writer in the USA.

Meena Alexander is now acclaimed as a significant poet, though she started as a novelist with *Nampally Road*. Shiv K. Kumar started with his *Bones' Prayer* and continues to produce in various genres. He is without doubt the doyen of English writers and poets in Hyderabad. V.A. Shahane made his debut with two novels, *Fauste* and *Prajapati* and was widely reviewed in academic journals.

M.C. Gabriel, teacher, journalist, and poet produced a novel *Children of the Street* (1994), and a collection of short stories *Silence in the Cities* but remains neglected. V.K. Gokak, professor, writer, poet and critic in Kannada and English, produced his novel *Narahari: Prophet of India* (1992) and his fellow Kannada academic Hemant Kulkarni produced *Serpent in the Stars* (1990). Venkatesh Kulkarni, founder of the Young Lecturers' Movement produced his novel *Naked in the Deccan* (1983) and short fiction in prestigious American journals and was reviewed in major academic journals, but remained largely unknown as a writer in India. Recently Huma Kidwai has attempted to capture life in Hyderabad over the past hundred years in her *The Hussaini Alam House*.

We cannot conclude this without mentioning P.V. Narasimha Rao, writer, and linguist, who produced *The Insider*, a novel, but could not enthruse critics to take a deeper look at his fiction.

English Language in Hyderabad City

We must not forget that this growth of English literary culture would not have been possible but for the penetration of the colonial culture

among the new elite, who were Western educated and enjoyed flaunting their newly-acquired culture. Though the English were late entrants as colonists (the French preceded them) English language had found its place in the houses of the elite educational institutions and foreign Christian missions. The process got accelerated with the rise of British hegemony over the state of Hyderabad. It was almost mandatory for the native elite to have their children looked after by English-speaking nannies, ayahs and tutored at home by English teachers. It was quite fashionable for the elite to send their children to England for modern education and Oxford was their favourite destination, which some wits affirmed was renowned for making gentlemen out of countrymen.

It was natural for this English-educated elite to be influenced by the then prevailing literary culture. Edmund Gosse, the English critic became their guardian angel and mentor. Poets including Sarojini Naidu and Toru Dutt converged on him for inspiration and support. A conflict between the native urge for a personal articulation and the limitations imposed by colonial expectations is clearly visible in most of these poets.

Schools and colleges established by missionaries, the establishment of Hyderabad Public School, the Nizam College affiliated to Madras University, and the establishment of Osmania University with the Bureau of Translation under it had expanded the reach of the English language. The expansion of the educational system had led to the arrival of a large number of native English-speaking functionaries, mostly from Madras (now Chennai) who were products of English education as practised in Madras and who added to the increasing number of English-speaking Indians in the twin cities. For them literature meant English only. They constituted a significant part of the intelligentsia.

A similar development had taken place in the case of Urdu. A large number of intellectuals and poets had migrated from Urdu-speaking areas of the north and contributed significantly to the growth of Urdu language and literature in Hyderabad. In contrast to the people from Madras, who were called 'Madrasis', these migrants from the north were known as 'Hindustanis', and later as 'non-mulkis'.

After Partition and the reorganization of the state as Andhra Pradesh, the literary scene changed drastically in Hyderabad. With