

Satires of Saūdā

Swapnil Chaudhary*

Introduction: What is Humour-Satire?

Humour and Satire are integral parts of human nature which cannot be separated from it. Humans express it in the form of poetry, prose, drama, theatre or normal conversation. There is difference between laughter and humour. A person can laugh in happiness, depression or even in sorrow but humour is used to generate mirth. Humour is a universal aspect of human nature but to know about the historical context of humour, we have to interpret the circumstances and values of the time. To write on the theme of humour and history is in many ways to undertake a study of the whole history of mankind. The problem with studying humour is that if a joke or an anecdote was funny in particular period or region, we cannot be sure that audience will understand the essence of it now also. Even researcher might not be hundred per cent accurate in interpreting the humours verse or anecdote because it is unpredictable. Aristotle felt that laughter is a distinctive trait of humanity and one which distinguishes us from the animals.¹ It might be possible that a predilection for special type of humours expression might originate within a certain area and be preserved for a certain length of time. To create a humour or satire, we need a sharp mind. The person who uses satire usually is well learned and rationale person who can even mock the religious customs and audacity, and has a strong conscience that he can put resistance against the governing authority through their prose or poetical satire. Lack of emotional or physical control also leads to humour and mocking sometimes like loneliness, a sense of social stigma, getting anxiety attacks, having a mutual understanding, comfort level or insomnia.

* Doctoral Research Candidate, Department of Humanities and Social Science, IISER, Mohali.

These are some mental conditions which play a role in producing humour or satire. Humour and satire can reflect inferior condition of one person by mocking the person or his religion and class. According to Amindya Sen, "The process of humour is a defence mechanism on the part of ego and the superego to circumvent reality and protect themselves from emotional consequences of adverse real life situation."² Kant was the first person to analyse humours object in terms of incongruity arising from the disappointment of a strained expectation.³ Satire is an genre of literature, and sometimes graphic and performing arts in which vices, follies, abuses and shortcomings are held up to ridicule, ideally with the interest of shaming individuals and society itself, into improvements.⁴ It is important to study humour and satire to understand society and culture of a particular region or different regions. A topic for humour can serve as a conceptual framework for both understanding and critiquing the society.

Humour has been used around the world across history. Humour and satire can be used to make very serious points. Humours or satirical verses often use language of common masses which might not reflect the glory of political establishment. Roman formal verse satires tend to be inflected by the languages of the city street, their typical setting and the temporal frame is typically the present historical moment, not the heroic Back Then of epic or Timeless Now of lyric.⁵ Humour was very much part of life in ancient Egypt, where it features in their narratives and artworks.⁶ Humour or satire has been used to criticize political and religious conditions. Rosenthal says that theologians and in particular, mystics who consider laughter undignified and even sinful.⁷ According to John Haldon, "The humour, in Byzantium, of the day-to-day was largely unaffected by church pronouncements on morals, therefore, and there is plenty of evidence for the deployment of various types

of humour, both on the streets of Constantinople as well as in literature."⁸

Humour-Satire in Urdu and Persian Literature

Humour has a long history in Islamic societies. But study of humours poets, scholars or any person had been ignored. It was mostly because society had some traditions and boundaries which were usually being ignored by such people. Also when, society became more orthodox and rules became rigid, religious leaders didn't like the jokes or humour. Political rulers anywhere cannot bear satire or mocking in any form. Although, Prophet Muhammad used to have mild humour in his daily life yet it was considered sinful by theologians. Alharthi says, "Prophet Muhammad when was preaching Islam and calling on his tribe to accept Islam, some people were against new message and mocked him."⁹ According to C.M. Naim, "In Islamic societies, poetry's symbolic language has always been the more appropriate or safe medium to express the controversial, even blasphemous ideas."¹⁰

One of the interesting things about the history of early Urdu literature is the absence of humour and satire in the first three centuries and its sudden emergence in Delhi in the eighteenth century.¹¹ With the help of works of various poets like Saūdā, Zattali and Ghalib, we can understand the political and cultural situation of that period. According to John Haldon, "generating *humour*, is a *cultural* phenomenon. On the other hand, the success of the story can be gauged by the response, and the nature of the response can tell us something about cultural values and attitudes."¹²

Humour as a genre did not develop in Mughal Empire. The main reason might be the consolidated political structure. Although ridicule of one poet by another was popular in court. Hadi Hasan in his book *Mughal Poetry and Its Cultural & Historical Value* says that Puns, chronograms, satires, original similes and concepts constitute the salient merits of Mughal Poetry.¹³ There are some anecdotes in which rulers were producing humour but it didn't represent humour as a genre. In Urdu, Mir Jafar Zattali was first satirist and humourist with his uninhibited love for words but he did not write *hijv* but *hazal* mostly. *Hazal* is a genre of poetry in which derogatory words are used like abuses or misogynistic words. *Hazal* had a widespread popularity in Delhi and Awadh region. His prose writing contains much humour but can be extremely ill-mannered and often obscene.¹⁴ But according to Aquil, "Zattali has generally been ignored as a jestor who wrote nongenical verse, and a proper evaluation of his work the historical cultural and linguistic perspective has not been attempted."¹⁵

This paper mainly focuses on the satire of Saūdā so we need to understand what is satire exactly and why do people use it? According to Keith Cameron, "Satire has long been used as a means of discrediting those in authority. Whether it is in the form of a pamphlet, novel, poem, caricature or film, etc. its aim is to underline and exaggerate the emotional, political, sexual, physical, etc., traits of the opponent/s."¹⁶ The case of Saūdā was quite similar, he used his satire for his opponents or competitors.

Humour can have boundaries and restrictions like humours tales of one place or particular time can be funny for the people of that area only or humour for one person can be offence for other. Rosenthal mentioned in his book "*Humour in Early Islam*" that there is no basic difference in that which makes human beings laugh, but the social restrictions, and conceivably also the physical restrictions, which are present at a given time and in a given area are often different from those which are present at other times and in other areas. Thus, a predilection for a special type of humorous expression might originate within a certain area and be preserved for a certain length of time.¹⁷ One cannot find an anecdote funny after few centuries because emotions can be re-constructed only in certain social circumstances.

People can use humour and satire to make a very serious point like Notekar the Stammerer. Humour and satire consists of jokes and laughter so it was always prohibited by the religious theologians either it be Christians or Muslims. Guy Husell quote the speech of Saint Nicetius of Trier which says, "My beloved, you must avoid all jokes and all idle words; for, just as we have to present to God our body entirely pure, so we ought not to open our mouths unless it is to praise God."¹⁸

Gul and Javed, in their article, say that making somebody a subject of humour or satirizing someone on the basis of personal grudges is a complete violation of the rules and is extremely cheap in itself.¹⁹ This conceptual understanding doesn't seem to be fit on Saūdā as the main reason for all the satire of Saūdā was personal grudge. This concept does not apply to any humourous personality because if a person is mocking any community, she or he would be satisfying her or his own personal needs. The early onset of humour and satire in urdu can be found in some ancient Dastan (legends).²⁰ Humour can be found in the writings of Ghalib who was blessed to write both prose and poetry. According to Krishna Mohan Mali, "the *rājā*, *rājakumāra* or a feudal lord, the *daroga*, the *mullah*, the *pandit*, the collector, or the modern day politicians who masquerade as "representatives and servants of people" have always been the butt of extremely sharp jokes, spoofs and caricatures.²¹ This type of satire can be seen

in the writings of Jaffar Zattali who was a big critic of Farrukhshiyar.

We find *shahrashob* kind of poetry in Urdu which has its origin from Turkish poetry but in Indian context Zattali made it popular. They were humorous poems with word play in the beginning but it gradually became an established form of poetry, it developed from being a purely humorous catalogue of the handsome youths of a particular city, to a satirical poem which exposed the social and political malaise of a particular era.²² Saūdā also wrote a *Shahrashob* on the condition of Delhi.

Saūdā: As a Poet

Saūdā according to the custom of the time became the pupil of Sulaiman Quli Khan first and then of Shah Hatim.²³ Saūdā wrote his verses on various things but his *hijv* are quite appreciable. He was one of the greatest satirist of his time. According to Gul and Javed, "a satirist identifies the follies of the society and extricates it of the corruptive matters."²⁴ So does Saūdā, he wrote his *hijv* on the subjects like corruption in the administration and ill practices of religious authorities. Urdu poetry has been historically liberal in its criticism of both religion as well as the religious authorities, but Saūdā took this to another level. He could be sacrilegious like no one else²⁵. He had a good command over Persian and Urdu languages, and wrote in Dakhani also but he chose his language of poetry according to audience. His audience was not limited to the kings, nobles and rich man but he had friendly relations with the persons of every type of occupation and this was one of the reason due to which he could represent his views about society. He used idiom and phrases in his poetry. He was a free minded man who could write instantly on any person or topic. He is known as a poet for his wit, jolly nature and quick-wittedness. Mir Taqi 'Mir' wrote about Saūdā in *Nikat-us-Shaurath* that he was wise and pleasant man and his every verse was of free thinking and had farsightedness.²⁶ Mir gave him the title of *Malik-i-Shaura-i-Rekhta* (King of poets of Urdu). His poetry is different from the poetry of his period i.e. of love and natural beauty. He wrote *hijv* on a horse, an elephant and his *hijv* for Maulavi Sajid Kahrji talks about incest relationship. Shamsur Rahman Faruqi writes about him that his fierceness and the sharp swiftness had the effect of light and a force that no reward could extinguish and no danger could suppress. Then, closing the eyes of modesty and opening the mouth of shamelessness, he said such wild things that even satan would ask for a truce.²⁷ Schimmel writes about him that he was a man of exuberant spirits. His style is praised by most critics as unsurpassable; even Mir acknowledge Saūdā as a only true poet besides himself.²⁸ He usually

made point of criticism through his poetry. According to Rusell, "traditionally, he is assessed not only as a great satirist but also as one of the only two Urdu poets to achieve real distinction in difficult form of the *qasida*. But it is his satires which today arouse the greatest interest, and these alone will be discussed."²⁹ He was a man of self-appreciation who wrote poems in his own praise. According to Haq, "Urdu enjoyed the status of Persian because of Saūdā and Mir Dard."³⁰ Azad quotes Mizan Qatil who considered Saūdā king of odes (*qasida*) and also Hakim Qudratullah Khan who thought of Saūdā superior to Mir Taqi Mir.³¹ Saūdā as a poet who wrote erotic poetry, *marsiyas*, *qasidas* and satirical poetry. He was critical of poetical composition of others in his poetry. Saūdā was an excellent writer and he wrote most of his work in verse style. Saūdā improvised the form of *marsiya* and not only wrote some beautiful *marsiya* but also composed their tunes set them to music itself. He is credited with reviving it as a folk tradition.³² As a poet, he brought the status of Urdu *qasida* equal to Persian *qasida*. Due to his Excellency in poetic imagination, he was loved by Kings, nobles and princes along with his contemporary poets. He had chosen subject matter and phrases for his poetry wisely. He was excellent in choice of words and his way of representation was unique. Even in his satires sometimes it is personal revenge which led to poetry but sometimes it is for more of social and political cause. He loved self-appreciation. In one of his verses it can be seen

My poetry is my only rival
My fame are my verses
My verses, My fame
I am the great master of versification
Mine the only word that enriches verses.³³

Saūdā's *ghazals* give us a glimpse of the Urdu which was used in the eighteenth century Delhi. He was a man of free living and he loved Delhi from the bottom of his heart but he left Delhi when his appreciators die.

Satire in Anecdotes

There are various anecdotes related to Saūdā which shows us how Saūdā could bring satire in normal conversations. One anecdote is mentioned in Ab-i-Hayat:

"One day the king pressed him for a certain *ghazal*. He offered some excuse. His Majesty commanded, 'Mirzā my friend, how many *ghazals* do you manage to compose every day?' Mirzā said, 'My Lord and Guide, when the urge is upon me, I manage to compose three or four verses'. His Majesty commanded, 'My friend, while I'm seated on the toilet I'm able to compose four *ghazals*'. With hands folded he petitioned, 'Your Majesty, that's what they smell like, too'."³⁴

We can see his wittiness and fierceness here. Again Russell gave as an instance where Saūdā was mocking Asaf-ud-Daula. He said:

“See, Ibn I Mujlam comes to earth again
And so the Lion of God once more is slain.”³⁵

When king asked for the clarification, he said the lion was of God. Neither of his nor Saūdā’s.

The story of how Saūdā wrote *Ibrat-ul-Ghaflin* is very interesting. There was a young man named Ashraf Ali Khan who used anthologies of ancient *ustads* to compile a work and he went to renowned Persian poet Mirza Fakhir Makin for correction but in correction, he destroyed the manuscript of work. When Saūdā got to know about this he wrote the pamphlet *Ibrat-ul-Ghaflin* and described the foolishness of Makin.³⁶ Saūdā was not happy with Makin because he did not understand the work of ancient masters, marked corrections in their verses. This shows the temperament of Saūdā and his excellency in his profession.

In another instance, Saūdā composed a satire for an Afghan military officer in a party and after listening to that, Afghan grabbed him and started to abuse Saūdā. Military officer said, “You said your poetry—now listen to this prose! Whatever you said was verse. I cannot compose verse, so I express myself in prose.”³⁷ Readers may not be able to find out easily where is satire or humour in this anecdote but while looking attentively the scenario would be humorous for the people presented at that moment.

In an anecdote involving Miyan Hidayat³⁸, mentioned by Muhammad Azad, it can be seen that Saūdā was not afraid of his own criticism and was even ready to be victim of anyone’s satire. It also seems that criticizing each other was a culture of the period. We have one more anecdote similar to this. Special gatherings used to happen at Khvajah Mir Dard’s place. Once Mir Dard invited Saūdā to attend the gathering. In the reply of invitation Saūdā said, “It does not please me that a hundred crows should be calling out ‘Caw Caw’ and in the midst of them a single robin should sit and go ‘Chirp-chirp’.”³⁹

Most of the anecdotes, which has been mentioned by the early biographers of Saūdā, are not provided with the primary source.

Satire in Verses of Saūdā

As it has been mentioned that he was the master of *Hijv* poetry. His *Hijv* for Maulavi Sajid Kahrji, Fidvi Shayar, Mirza Zahik and Tazkiah-i- Rozgar Asp has sharp satire and also humour. Saūdā did not write satire for the literary rivals but for the persons who considered themselves superior in society as scholars and poets. Once Saūdā was

with Prince Mirza Sulaiman Shikoh, son of Emperor Shah Alam and Mir Zahik (he was father renowned poet of the time Mir Hasan) was also presented there. When Saūdā was asked something to recite, he recited the verse on the name of other poet Sikandar who was also presented there.

Yarabtumeri sun le, ye kehtahai Sikandar
Zaahikkeudadevekisi ban mein qalandar
Gharusketawalludho agar bachcha-e-bandar
Galiyon mein nachaataphireyvo Bangleykeandar
Roti toh kamakhaayekisitaurmucchandar

{O Almighty, listen to my pleas, says Sikandar
Let a magician make Zaahik lose his senses in a forest
And should then a baby monkey be born to him
He can make it dance in the streets of Bangla [Faizabad]—
At least the moustached fellow will earn his bread.}⁴⁰

After listening this Zahik was furious and started fighting with Sikandar and Saūdā in the corner was laughing. Zahik was his favourite whom he used to roast. There is a *hijv* on the gluttony of Mirza Zahik in which Saūdā compared the wife of Zahik with bread. He said:

Joruapni par jab karehainazar
Use kahtahai tab ye gidikhar
Kuchtere pas ye Hameedahai
Teri angiyaan mein gay deedahai
Yachupaayehain tune usme paneer
Sach he kahwarnahunga main dilgeer
Kahekhushaq par hath fer-i-jaan
Kisi tarah kipejakashhain naan⁴¹

{Fixed his lady’s bodice with a stare
“Tell me,” he asks, “What have you got in there?
Are they two loaves? Or two delicious chesse?”
Or, if his hand should stray into her breeches,
“What’ this I feel,” he cries, “So soft and warm?
Newly-baked bread? If so would do no harm
To let me eat it. Why do you hide it from me?”⁴²

It is understandable that poet needs creativity to express his thoughts and Saūdā was master in this area. By using colloquial language, he presented the voracity of Zahik and comparing the body of woman with food.

Apart from this *hijv*, Saūdā’s *hijv* on Hakim Gaus, who was a famous Hakim in Lucknow, is full of satire. Saūdā was not happy with the way he used to treat his patients and Saūdā wrote a *hijv* which clearly depicts his anger towards Hakim.

Sadarke bazaar mein haiek dabang
Aare-aattaba-o-tabavatkanang
Shaqal haishaitankiaur Gausnaam
Jag mein hai halakukayammukaam
Qatil Hindu-o-Musalman hai wo
Nuskhanalikhtakbahau wo bad sharshht
Bhartenainsaan se dojakhbahishht

Jabsemarijoko wo de haidva
Kaammeinhaimaraj-i-moattalshafa⁴³

{There is a hakim, the mention of whose name
Makes every good physician blush with shame.
Down in the main bazaar you'll find his house
He looks like Satan, yet his name is Ghaus
Since he took up his practice people say
Death works while Healing takes a holiday.
None whom he treated ever yet got well
His patients populate both heaven and hell.
Worthy successor to Halaku Khan,
He massacres Hindu and Musalman.⁴⁴

That was the time when one poet could ridicule another
poet without any hard feelings and even real feelings.
Saūdā' verses for himself made him narcissist.

Sukhanmerahaimuqaabil mere sukhanke hi
Kemai'nsukhan se hoonmash'hoorausukhanmujh se

{My poetry is rivalled only by my own poetry
For I am famed for poetry, and poetry is famed for me.}⁴⁵

Once *Saūdā* ridicule famous Kashmiri poet Nudrat in a
gathering. He said

Faazilonkitohbazmmeinhoteyhojakesheyr-khvaan
Shaaironpaasaapkokehthonehv-o-safrdaan
Donohojamajisjagahphirtumheinvaan jagahkahaan
Bolo jovaankuchhaankar sab kahein tum komeherbaan
Ghodeyko do na do lagaam, muhnkotunaklagaam do.

{In the assembly of scholars, you recite poetry
In the company of poets, you are a grammarian
How would you find a place in a gathering where both are
present?
If you speak something there, the generous gathering might
say,
'Whether or not you harness your horse, you must leash your
tongue.'}⁴⁶

It was not only Nudrat whom he ridiculed but even the
great *Mir Taqi Mir*, sometimes the subject matter of their
poetries used to be same and at that time you could not
blame one of plagiarism but you could mock. So *Saūdā*
wrote a verse for *Mir Sahib* on the issue

Oh Saudā, don't by any means recite this *ghazal* in front of Mir,
What does he know of these styles? How can he understand
this mode?⁴⁷

In his *Hijv Maulavi Sazid Kharji*, he had used incest
poetry for his satire. Incest poetry or prose around
the world has been used only for romanticism and
entertainment but *Saūdā* was the only one who used it for
his personal revenge against Sazid Kharji. In the context
of English Romantic poetry, Alan Richardson said that
incest prohibition once on the threshold of culture in
culture and in one sense culture itself.⁴⁸ He means that

it was culture of that period to no bring incest in literary
discourse. Maulavi Sazid Kharji was a Sunni and he used
to praise first three Caliphs of Islam and *Saūdā* was a Shia
who did not like his preaching. Conflict between Shia and
Sunni in anecdotes can be seen in Safavid Empire of Iran
also. For instance, *Sayyid Nimat Allah al Jaziriin* his work
'*Al-Anwar al-Nummaniya Fimariat al-nasha al-insaniyya*',
mentioned an anecdote for the satire against a Turk, he
wrote:

One Friday, a Turk was listening to the sermon in which the
imam says that every time a believer has sex with his wife, a
wall of house in heaven is built for them. He goes to home and
tells his wife who decides to implement the advice. At night,
she constantly wakes him up to complete the house in heaven.
After the third wall is erected, the tired Turk in response to his
wife' fourth time, demands says that everyone knows, you
have to wait for the mortar to dry or else building another wall
will make everything collapse.⁴⁹

The scholars in Safavid Empire used to create jokes
against first three Caliphs but it only started when Shah
Ismail started to critics them in his Friday prayers. But
Saūdā went for his own without having any political
support. Some of the translated verses of his *Hijv Maulavi
Sazid Kharji* are:⁵⁰

All your relatives insult you all together from earth to sky (18)
With the prayer of one, two daughters have born, son has
become husband of his wife' sister (19)
Nephew is father-in-law of uncle⁵¹, and without any doubt
grandfather⁵² is father-in-law of granddaughter (20)
In his family, father is gracious towards her daughter and there
is a place in uncle⁵³ heart for her niece (21)
There is no mother who is not second wife of her daughter'
husband. And no son-in-law who don't sleep with his mother-
in-law (22)
Aunt⁵⁴ is craving for her nephew who is young (23)
Nephew⁵⁵ who is in full bloom, his aunt tore her clothes in night
for him (25)
I shame on your family and until when I open this string of
shamelessness. (26)

The words used by *Saūdā* was not accepted in the
society and his way in this *Hijv* is totally different from
other poets from the period or region. It can be assumed
that his nature was so harsh that he could break any rules
of society to mock someone.

In '*Qasidah Tazheek Rozgaar Dar Hijv Asp*', he had
portrayed socio-economic condition of Delhi during his
period that a common reader cannot recognise the real
essence of the verses in it. According to Haq, "In *Tazkih-
i-Rozgar*, which is also full of side lights on the political
decline at the capital, while the half dead horse is symbolic
of the empire in the last throes of its fall."⁵⁶ Some of the
translated verses are:⁵⁷

The horse of this colour is cheater who is standing on such a large dimension but he don't have control over Diarrhoea (1)
 It was a not a long time when there was only Iraqi or Arabic horses in the Stable (2)
 Now I see that they borrow from all word and not even spare the borrowed cage from cobbler (3)
 He is my clement also but if someone takes his name, gets punishment. (5)
 Honourable horse of animal habit if sits on ground with his body and shoe, can't get up at all (9)
 Horse is so hungry this time that his enemy feeds him in the market. (10)
 Even there is single grass on ground he became attentive with open eyes. (15)
 If there is bees around his wound it is shown that it is a furbelow. (23)
 The condition is so bad that he can't survive and this cheater has blacken his face. (35)
 He had no teeth in his mouth and only he gets kick daily. (36)
 He is so characterless that if iron-smith ask for his horseshoe, he represent it like sword. (39)

Every verse mentioned above has its implication. Second verse represents the decreasing prestige of Mughal Empire and third one shows the declining economic condition of the period which took a sharp turn after the death of Aurangzeb. In the ninth verse, Saūdā compared the emperor with useless fellow who was so ideal that he cannot rule over might Mughal Empire. The verses of this also represented greed of emperor who is looking for a single penny. The glory which mighty Mughal emperor used to have, was lost and now fake glory is presented, even in demerits or failures. In the thirty ninth verse the 'Qamru' word is used which means womanizer through which Saūdā tried to represent the declining character of Emperor.

In his *Hijv*, Fidvi Shayar, he criticizes his contemporary Fidvi and the verses reflect humour clearly and as it has been mentioned earlier it was culture of that time to mock each other.

Is Fidvi poet or teacher of poets (1)
 His pen-name is heavy but it is like clown (2)
 I have never heard any good verse from him (3)
 Always blah blahblah and blah (4)
 No one gets address of his home (5)
 If someone calls owl then whole locality will tell (6).⁵⁸

Implication of Verses of Saūdā for Society

Saūdā was writing at the time when decency was maintained and everyone was careful in choosing words. But Saūdā wrote without thinking about ulemas and theologians who considered humour or satire sinful in Islam. Although there are very few instances where he brought religion in his works unlike Bektashi Saints⁵⁹ who used to comment on *Quran* and *Namaz* or Qizli bash who

went on to criticize Prophet Mohammad. Also with his poetry, those things might have reflected which common people were not able to say in day to day life. It is obvious to understand that there could be only few people who had political significance and they had the courage to mock the ruling establishment. In modern period also governments are strong enough to put anyone behind bars for mocking them but if any critic is free, it shows the tolerant character of that government. Although the sources of anecdotes are not mentioned in the biography of Saūdā, but it can be assumed that rulers were open for mild criticism, jokes and not arrogant enough to execute him. His poetry shows the political condition of his time, especially in his *Qasida-i-Shaharshobin* which he describes the vulnerable condition of Delhi. The way he portrayed the greedy and womaniser character of ruler, and declining economic and prestigious condition of empire is unique. Also when he was enraged with the law and order condition of Delhi in mid-eighteenth century, he wrote:

Is zamaanekajodekhatohhaiultainsaaf
 Gurgazaadrahein au rho shubaanpehremein

(Justice in this age is turned upside down
 Wolves are free and shepherd under guard.)

Saūdā had an independent spirit due to which he was able to criticize the political institutions of his times. Even in our times political satire is one of the most popular form of art. It was not politics in which he tried to expose the de-merits but also in the religious matters. He was like Ghalib and wasn't bothered about religion much. In one of the advice to mullah, he wrote:

Amaamekoutaarkeparhiyonamaaz, Shaikh
 Sajde se varnasarkouthaayanajaayega

(Take off your turban before you go to pray, O Shaikh!
 Lest you aren't able to raise your bowed head again.)⁶¹

Saūdā's verse is a mirror of his age—many facets of the 18th century intellectual, rational, moral, political, social, economic, cultural, religious and literary conditions and trends can be seen in his verse; for there is extraordinary variety in the themes and he had an observant eye and a mastery of expression.⁶²

The poetry of Saūdā is much important. . It teaches us to represent our political criticism through our imagination. What Saūdā was trying to say might not be the motive but how to use wit without using sexual or derogatory words (except in *Hijv Maulavi Sajid Kharzi*) can be learnt from Saūdā. In my opinion only Zattali was the person who had his kind of wit and imagination. In his *Majmoon-e-Farmaan*, Zattali used the vegetables for his humours prose. And Saūdā was a poet who has been understudied by scholars!

Notes

1. Keith Cameron, *Humour and History*, Intellect Books, Oxford, England, 1993, p. 5.
2. Amindya Sen, 'Humour analysis and qualitative research', Issue 63, University of Surrey, Surrey, 2012 p. 2.
3. Ned R. Norrick, 'Humour in Oral Interviews', *Oral History*, Vol 34, No 2, Warmer, 2006, p. 87.
4. Raj Kishore Singh, 'Humour, Irony and Satire in Literature', *Trans Stellar*, Chennai, 2012, p. 68.
5. John Sitter, *The Cambridge Introduction to Eighteenth-Century Poetry*, Cambridge University Press, Cambridge, 2011, pp. 94-95.
6. Paul Macdonald, *Philosophy of Humour*, Humanities Ebooks, Penrith, 2012, p. 12. For further reading see; Alan Robert, *A Philosophy of Humour*; Alison Ross, *The Language of Humour*, Sigmund Freud, *Jokes and Their Relation to the Unconsciousness*, Etnafooreds. Humour, 2016.
7. Franz Rosenthal, *Humour in Early Islam*, Brill Press, Leiden, 2011, p. 3.
8. John Haldon, 'Humour and the everyday in Byzantine', eds. Guy Russell, *Humour History & Politics in Late Antiquity & Early Middle Ages*, Cambridge University Press, Cambridge, 2004, p.62.
9. Adel Alharthi, 'Humour and Culture', *International Journal of Humanities and Cultural Studies*, Vol 1, Issue 3, 2014, p.5.
10. C.M. Naim, *Urdu Texts and Contexts*, Permanent Black, New Delhi, 2004, p.20.
11. Shamsur Rahman Faruqi, *The Satires of Saūdā*, University of Heidelberg, 2010, p. 5.
12. Ibid, p. 49.
13. Hadi Hasan, *Mughal Poetry: Its Cultural and Historical Value*, Aakar Books, New Delhi, 2008, p. 19.
14. Ibid., p. 448.
15. Raziuddin Aquil, *The Muslim Question*, Penguin Books, New Delhi, 2017, p. 142.
16. Ibid., p. 6.
17. Ibid., p. 1.
18. Guy Russell, 'Introduction: Don't worry, I've Got the Key', eds. Guy Russell, *Humour History & Politics in Late Antiquity & Early Middle Ages*, Cambridge University Press, Cambridge, 2004, p. 9.
19. Tazeen Gul & Tabassum Javed, 'Humour and Satire in Urdu Literature', *The Dialogue*, Vol. VII, No. 2, 2012 pp. 179-180.
20. Ibid., p. 181.
21. Krishna Mohan Shrimali, 'Reason and Rationality', *Social Scientist*, Vol. 46, No. 3-4, 2018, p. 25.
22. Mark Pegors, 'A Shahrashob of Saūdā', *Journal of South Asian Literature*, Vol. XXV-No. 1, 1990, p. 89.
23. Muhammad Hussain Azad, *Ab-e-Hayat*, eds. France W. Pritchett & Shamsur Rahman Faruqi, p.141.
24. Ibid., p. 179.
25. Saif Mahmood, *Beloved Delhi: A Mughal City and Her Greatest Poets*, Speaking Tiger, 2018, p. 41.
26. Mir Taqi Mir, *Nikat-us-Shaura*, Northern Offset Press, Lucknow, 1995, p. 38
27. Ibid., p. 5.
28. A. Schimmel, 'Urdu Literature from 1700 to 1850', eds. Jan Gonda, *A History of Indian Literature*, Otto Harrassowitz, Wiesbaden, 1975, p. 175.
29. Khurshidul Islam and Ralph Russell, *Three Mughal Poets*, Oxford India Paperbacks, New Delhi, 1998, p. 37.
30. Ishrat Haq, *Glimpses of Mughal Society and Culture*, Concept Publishing Company, New Delhi, 1992, p. 38.
31. Ibid., p. 155.
32. Ibid., p. 44.
33. Ibid., p. 37.
34. Ibid., p. 142.
35. Ibid., p. 38.
36. Ibid., pp. 158-59.
37. Ibid., pp. 163-64.
38. Ibid., p. 162.
39. Ibid., p. 180.
40. Ibid., p. 36.
41. This transliteration has been done by author of this paper.
42. Ibid., p. 48.
43. Transliteration has been done by author of this paper.
44. Ibid., p. 49.
45. Ibid., p. 33.
46. Ibid., pp. 45-46.
47. Ibid., p. 214.
48. Alan Richardson, 'The Dangers of Sympathy: Sibling Incest in English Romantic Poetry', *Studies in English Literature, 1500-1900*, Vol. 25, No. 4, Rice University, 1985, p. 737.
49. Sajjad H. Rizvi, Sayyid Ni'mat Allāh al-Jazā'irī and his Anthologies: Anti-Sufism, Shi'ism and Jokes in the Safavid World, *Die Welt des Islams, New Series*, Vol. 50, Issue 2, 2010, p. 17.
50. Mirza Muhammad Rafi Saūdā, *Kulliyat e Sauda*, tr. Swapnil Chaudhary, eds. Ram Narayan Bains, Vol. 1, Allhabad, 1971, pp. 185-187.
51. The word given in poetry is 'Mamu'.
52. The word given in poetry is 'Nana'.
53. The word given in poetry is 'Chacha'.
54. The word given in poetry is 'Fufi'.
55. The word given in poetry is 'Bhanja'.
56. Ibid., p. 38.
57. Mirza Muhammad Rafi Saūdā, *Kulliyat e Sauda*, tr. Swapnil Chaudhary, eds. Ram Narayan Bains, Vol. 1, Allhabad, 1971, pp. 182-185.
58. Mirza Muhammad Rafi Saūdā, *Kulliyat e Sauda*, tr. Swapnil Chaudhary, eds. Ram Narayan Bains, Vol. 2, Allhabad, 1971, p. 157.
59. For further understanding read; John Kingsley, *The Bektashi Order of Darvishes*; Mark Soileau, 'Seeing Signs of Sainthood', *Journal of Turkish Studies*; Zeynep Yurekli, *Architecture and Hagiography in the Ottoman Empire*; Mark Soileau, 'Spreading the Sofra: Sharing and Parataking in the Bektashi Ritual Meal', *History of Religions*; Albert Doja, 'A Political History of Bektashism from Ottoman Anatolia to Contemporary Turkey', *Journal of Church and State*.
60. Ibid., p. 34.
61. Ibid., p. 41.
62. Mohammad Shamsuddin Siddiqi, Thesis Submitted in 1967 to University of London, Proquest LLC, 2017, p. 85.