



(Fire in kisses and musci in  
words,  
How this warmth crept in you?)

These verses make it abundantly clear that Khalid is a superb poet of love and music. His above verses are simple, clear and understandable.

His early poems have quality of rhythm. His later attempts in the archaic manner are not so succesful. But despite this he is a great poet by virtue of his energy of expression. The follwing poem from "Dasht-e-Shamm" where a creative emotion embodies itself in the images and melodies can make us realize and share it. The poem which I am quoting vibrates with a natural vocal sensibility. It has sensation, melody and emotion. He says:

Till midnight for you O my love  
I kept my door opened!  
The house is empty, the light of  
the oil lamp is about to die  
(And) the moon peeps through  
the half opened window.  
There in the soft and cool  
Is hidden an unknown intoxica-  
tion.  
And are simmering in the  
nerves  
The commotion of waves of the sea  
and the surge of wind!  
O my wandering and unfortunate  
heart  
How will this dark and cold  
night  
Of separation be spent?



Sanskrit, Arabic, Persian, Latin and Greek. He also discerns in the basic values of life which are not confined to one place or region. His eyes not only visualise the beauty of his own country, they travel to distant parts of the globe. Sometime we find him engrossed in foreign literature and sometime in our own classics. When he uses difficult words of Arabic and Persian he does so because he needs to. Ghalib was also condemned for his difficult expressions and words. In his book, "Yadgar-e-Ghalib", Moulana Hali writes: "Whether you call Mirza's early poetry meaningless or obsolete, or you reject it from the orbit of Urdu language, there is no doubt that it speaks of his originality and extraordinary creativity. And this style is a witness to his high ingenuity, talent and capability." In Khalid's poetry what is encouraging to note is the fact that he, like Ghalib, has also accepted the critical opinion expressed both by the critics and the readers. His knowledge of Hindi like Arabic and Persian and some European languages has added fascinating beauty and candour to his thought and content. This trend is quite evident in his two books--MANHANNANA and LAHN-e-SAREER. Manhannana has been written in the perspective of the great personality of our Prophet (Peace be upon him). The subject-matter of this book is not only very difficult but delicate too. While dealing with this subject, his imaginative power speaks of his full grip over his love with and devotion to the last Messenger of God. Every word of the Qasida reflects his deep study of the life of Holy Prophet (Peace be upon him). Certain words of Arabic have so artistically been used that it appears as if they are not alien to Urdu. Briefly speaking, if Khalid, on the one hand, has introduced a great subject in Urdu poetry, he, on the other hand, has also enriched the treasure of Urdu literature with new words of Arabic, Persian and Hindi.

Lahn-e-Sareer is a collection of Rubaiyaat (Quatrains). In this book we find a glimpse of the poet's thought, vision and personality.

Every quatrain embodies his art, life and the angle of his vision.

He says:

(The poet by nature is a beholder  
of innerself  
He is a mind and vision from  
head to foot.  
Though he remains lost in him-  
self  
He is aware of the events of the  
world.)

(So long there is no freedom of  
expression  
The evolution of mankind is not  
possible.  
He who lacks perception and  
sense  
His faith is useless in both the  
worlds)

Though the secrets of heart  
are hidden



It makes it clear that art for Khalid must be an interpreter of universal truth; it must reflect sincerity of purpose; it must be written with the drop of blood and it must embody music and passion.

Khalid may well be called an experimentalist poet. His allegories are new and good experiments in Urdu poetry. His verses are metaphorical and full of rich imagery. This is evident in SAROOD-E-RAFTA, CHAZAL-ul-GHAZALIAT, salome, BARG-e-KHIZAN etc.

Khalid's early collections have made an immediate impact. Here was a new talent beyond any doubt; his voice was the voice of individual sensibility; his vigorous expression was appreciated by his contemporaries. Everywhere we find his most striking melodious sentiments. But with the lapse of time, he changed his style. It became more and more difficult and archaic. He has given us a small number of successful poems and a great many fragmentary gems. It is surprising that he could not make use of his brilliant talent successfully.

His love for traditional values is similar to that of Eliot. Both of them have also shown their attraction towards classical traditions. As Eliot has critically examined the literary trends of western literature, so has Khalid treated the history of Urdu literature. Writing on Khalid's poetry, Samiullah Qureshi has said: "As people are fed up today with the publications of Khalid which he has been producing one after another, so the people had expressed their resentment and alarm with Eliot's phraseology used in the Sacred Wood....my personal opinion is that Khalid will prove as if tomorrow's Eliot because those who did not like Eliot's poetry are now showing their interest in his writings."

Shamsur Rahman Farooqi who has bitterly criticised Khalid's poetry has this to say: "I do not consider him a great poet but there

is every indication that he will have a great impact on the poetry of tomorrow. It is also possible that he may be considered as the Poets, Poet like Spencer. His poetry is so powerful that the poet and critic of tomorrow cannot ignore him."

One of the most striking features of Khalid's poetic life is that he has been devotedly writing poetry on the sacred life of the Holy Prophet of Islam (Peace be upon him). His voluminous book titled "Farqalit" reflects his feeling of renewed vitality on the subject which is perceptible from each verse. Today books on religious themes are more eagerly sought after than ever before.

Khalid takes religion both as a matter of feeling and as a subject for thought. During the last fifteen years or so, this motif has inspired him and shows not only his deep love towards Islam but also his poetic consciousness on the Holy life of our Prophet (Peace be upon him). FARQALIT, which consists of 1,520 verses can be easily described as his masterpiece. This book is a mirror of unique allegories and similes. One of the characteristics of FARQALIT is that it is the beautiful blend of Urdu, Hindi, Arabic and Persian words which has made it far more attractive.

There is no denying the fact that Khalid's robust personality remains a commanding presence in Urdu literature. The poet in him, who clothed ancient mythologies and allegories in the most audaciously modern garb, is engaged even today to present this vigorous impassioned imagination and religious thought to the readers. But one is justified in asking that if on the one hand Khalid has produced some of the best books based on religious themes and translated a few selected classics of the world, why on the other hand has he failed to produce anything on the maladies and evils of the present day society. If he feels that social evils or for that matter suffering of humanity at large are not within the orbit of his poetic life, one is right to

suggest that his mental fecundity might be endangered. The pains and joys of a world oppressed by the tyranny of some people cannot escape the imaginative vision of a conscious writer or a poet. If he remains indifferent to the changes wrought by the present day wider mental outlook and the events taking place, I am afraid, his voice might fail to create stir in the minds of his readers. My intention while pointing out this is not to criticise him but only to suggest how a highly sensitive poet like him can ignore his surroundings when he was not so as is evident from his Lahn-e-Sareer and Zanjeer-i-Ram-i-Sahoo. These two collections as a matter of facts, possess an energy of impassioned imagination and unforgettable outpourings of his conscious heart.

A word or two about his difficult expressions and patches of Arabic lines here and there which have marred the musical flow of his poetry. These are the writings in which demonstration is the chief feature. He is least bothered whether the very structure of such writings is by far too didactic in character or whether the poem is unable to acquire beauty. He is also not worried that his adherence to the use of archaic and difficult words destroys the serenity of taste and mars the elements of beauty.

If a powerful poet like Khalid changes his present style and pays attention to the harsh realities of life, I am sure, he will achieve the highest degree of fame. Let me quote a few lines of his poem, "One Question" where he asks his ownself.

(When the lamp of heart is extinguished by the wind  
of time  
Will my art also die with me  
And rest inside the grave?  
Or will it brighten the palaces of  
time?)

The reply to this question comes spontaneously----save yourself from the elements of pessimism as you have immortalised your name. We owe an immense debt to him for extending the range of Urdu poetry. With his sensitive, multilingual scholarship he has contributed more than any other modern poet of Urdu has done. Sometimes he may appear obscure in thought and strange in expression to those who prefer traditional themes and a familiar diction. To such readers Khalid's work, including 'Farqaleet' may present some difficulty, but anyone who is prepared to enter the realms of his experiment with the courage of our adventurer may hope to be well rewarded.

Farqaleet is the name of the promised Prophet in the old Testament and refers to the Holy Prophet Mohammad (Peace be upon him). The Prophet as an ideal of perfection is the theme of this beautiful poem and the reference to Arabic and other sources in the poem reveal Khalid's vast reading on this subject. Any one familiar with Classical Arabic and Persian literature will be impressed by these references which might present some difficulty to the average reader but notes have been added at the end to indicate the original sources. One could only wish that these were accompanied by translation in Urdu for the benefit of those who cannot read Arabic.

However, Khalid has presented a new source of inspiration for contemporary Urdu poets. If we could turn to Arabic for inspiration as we did to Persian or English, we might expect to bring a new life and vigour in our contemporary literature, which would at the same time link us more strongly with our cultural traditions.

Khalid's diction displays his great command over the language. Unfamiliar things are not accepted easily and the same may be said about Khalid's poetry, both in theme and diction. But the bold attempt certainly deserves appreciation.

## KHALID: A POET OF REFINED SENSIBILITY

BY

RAZIA ALI

THE less discriminating among readers of Urdu literature discovered a new poet when Abdul Aziz Khalid's Farqaleet won one of the highest literary awards of the land ---the Adamjee Literary prize. And this is not to be surprised at for the simple reason that Khalid does not write for just everyone. Khalid's poetry has a thought content and a subtle exquisiteness that pass above the head of the lay reader who is out merely to seek mental relaxation in poetry.

Few poets and literateurs of Urdu have attained such a high stature in such a short time as did Abdul Aziz Khalid. His refined sensibility coupled with his individualistic mode of expression distinguish him from his contemporaries. There is an old saying in English that comparison are odious but the fact remains that hardly any of his contemporaries possess his knowledge of Arabic and Persian and his insight into the old and modern literatures of the West.

We first got acquainted with Khalid after Independence. He entered Urdu poetry with a bang, with a voice of his own that had both music and thunder and also the fluorescence that rolls away darkness. Khalid's poetry has the same refined sensibility that one encounters in the early Greeks. Perhaps the following verse from Iqbal describes him best:

Ajam ka husn-e-tabiāt,  
Arab ka izz-e-daroon.

(the delicacy of feeling of the Persians and  
the inner fire of the Arabs).

#### MANY PERIODS

His poetry reflects the literature, not of one age or language, but of many-- Urdu, Persian, English, Arabic, Hebrew, Greek, Hindi and Sanskrit. His reading of these languages is not only extensive but also profound and naturally, therefore, his art is a harmonious blend of the best in many periods and languages. For those who may turn to him for mental recreation, there will be nothing but disappointment in his poetry. Every verse of his, every expression, indeed, every word, calls for thought and reflection. That is not to say that his is a ponderous style. Far from it. His poetry is a happy blend of thought and content and exquisite language. Only, it needs a certain mental equipment for its appreciation.

It would not be wrong to say that his poetry marks a point of departure in Urdu literature in that it represents learning, thought and reflection more than just imagination and emotion. He is veritably the Ezra Poind of Urdu. More than any of his contemporaries, he displays in his poetry the reflective element that raises verse to the level of prophecy.

Abdul Aziz Khalid belongs to the group of litterateurs that is fast becoming extinct. In this age, when most of our poets and litterateurs make it a matter of pride to show their affinity with and their knowledge of Western literatures, it is hard to find a literary figure of stature that can also reveal an insight into classic and modern Arabic and Persian. At the present time,

Khalid is perhaps the most outstanding among these latter. What is more, he has a mastery of Greek literature and thought that is rarely to be found among his contemporaries. He has the same profound consciousness of beauty, the same reflective powers and the same feel and grasp of the language that the Greek poets of the yore had.

It is not only his reading that is extensive; his powers of observation are equally profound. Whatever the thought or scene that he wants to present, his disciplined mind and far-ranging vision do not gloss over the minutest detail. No matter how bizarre the subject, he transforms it, as if with a magic touch, into something sublime. Philosophy or epic, romance or any other theme, Khalid describes it with an insight and exquisiteness of expression that are simply un-rivalled in modern Urdu Poetry.

What further distinguishes him from his contemporaries is his individualistic use of figures of speech and similes. He not only makes a very happy use of the old ones but has also created many a new ones that are simply incomparable in the matter of insight and expression. It is not possible for every one to follow his thought or diction. His is a poetry that requires a knowledge of many cultures, civilisations and literatures for any one to be able to appreciate it properly.

Perhaps, Khalid's greatest contribution to Urdu poetry is in the field of versified drama. Experimentations in this field have been going on for quite sometime in Urdu but it was left to Khalid to give to Urdu literature some of the most polished pieces of verse drama. His superb portrayal of the drama and the pathos of life have undoubtedly enriched Urdu poetry beyond measure and pioneering efforts though they are in our language, they have all the sophistication and charm and exquisiteness of a

mature tradition.

No less important are his translations of Greek mythology. Take for instance, his translation of the eminent Greek poetess Sappho. The translation appeared under the title Sarood-e-Raita. The translation reflects a new and important trend in Urdu poetry. Those who have any idea of the Greek language will readily concede that a better translation of Sappho could not have been possible. "It is redolent of the glowing ardours and the memorable whispers of the lesbian whose lyrics have captivated so many through the ages", to quote the Dawn.

#### PUBLICATIONS

The following words of Inb Insha sum him up best: "Abdul Aziz Khalid is an eminent poet of the new generation. He is highly intelligent and remarkably well read.....Khalid's knowledge of classic and modern literatures is unrivalled among his contemporaries. He has the profundity of the Arabs and the idealism of Greek. Drama is the basic element of his poetry. Even those of his poems that are not regular drama, as such, have the impact of soliloquy. With the passage of time, his themes are also expanding."

## CONTEMPORARY POETS

## ABDUL AZIZ KHALID BLAZES NEW TRAIL IN URDU POETRY

BY

QAISAR AFZAL

They say that comparisons are odious but there are certain situations which make comparisons inevitable. For instance, one cannot ignore the fact that few contemporary Urdu poets have written such consistently good poetry as Abdul Aziz Khalid over the past few years. Indeed, it would be no exaggeration to say that its level of literary and academic accomplishment and its aesthetic appeal qualify Khalid's verse to be classified as great poetry.

Khalid does not believe in traversing oft-beaten tracks. His genius has blazed a new trail in Urdu poetry. True, Khalid follows the traditional world and forms of traditional Urdu poetry but in every other significant respect, i.e., themes contents, diction, expression, symbolism and imagery etc. his verse is entirely different from both the traditional and what is thought of as modern Urdu poetry.

Khalid has made a deep and extensive study of many classical and modern languages and literatures of the world and he draws upon these for the themes, language and diction of his verse. That is not to say that his verse is merely an exercise in academism. Far from it. His poetic gifts are too great to be submerged by his academic attainments.

Even though he draws upon diverse sources for the material of his poetry, his poetic talent enables him to blend the different ingredients into an exquisite, harmonious whole that measures up to the most exacting criterion of great poetry.

Ignorant critics sometimes complain of his profuse recourse to foreign and unfamiliar words and expressions. This charge is utterly absurd. In the first place, Khalid never claimed that his poetry was meant for every Tom, Dick and Harry. It requires the same mental equipment to appreciate it as that of its author. This charge, in fact, reminds me of a semi-educated schoolmaster of my acquaintance who claims that he can prove that Shakespeare's English was incorrect and his verse meaningless or at best, obscure.

The important thing to remember in this context is that the profundity and universal character of Khalid's themes necessitates a recourse to what some of his ignorant critics call "foreign and unfamiliar expressions". Some of his ideas and subjects do not lend themselves to adequate expression in pure, "unadulterated" Urdu. Further, these "foreign and unfamiliar" words and expressions are not as "foreign and unfamiliar" as some interested critics would like to paint them. They have been drawn from the very same languages that gave birth to Urdu and in which is preserved some of our most valued religious and spiritual literature and our cultural heritage.

Secondly, Khalid's use of these "foreign and unfamiliar" terms is so adroit that they, in fact, do not jar upon the sensibility of an enlightened reader. Nor do they in any way detract from the aesthetic appeal of his poetry. On the contrary, they fit so harmoniously in his verse as to enhance its charm.

In the beginning of this article, we have used the expression "consistently good poetry". It would perhaps be best to explain the term

at this stage. This is a fact that even a great poet's verse has its weak patches. Even Ghalib and Mir are no exception. But in Abdul Aziz Khalid's verse, such patches are astonishingly few and far between. Page after page in his many collections of poems and ghazals, you come across poetry that has an obvious stamp of inspiration and rare poetic talent.

Another important thing about Khalid is that he ranges over a vast variety of subjects, unlike the verses of our poets. He not only sings of love and of the rose and the nightingale, he also delves deep into philosophy and history. Similarly, his verse reveals a deep insight into the folk lore and mythology of many literatures of the world and also into religion. But whatever the subject-matter, his great poetic gifts and his individualistic style transform it into poetry of a very high order.

We have already said that Khalid's poetry is not a mere exercise in academism but that it also has an aesthetic appeal of a very high order. Indeed, his verse has a rare universality of appeal which stems from the fact that he has a penetrating intellect, a broad vision, a sympathetic heart highly sensitive to emotion, remarkable erudition and, above all, a unique poetic talent.

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ABDUL AZIZ KHALID:

LITERARY BRIDGE TO CLASSICAL PERIOD

DR. S. M. YOUSUF

How different a visit to curios shop from a leisurely walk in the midst of hawkers displaying familiar articles of daily use in the Bori Bazar! A reading of the poetry of Abdul Aziz Khalid corresponds to the visit to a curio shop:

One has to exert one's mind to evaluate every individual object and to distinguish and appreciate the scheme of colours and the delicate touches of the brush which decorate its outer covering.

A little more thought tends to make the reader feel ashamed of himself being unfamiliar with the classical cultural heritage which ought to add vigour, beauty and lustre to our present-day creative activity.

The poetry of Abdul Aziz Khalid is singularly free from all things exotic; it is only a bridge thrown across the yawning gap of about a hundred years between us and the real classical sources of our literary advancement.

MAINSRING OF URDU

Looking back from Abdul Kalam and Shibli to Nasir Chiraghi-Delhi and Gisu Daraz, let us enquire into the main-

springs of their literary activity in Urdu. It is most unfair and unscientific that such giants of Arabic and Islamic learning in the sub-continent be appropriated and whittled down as Urdu poets and writers by our nationalist historians. No doubt they often condescended to use Urdu for secondary purposes while reserving their best efforts for Arabic as the prime medium of learning and high scholarship throughout the Islamic world.

But they only served Urdu with the resources of Arabic (and Persian) and a position in which Urdu was swept off its moorings by the currents of any indigenous or foreign language like the Sanskrit or the English was unthinkable for them.

Sir Syed was also educated in the traditional way. His enchantment with English language and Western sciences rested on hearsay alone.

Later he became preoccupied with social reform and needed a medium of mass contact. Hence he, of necessity, turned to 'simple Urdu'. But the simplicity of his diction is deliberate like the Khaddar worn by millionaire Congressmen for mass appeal.

When Sir Syed tries to use the same medium of mass contact for academic purposes his writing becomes uneven and jittery and he has to rely on the free import of English words.

It fell to the lot of Abdul Kalam to demonstrate how soon the common people get familiar with Arabic words and how they are attracted by them much more than the simplicity affected for a purpose. Abdul Kalam rose sky high in the field of journalism with his high-flown Arabicised Urdu; the popularity of al-

filai far exceeded, that of Tahzib-ul-Akhlaq in every respect.

What an irony that Abdul Kalam should have so successfully led this reaction against simple Urdu, before he compromised with political expediency in later age.

In our own day Abdul Aziz Khalid has done in poetry exactly what Abdul Kalam did in prose half a century ago. But Abdul Kalam was fortunate in that in his day Urdu had not been so completely usurped by the English-educated class. Much water has since flown under the bridge and poor Khalid has to work against heavy odds.

### MOTHER TONGUES

It was through our study of English that we learned the value of the "mother tongue" a phrase without parallel in the Dictionary of Islam.

Otherwise the anti-British movement of the Muslims of the sub-continent was not purely nationalist like the Independence movements in the Islamic world, for instance in Egypt. Thanks to the Hindus, the Independence movement of the Muslims of India was founded on the rock-bed of Islam. Hence the shift in emotion involved in the defence of Urdu as an important plank in the Muslim platform was neither complete nor fully articulated.

By way of comparison, a number of British and French scholars---agents of Imperialism and Colonialism--were busy preaching the same gospel of the mother-tongue in the Arab world.

There they blamed the standard Arabic (acquired by labour at school) for the back-wardness of the Arabs and sought to raise the Colloquial Dialects (learnt without effort from mothers at home) to the status of written languages forming the natural media of instruction.

The situation was saved by sheer chance when it was realised that the Standard Arabic formed the only bond of unity and the main prop of nationalism for the Arabs.

In India the Muslim love Urdu because of its closeness to Arabic and its association with Islam and its cultural heritage while the Hindu hated it for the same. No wonder that the best exposition of the worth of Urdu so far is that by a non-Urdu speaking politician--the Quaid-i-Azam in his famous Dacca speech.

The Nationalist Muslims, with Jamia Millia (Delhi) as their stronghold, hoped against hope that they could placate the Hindus by dissociating Urdu from Arabic and Islam. Hence the call for 'simple Urdu' under various improvised names which, let us remember, has always meant nothing but elimination of Arabic words and preference for 'words of the soil'. The trick did not work in India because of the intransigence of the Hindu but it is working in Pakistan for various reasons.

#### CREATIVE GENIUS

ABDUL AZIZ KHAN is a creative genius; his pen is not sterillised as a language planning clinic. Ever since the trend towards simplicity and aversion to classics, Urdu has

been developing symptoms of jaundice. Khalid has infused new blood into it; he has added in appreciable manner to its dwindling stock of words, phrases and moulds of fine thought, drawing almost entirely on Arabic and Persian classics.

True, all of these new additions may not be assimilable in the end but even if some of them are learnt and taken over Urdu will be the richer for them.

Language grows by hard labour in the close scrutiny of the classical stock and ingenuity and skill in adaptation of the same to the increasing needs of progressive knowledge. Aziz Khalid is really hard worker; he has in ample measure the wherewithal of bold and new experimentation. He has a right to demand a serious effort at understanding on the part of his reader.

The variety of themes and the wealth of allusions in the poetry of Khalid provide another proof of voracious reading and versatile interests. He has within his ken no less than a dozen literatures of the East and the West. This is all the more remarkable when compared with our intellectuals who seldom conceal their disdain for learning and scholarship.

#### AVERSION OF GHALIB

Even a century ago the aversion to new borrowings from the classics was galling to Ghalib, who often consoled himself with the thought that his contribution would be better appreciated after him. But if the taste and the interests of our next generation are determined by the present-day trends in education, it would be sheer moonshine to entertain any such

hope for the future.

Our 'educrats' have quietly managed to weed out Arabic from many fields of study such as Islamic Studies, Islamic History and even Islamic Research. Urdu has for long been hand in glove with English.

The fake controversy between English and Urdu centres around minor details of protocol such as the order of precedence in news broadcasts. Otherwise it is mutually agreed that both English and Urdu will co-exist in amity so much so that Urdu will be fully oriented towards English, which is inevitable after the break with the classical past.

The latest is the proposal to take over English scientific terms in Urdu, thus maintaining the illusion of a national medium of instruction while avoiding the necessity of falling back upon Arabic. Such being the trends in education, would not Khalid become an oddity in the next generation if he is not already that in the present day? Still one should say: who knows what lies beyond the immediate future?

## REFINED POET &amp; MAN OF CHARACTER

BY

SHAHID AHMED DEHLAVI

SHARPLY defined face, fair complexion, large, limpid eyes and a broad, unlined forehead these features distinguish Abdul Aziz Khalid the author of Farqaleet, the Adamjee Award winning book of the year. This is not his first collection of poems; he has already given us eleven. But in point of felicity of theme and language, Farqaleet is unique.

The immaculately dressed Abdul Aziz Khalid has a quiet dignity. He does not talk much but when he does, his conversation has not only the profundity of knowledge but also great exquisiteness of tone and expression. He is all at once -- a big poet, a big Government civil servant and what is perhaps more, a big man.

It was about fifteen years ago when he sent me his first poem for Saqi. I don't remember the title nor any verse of it but it stands out clearly in my memory that I had to consult the dictionary in order to understand certain portions of it. But despite the relative obscurity of his diction, the poem had a profundity and excellence of its own, rarely to be encountered in his contemporaries.

It did my soul a great deal of good to see that at least one of our poets had struck off the easy path of modern versifying in Urdu and evolved a more dignified and impressive vocabulary for himself.

## INCOME TAX

AND then one day, it so happened that I received a notice from the Income Tax Department. In Delhi, usually, it was my manager and legal adviser who attended to such matters. But things were different in Karachi and so I had to go to the Income Tax Office myself.

It was a dilapidated building with a strange gloom pervading every nook and corner of it. Hundreds of people stood in knots here and there waiting for their fate. Outside one dingy cell of this building was the name-plate of the Income Tax Officer of my area. "Abdul Aziz Khalid" was the legend. I wondered if it was the same gentleman whose poems I had been publishing in "Saqi".

I asked the peon apprehensively, "Is the Saheb in?"

He looked contemptuously at me. "Sit Down Saheb is busy just now."

## BORING WAIT

I HAD no alternative but to sit on the reeking bench outside Khalid Saheb's door. The peon perhaps thought he was too big a chap to sit by my side on the same bench and so he wandered off.

When the peon returned, I was bored to death sitting on that bench. He looked expectantly at me. Obviously, he wanted me to grease his palm so as to get access into Khalid Saheb's

son. "So, you have come without the silver key to a door where crores of rupees are dealt with in the twinkling of an eye", seemed to be the reproaching message in his eyes.

I spoke ingratiatingly to him: "Saheb must be free now. He had called me at ten. It is already 10.30. He may be annoyed by the delay. Do kindly give in this chit".

He was by now despaired of any gratification from me. He snatched the chit from my hand and entered the room. But I was despaired also. If such was the peon, what could one say of the Saheb? However, I did not have much time to think. He came out almost immediately and addressed me in curt tones. "Go in. Saheb will see you."

#### USHERED IN

My heart felt heavy with apprehension as I entered the room, dragging one foot wearily after another with apprehension. As I walked in, there was a handsome smiling young man with an overstretched hand to welcome me. I sat across him at the table greatly relieved.

"What would you care to have? Tea or a cold drink!

"Anything that is easily available," I said, still astonished.

He rang the bell. The same peon came in "Bring some good tea, at once." Khalid Saheb said, "and also some paans."

The peon looked at me amazed and then walked out.

"I have been reading 'Saqi' since my school days. I am so glad to see you," Khalid Saheb said.

He directed the peon to ask the inspector to get my file, scanned it for a while and then said: "There is nothing against you in it. Anyway, it provided an opportunity for me to see you!"

I got up with the promise that I would come again and Khalid Saheb saw me as far as the door. When the peon noticed that the Saheb had accompanied me to the door, he bowed reverently to me.

My friendship and contacts with Khalid Saheb grew more frequent after this first encounter. Though I met him after long intervals, yet his sincerity and affection for me always were the same.

#### FORMALITY

SOME people become informal after a meeting or two but Khalid Saheb is too dignified a person for that sort of thing. Some 15 years have passed since I met him first but the formality continues. Not the kind of traditional formality that we derive today, but the formality that is the hallmark of a cultured and dignified gentleman.

Abdul Aziz Khalid is profoundly and extensively read but he is far from the popular image of a dry scholar. He has a keen sense of humour but even his laughter has a certain limit. He does not laugh aloud. His laughter is rather like the rippling waves of a gently flowing stream.

So it was the same Abdul Aziz Khalid. The he launched off on a number of subjects. His knowledge of the Western and Oriental classical and modern literatures amazed me. He didn't say a word about his own poetry but ranged profoundly on a wide variety of topics. Khalid speaks with a rare felicity of language. On

literature, politics, society or religion, he expresses his ideas convincingly and cogently. And what is more, you could hardly differ with him.

In the meanwhile, the peon came repeatedly with chits. And every time Khalid Saheb said, "Ask the visitor to wait". The chits were piling up but Khalid Saheb had not yet exhausted his subjects. However, at one point, he made a brief pause and taking advantage of the opportunity I begged leave of him. I apologised for having taken so much of his time.

"Not at all. Won't you have more tea. I hear the Dehliwalas drink a great deal of tea?" he said laughingly. I also laughed and begged to be excused.

"No thank you. no more tea," I said, "If you would only kindly get my file and see how my case stands, I should be very much obliged."

#### OTHER VISITORS

Khalid is a tidy man, with a deep sense of aesthetics. There is no pile of papers or files on his table. All that his table sports is an exquisite inkpot with pens. There is not even an ashtray, for he does not smoke. Nor does he chew betel leaves. But to his visitors, he offers everything from Paan and cigarettes to tea coffee and ovaltine.

#### BOOKS AND STUDY

THE walls of Khalid's drawing room are covered with glass shelves adorned by books. Many of these are rare works of English, Urdu, Persian and Arabic that have long since gone out

of print. Books flow out of the shelves on to the tables in the drawing room. But there is not a trace of untidiness anywhere. They are all neatly grouped.

Flanking the drawing room is his study which, if anything, has even more books. Books or magazines, he receives all the latest publications. He has no other hobby except reading, and publishers and booksellers know it. That is why the moment a book is out, it finds a place in Khalid's study.

### THREAT OF MURDER

Khalid Saheb is a man of cool mind and with an equally cool nerve. One day when I called on him, I noticed an unusual visitor in his office. He was a huge big man with rough features and bloodshot eyes, more like a bandit than a lawful citizen. I wondered what such a person could be doing in Khalid Saheb's office.

Obviously, he had been arguing with Khalid Saheb since long. His eyes were bulging from their sockets and his tone was extremely aggressive. Khalid Saheb was speaking in a well modulated, even-tempered voice but it was clear that he was restraining himself with some considerable difficulty.

As I came into the room, I heard Khalid Saheb saying "You can do whatever you like but I have got to adhere to the rules and regulations".

AFTER my arrival, Khalid's behaviour left no doubt about the fact that the visitor had outstretched his welcome. He leaned towards Khalid and whispered something into his ear, in a

menacing tone.

"You can do whatever you like", Khalid said with the same unruffled air.

The man stamped his way out of the room. "Who was he!" I asked sliding into a chair.

"He is the proprietor of Hotel ---- He has influential connections and has been evading Income Tax so far. He has left me with a threat that he would get me murdered without even a trace of my corpse."

I was aware of this man's reputation. I knew that he was an influential and dangerous man. I has also heard that he had direct access to a high dignitary of the time. I advised Khalid not to get on the wrong side of the man.

There was an unexcited grin on Khalid's face.

"I have got to do my duty. Life and death are properly the province of the Al-mighty. I could have handed over this man to the police but bullies like him are mostly cowards. Barking dogs seldom bite, as they say in English."

THAT reminded me of an earlier incident, Khalid was a new entrant to the Income Tax Service. His acute sense of duty led him to issue the then Head of State with a notice for payment of Income Tax.

Bewildered or, perhaps, amazed, the Governor-General asked the head of the department to let him know the name of the man who had dared issue such a notice to the Head of the State. Khalid's Commissioner tried to persuade him to withdraw the notice. But Khalid was adamant. He said the Governor-General's income fell within the purview of the Income Tax laws and he

'being the fountain head of all laws, should not stall about paying his share of income tax.

For some time, it was feared that Khalid perhaps would have to go, but so impressed was the Head of State with Khalid's sense of duty that he quickly paid his income tax with the remark.

" This is the sort of officer that we want; officer who would not bow to any illegitimate influence or authority."

The hotelier's threat also came to naught. He had ultimately to pay his income taxed in full. As a result, Khalid was the first among his colleagues to be promoted Assistant Income Tax Commissioner.

#### INFLUENCE OF ARABIC

In the meanwhile Khalid Sahab was transferred to Hyderabad. That was the time when he developed an intense Passion for Arabic. In Hyderabad he came across some good Scholars of Arabic. Genius has the capacity for unlimited pains. True to this, Khalid spared no pain or effort at making a mastery of the language.

Hardly a year passed before Khalid had scanned the entire available literature of classic Arabic. Alongwith this he ranged over the whole of mythology and folk-literature of the world. While this extensive and intensive knowledge broadened the horizons of Khalid's factory and

opened up new avenues of thought and expression for him, it also introduced an element of obscurity in it. And naturally

so--for the amount of learning that he pours into his verse sets as a precondition for its understanding the knowledge of more languages and more literatures than most of us could claim to possess.

#### CAUTIOUS

KHALID is a cautious man in his private life. He is particularly cautious in meeting members of the fair sex. He certainly does not detest the other sex otherwise how could he be in love with his wife? But he does not like to be on informal terms with them. Not even his closest friends have seen him getting too familiar with a woman visitor. He believes in keeping his distance with them. But then, that is not surprising. He keeps the same distance with men. Of course, if you make an advance, he will meet you half way, the cultured gentleman that he is. But for his own part, he does not believe in taking cheap initiatives. He displays a dignified unconcern in this regard. This attitude of his is reflected in the following incident.

At one of the annual general meetings of the Pakistan Writers Guild held at Dacca, West Pakistan was represented by about 35 delegates. They were scheduled to visit certain parts of East Pakistan after the end of the session. The programme was that eight of the delegates should visit Khulna and Sunderbans and the rest. Chittagong and Cox's Bazar.

THERE were four ladies, too among the delegates. All the four ladies decided to see Chittagong and consequently the rest of the members of the delegation also opted for the same destination. The Regional Secretary pleaded right and left for at least eight delegates to go to Sunderbans but to no avail. He

MAM

said there was a modern comfortable launch awaiting the visitors there, which would take them two miles into Sunderbans but all his coaxing was in vain.

No one listened to him. Finally, he appealed to all of us individually. Nasim Hedjazi, Abdul Aziz Khalid, and my wife, and two other delegates were the only ones who finally went to Khulna and Sunderbans.

I asked Khalid why he hadn't gone with the ladies. He merely laughed and said "Did you notice the mentality of our litterateurs"?

I said I had been doing that for the past 30 years. Our 24 hour trip was at once comfortable and interesting. When we returned on the 4th day to Dacca, we learnt that the other part of the delegation that had gone to Chittagong had not fared so well. There were rivalries and jealousies and heart-burnings all through the trip and tempers had very often run high.

#### CAUSE OF URDU

KHALID is a crusader in the cause of Urdu. Where he can do with Urdu he does not make use of English, Khalid speaks completely unadulterated Urdu. Whenever he receives a letter in English from an Urdu institution, he loses his temper. Khalid expects the same of the Guild the representative body of the national and regional languages of Pakistan. He hates to see his own language relegated to the second place in its own country.

Khalid is essentially a man of accounts. a member of the Pakistan Taxation Service. He performed his duties with

exemplary zeal and a scrupulous regard for integrity. When he withdrew the Guild was deprived of a self-less worker.

Everyone is welcome in Khalid's office---even those who do not wish him well. So far as his sincere friends are concerned, he is always looking forward to meeting them. If the interval gets too long, he rings them up or calls personally.

#### NO DUPLICITY

THERE is no duplicity in Khalid. There is a complete identification in his outer and inner self. There is no element of cunning in him nor any trace of standoffishness. He is a true and simple Muslim. That is why newly made friends sometime take undue advantage of him and get away with it.

But what redounds to his credit is that he has it in his heart to forgive them.

I sometimes have a lurking feeling that he enjoys being duped in this manner. That is the measure of the greatness of the man called Abdul Aziz Khalid.

## THE POET WITH A SYSTEM OF LIFE

BY: MUSHTAQ QAMAR

Abdul Aziz Khalid is a unique poet in more than one sense. He has deep insight into the problems of life, its internal and external conflicts, and the universal enigmas. He has something definite and clear to impart as a culminated poetic experience, solving all sorts of contradictions. He is emotional, but never lands at emotional exploitation. He has invented a new kind of diction - a unique combination of the languages of our emotional spheres. It combines, in itself, all the important ingredients of a future lingua franca of the major regions, presently termed as the Third World. His diction, thus formed and imbued with prophetic consequences, might, win him the title of "The Poet of the Third World" at some later stage. The Third World, that has now distinctly developed into an embryo, did not even enjoy a visionary existence at the time Abdul Aziz Khalid had set out on his poetic voyage. Poetry is essentially a creative process, and a creative process always walks ahead of its objective realizations. The diction of Abdul Aziz Khalid, bordering on the languages spoken and known in the areas now forming the major constituents of the Third World, cannot be dismissed as a chance development. Creativity is an activity that never generates into a vacuum. It is very much deep-rooted, and always originates in the cultural and traditional awareness. To trace and document the motivational forces of this intellectual and emotional coincidence does not fall within the purview of this article. Paradoxically enough, it is his diction that has rendered his viability, as a poet, somewhat disputed. He has

often been subjected to unfavourable criticism mainly on this account. He is termed difficult and humourously even called a poet of dictionary rather than diction. Some times, mainly for the reason of his diction, he is grouped with Qa-aani (the Persian), Josh and Jafar Tahir. The analogy is completely false. I don't feel necessary to comment on the late foreigner, who has enjoyed a very favourable reputation until the recent past. Jafar Tahir is a different case, and deserves an independent dealing. Josh, with his stone-hard diction and trails of meaningless imagery, stands no comparison to Khalid. The poetry of Josh is a pyramidal jumble of words-fossils, never rising above the literal communication. Khalid is a genuine poet. His diction is the outcome of a creative process. It never loses the purple shadows of the meaningfulness of a poetic experience. But, inspite of all this, he has failed to gain a positive response. Truly speaking, his presence has been more fortunate, than his absence. The critics, with public appreciations of his works, have often jeered at in his absence. A poet-critic, once on the occasion of the celebration of his translation work, though humourously, even went upto the extent of suggesting that Khalid should better translate his own works too. This excited laughter, fogging the bitterness of the criticism. Nevertheless this chance remark clothed the true and representative expression of the common opinion about his creative genius. The remark received tremendous echoes in the literary circles, and the reading of the "echogram", I am afraid, is not calculated in his favour.

I am, however, of the firm opinion that neither the poet nor his critics are to blame. If he has been less understood and more misconstrued, the fault does not lie with either side. The poet has furnished a sound basis for the critical judgement

of his poetic expressions. The critics have not failed to judge them with the current vis-a-vis the time-honoured standards. The problem, however, demands to be tackled at quite a new and different level. We must remember, first of all, that he is not a poet of "given situation". He is the poet with a system of life. The former strives within the conventional boundaries. The latter breaks them to build up new ones. Since the poet, with a system of life, has always something to impart, and to impart it in a certain direction constantly evolving out of the system, he is comparatively easier to be understood and fortunate enough to receive a sure interpretation. All we need is to harp the right string, and half of the job is done.

Now, what does it make and signify to be a poet with a system of Life? Much though has been said about the social, psychological, intuitive, historical.....and mythical aspects of a creative art, the fact remains unaltered that it is primarily the product of a certain kind of mechanism. Every mechanism, in turn, is, in itself, a product of another mechanism though of a different kind. Speaking in terms of a creative art. The mechanism is the refined. Cultured human being who is given to solving out social contradictions and universal enigmas. Thus, a human being, like any other mechanism, is also a product or a finished commodity of a system of life that may vary according to its geographical, historical, emotional, traditional, socio-economical and .....cultural pushes. This finished product. the mechanism or the human being, has a native tendency to produce or create. But, it is a mechanism which is not wholly mechanised. It has free will to choose that governs its actions and re-action. This free will, in turn. is, in itself. partly subject to the system of life. the artist accepts to model his convictions upon, and to draw his ethical strength from. But there is still

another very important factor that plays a vital role in a creative activity. It is the "moment" of creation - a sort of molybdenum that helps the creative self to deliver the goods. It is in this sense that we always talk of 'Mood'. Thus, an artistic creation is an alloy of two factors - the moment (or the mood) and the creative push of an artist. In a routine biological activity, we don't need all the mental, physical, cultural, emotional and other forces that complete a man. Only a few of them would do. For example, a typist, a doctor or an engineer does not need to tap his cultural, historical---and geographical values. He has simply to muster up professional know-how or, at the most moral and social responsibilities. The "moment" is not necessary at all. Its presence may be an exception, but not a rule. Thus, for a routine activity, a complete man is not a must. Actually, it so happens that in the normal activities of day-to-day life, we tap a few essential human forces. Others remain waiting in the two main reservoirs--the conscious and the subconscious. In the course of creative activity, the reservoirs divulge out all these forces, rendering a man "complete" in all respects, and, if the moment is agreeably ripe too, we have a creation or a finished product. The more the man and the moment are complete better is the result. But, as we have seen, both the factors the moment and the creative push - of a creative activity are somewhat curious, and also mysterious in the sense that, though essentially being subject to a universal or social system of life, they always remain undetermined. But the story of this mysterious activity does not end here. There is still something vital to look into. An artistic experience is something identical to a mystic one. Its pushing force is spent up as soon as the artist feels and drinks up its mysterious "beauties". (The man who drafts a poem is a good deal stranger to the one who sees the

script--though outwardly he is one and the same man). To voice and articulate this experience, is not a natural urge. It is a social desire. It may be as simple and personal as to be known and famous or as complex and impersonal as to manipulate it to achieve certain pre-determined ends of physical as well as metaphysical nature. The artist, at this juncture, finds himself at no better advantage than a common reader. He has to translate or, to be more precise, give articulation to his experience in the best possible way, so that the communication is attained at a maximum possible height of "clarity", enabling the common reader to share the experience with as much intensity (not Clarity) as possible. It is here that a system of life steps into a creative activity. The artist, who follows and practises, in his artistic pursuits, a certain system of life, works within a determined frame--work. The professed dogmas and principles of the system accord him an out--look that in turn, serves as a key to unlock the mysteries of the experience. You may, in a scholastic term, call it an interpretation.

It is, therefore, that, for the purpose of a communicative clarity. I have always stressed upon the necessity of a system of life for a creative artist. A common person may do without it. A creative artist can't help it. The system of life does not only accord him an unequivocal articulation, but also fashions and determines the course of his artistic experience. It also helps him achieve the sublimity. The more sound and great is the system, the more refined and healthier is the 'product'. All the immortal names in history were the result of the great systems of their times. The same is true with creators and their creations. For an example, a religious system itself with both the physical and metaphysical meanings of life. It is, therefore, that the religious systems, and the institutions

under them, have, in all ages, produced far greater and creative persons than the ones which lay stress only on physical or the so-called material aspects of life. A religious system is not replaceable by secularism or any other ism of non-religious character. Religion will, therefore, continue enjoying its unwin position, until some greater concept with more dimensions comes forward. Those, who regard secularism and identical systems as an evolutionary or revolutionary achievement, are living under a fallacy. It is not a step on. It is going many strides back. Since a creative artist has to manipulate all the human capabilities in one single "moment" of creation, he must, of necessity, follow the religious system of his time, for religion comparatively concerns itself with more dimensions of inner and outer spheres of human existence. ( I may also make it clear that there has never been more than one religion, in the world, at a time - the new order always superseding the old one).

Abdul Aziz Khalid is a poet with a system of life in this sense. Thus, he has furnished a sure key to his poetic expression. Words, during a creative process, always spring up from thoughts or the emotional convulsions of the intellect. If this be true--and we have as great and honourable authority on this as Allama Iqbal himself-- words should present no difficulty. Words are just the puppets, and the puppets, though greatly misleading representation of a figure, never fail a keen eye to see the human hand at the other end of the wire. Wherefrom does come the communication between the trio -- viewer the puppet and the man playing at the wire? The answer is quite simple. It is a system, with certain predetermined assumptions, that makes the show a meaningful success - at least at the level of the communication. So all that a poet needs is to

follow and practise a system of life in his poetic expressions. The reader- and a critic, is a mature reader too- should first try to determine the extents of the system and then go in for the intellectual or emotional excursions of the artistic manifestations of the system. Abdul Aziz Khalid, with a very much consistent application of a definite and clear system of life in his poetic expression, has played his own part. The complaints of his being difficult or unintelligible are, therefore, unjustified. He has furnished a sound basis. It is for the reader to seek for its correct application.

Perhaps I may not share alike the views of his being poet laureate or poet the great, but one thing, I am pretty sure of, is that he is certainly far better communicative than those with no or lesser systems of life. Instead of solitary words, he has chosen a full system of life as the vehicle of his poetic expressions. He has thus not only rendered a very much commendable service to the national literature, but has also contributed, on the whole, to the world of literature, something of highly accomplished value worth to receive a faithful follow-up.

You have been sent in this world with a mission. And you are fulfilling it and will fulfil Insha Allah in your own way.

I am proud of you and your achievements.

Prof: Khawaja Mohammad Aslam

He is an exceptionally and extraordinarily gifted poet and man.

Prof: Khawaja Mohammad Aslam.

CHARACTER CERTIFICATE

It gives me a genuine pleasure to certify that Mr. Abdul Aziz S/o Ch. Shah Mohammad of Village Parjian Kalan, District Jallundar has been a regular student of this school for the last six years. This year he appeared at the Matriculation Examination of the University of the Panjab. Not only he passed the M.S.L.C. Examination creditably by securing 756 marks, but also stood First among Muslim Candidates of the Province and obtained the Third Position in the Province, missing the First Position only by 6 marks.

I cannot help appreciating his academic career. He won Middle School Scholarship in 1938 and High School Scholarship in 1942. He stood First in the whole of the Province in his Anglo Vernacular Final Examination in 1942.

He is a budding poet of English and if properly guided, will make a fine poet. He is one of the rarest students who combine industry with intelligence. He is a level headed young boy with excellent physique and active habits with his pleasant and gentlemanly address, his spirit of obedience and winning manners, he was liked by the teachers and the taught alike and had formed influence amongst his fellows. He is very social, extrovent lad by nature.

He took active part in, almost, all the extra mural activities of the school. He played Foot-ball, Hockey and Volley-ball for the First Eleven of the school.

He belongs to a respectable Zamindar Family of this District. He is sure to succeed in any line if he is only given a trial as a young man of his intelligence, courage and integrity of Character cannot fail to discharge his duties to the entire satisfaction of his superiors.

His moral character and conduct is above reproach.  
My best wishes go with him.

GHULAM ALI,  
Head Master,  
Islamia High School,  
Nangal Ambia,  
District; Jullundur.

Dated: 27.5.1944.

ISLAMIA COLLEGE LAHORE.

CHARACTER CERTIFICATE.

I have known Mr. Abdul Aziz Khalid S/o M. Shah Mohammad for about six years and have a high opinion of his character and ability.

He passed his B.A. (hons) Examination in 1948, from this College, obtaining an eminent position in the University as well as standing first in the College. He also topped in Persian (Honours) in the University.

Mr. Abdul Aziz Khalid has a highly distinguished academic career. He was the Editor of the College Magazine for five consecutive years. He has a flair for writing and possesses a gentlemenly address.

He was the Secretary of various Literary Societies and actively associated himself with so many extra-mural activities of the College.

He has the rare distinction of being twice the winner of Iqbal Gold Medal, together with the Addision-Shuja-ud-Din Gold Medal. Moreover, as a mark of his brilliant Literary and Academic achievements the College Roll of Honour was conferred upon him.

He has a profound sence of responsibility and bears an excellent moral character. I wish him success in life.

M. Ilmuddin Salik  
(Prof).

Attested

He is one of our best students

(Dr.) M.D. Taseer

Principal,

Islamia College, Lahore.

13.1.1949

شیر افضل جعفری

## ابدالِ سخن

تم صاحبِ کرسی بھی ہو اور خاکِ نشیں بھی  
 تم ذاکرِ یزداں ہو عبادت کے دینی ہو  
 تم رندِ تہجد ہو، نشہ پیتے ہو چھپ کے  
 تم یوسفِ کردار ہو، تم حسنِ عمل ہو  
 دیواں ہے کہ فردوس کے پھولوں کی جوانی  
 تم عاشقِ اصحاب ہو، سرمستِ نبی ہو  
 تم مروانا بھی ہو، جھکاتے ہو جبیں بھی  
 دل داؤدِ سمان ہو، درویشِ غنی ہو  
 رہتے ہو شب و روز اسی واسطے چھپکے  
 تم تلو لبِ ہستی پہ فرشتوں کی غزل ہو  
 شعروں پہ بکھر آئے نہ کیوں چاند کہانی!  
 تم شاعرِ حسین ہو، مداحِ علی ہو

تم نغمہ گرِ فقر ہو، ابدالِ سخن ہو

تم طنطنہ پاک ہو، صد مخزنِ وطن ہو!

## PAKISTAN WRITERS' GUILD (CENTRAL)

20-Hotel Excelsior

No 767

KARACHI 6th January 1961.

My dear Khalid,

Please refer to your letter dated 19th December 1960 expressing your desire to resign from the office of Honorary Treasurer, Pakistan Writers' Guild (Central). In view of the talk which I have had with you on the subject I reluctantly agree that your wish should be accommodated. I have, therefore, accepted your resignation and appointed Mr Ibne Insha as your successor. He will get into touch with you to arrange the details of taking over the charge.

I take this opportunity to thank you for the excellent work you have done as the Honorary Treasurer of the Guild ever since its inception. I hope that your interest in the welfare of the Guild will continue as before and you will extend your full cooperation to it as one of its founder members.

With best regards

Yours sincerely,

sd/-  
(Q U Shahab).

Abdul Aziz Khalid is a scholar poet with mastery over various branches of knowledge and languages like English, Urdu, Arabic, Persian, Latin and Greek. He has made rich contribution to the field of literature and his works are known for their vast erudition and penetrating insight.

He is a mature poet and introduces bold innovations into his verse.

Fraqaleet is rhythmically unique, and has a verbal vigour. This long poem is full of music and imagery. His art is pervaded by intellectual curiosity, and is almost merged in the systematic quest of the truth. The ardour of imagination and feeling is invested in him with a new intensity. His exalted consciousness of self develops into a penetrating, insistent and gripping scholarly reflection.

In Abdul Aziz Khalid, we find the tumultuous and superabundant outpouring of a doctrine which tries to express itself fully. The exuberance of his style is perceptible in the more spontaneous flights of imagination, in the full and candenced notes and bears the traces of an eloquent and musical ideal.

Ashfaque Naqvi  
(Pakistan Times)

Abdul Aziz Khalid is an acknowledged and accomplished writer/poet of contemporary times. He is a prolific writer having to his credit about 35 books on various subjects such as literature, religion, philosophy, political thought, history and culture.

He has command over many languages, including Hebrew and Hindi.

Moin Qureshi  
(Dawn-Karachi)

Khalid has enlarged the scope of the Urdu Na'at which has been given an extra purity and sanctity by Khalid's poetic diction. The general effect of reading his verse is a contact with sublimity of belief and purpose and a humaneness so essential to literature

Syed Hassan Tahir  
(Pakistan Times)

In a way, the Urdu verse of Khalid is a treasure of vocabulary from so many languages from Hebrew, Sanskrit, Arabic, Persian, English, Punjabi, Hindi and even some of our Pakistani dialects. No other poet could claim to have such large and varied vocabulary but the great Iqbal in Urdu. Khalid seems to have read all the known sources of literature and this alone would establish him as a writer of rare occurrence.

Syed Hassan Tahir  
(Pakistan Times)