



REIFIED STRUCTURES OF RELIGION AND SOCIAL CRITIQUE IN THE SELECT POETRY OF SAHIR LUDHIANVI

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Abstract

A important character in contemporary Urdu literature, Sahir Ludhianvi's poetry is examined for its religious, ideological, and social criticism. Sahir is known for his progressive beliefs, yet his poetry criticises institutionalised religion and religious hypocrisy. Sahir uses intellectual analysis to show how organised religion marginalises the poor and legitimises societal institutions. Poetry, not just art, is Sahir's revolutionary weapon against spiritual and temporal religious oppression. In secular discourse, Sahir criticises ritualism, communalism, and religion in "Kuchh Baatein," "Ae Nai Nasl," and "Tang Aa Chuke Hain" Ye ZamiN Jis Kadar, Mujhe Sochne Do, Baat Karein" Dhuul Ka Phuul Poetry about the oppressed offers a human alternative to religious myths. The essay places Sahir's rhetorical and lyrical challenges to ideological conformity in secularist and Marxist frameworks.

Keyword: Sahir, poetry, socio-political, ideological

Introduction

Reification, or Verdinglichung, is essential to critical and social theory despite its philosophical complexities and mystical connotations. Western Marxism has focused on reification, especially in Luka "es' History and Class Consciousness (1923), but it should not be restricted to that paradigm. Kant, Hegel, Nietzsche, Dilthey, Husserl, Heidegger, Simmel, and Max Weber used it to attack modernity's dehumanising, rationalising, and alienating tendencies. English technical term reification appeared around 1860s. Facere is "to make," and res is "thing." Contractible entities may be physical (ens) and abstract (aliquid). Reification turns human qualities, relationships, processes, deeds, ideas, and other things into res, or pseudo-persons with lives. Is equivalent with "thingi-cation," the opposite of "personification." Materialising individuals, relationships, activities, ideas, etc. into pseudoperson-like things may be methodological and social. Conceptual abstractions (Sohn-Rethel's Denkabstraktionen) that suppress concepts' reflexive embeddedness in their social context, treat social facts as things, and transform metasubjects into megasubjects, or real abstractions (Marx's Realabstraktionen) that strip individuals of autonomy and reduce them to abstract social machinery, are called "violence of abstractions." However, it is frequently used to denounce "violence of abstractions." This relates to Kantian autonomy. Gehlen, Luhmann, and Hayek are conservative, sceptical, and ultraliberal thinkers who have a theory of social structure autonomisation but no theory of reicrimination to link it to contemporary capitalist industrial societies' alienation. No "enlightened critique of the Enlightenment."

Critique of conceptual abstraction (methodological reproduction). Rei(i)cation is used in social science philosophy to criticise hypostasis or substantialization of ideas (nominalist criticism of reism), naturalisation of the subject and life-world (humanist critique), and ideological justification of the status quo.

The lone son of a zamindar, Sahir was born Abdul Hayee on March 8, 1921. The partition and his parents' separation caused him to travel between India and Pakistan and face life's obstacles. Pakistani writer and editor who went to Bombay in 1949 to compose film songs after obtaining a government arrest order for writing unfavourable articles. Hidden first was Chaudhry Fazal Mohammad's tenth child with illicit wife Sardar Begum. Her mother later legalised their relationship to prevent inheritance problems. Every time Sahir arrived and departed after smoking a cigarette, Amrita would pick up the broken parts of his extinguished smokes from the ashtray and put them on her lips after lighting them again. Sudha left Sahir for another, yet Sahir elevated her in films. Sahir wrote her the classic Nazm 'Chalo Ik Baar Phir Hum Aajnabi Ban Jaen'. Sahir became mentally impaired after being a rich film lyricist. He demanded SD Burman create a song on his lines and compose songs on his own, which Burman didn't like. It was ludicrous that he sought one rupee more than Lata Mangeshkar for the tune they collaborated on. He was reasonable in demanding that Vivid Bharati songs credit the lyricist. A request was granted. Sahir wrote popular songs. He received 1964 and 1977 Filmfare Awards for Best Lyricist.

Literature review

Bibi, Z., Khan, S., & Zaman, S. (2023). This study examines how Sahir Ludhianvi's (a prominent Urdu poet) love, bereavement, and family troubles shaped his romantic and progressive poetry, revealing his profound inner struggles.

Dharmendra, Kumar., Binod, Mishra. (2024). It indicates that capitalism and marriage encourage the reified view of love as alien. Sahir Ludhianvi envisioned a Communist paradise and revolted against societal norms including "marriage" and the capitalist love paradigm. He presents 'beloved' as 'Communism' to restore love. Study incorporates text analysis.

Goyal, Jung & Nandrajog, Hina. (2022). Jung Bahadur Goyal investigates Amrita Pritam's secret relationship with Sahir Ludhianvi, for whom she wrote *Sunehde*, to uncover his fascination. Few love tales command public attention so strongly that they overwhelm the protagonists' lives. Married women seldom show open love towards men. Meera bai, who drank poison and pined for Krishna, was rare. The love tale of Amrita Pritam and Sahir. Women seldom quit marriages and start 40-year live-in relationships without public consequences. Jung Bahadur Goyal's vignette covers Amrita's first love, Sahir Ludhianvi, for whom she wrote *Sunehde*, and their deep but quiet relationship.

G., C., Narang., Surinder, Deol. (2022). India's freedom relied on Urdu poetry. This book explores decades of colonial poetry that became liberation anthems and captured insurrection, resistance, and hope. Political leaders and youthful revolutionaries in colonial India spoke and wrote independence slogans in Urdu. Patriotic poetry by Josh Malihabadi, Firaq Gorakhpuri, Sahir, Makhdoom, Kaifi Azmi, Majaz, Majrooh, and Faiz Ahmad Faiz encouraged and galvanised people, critiqued Indian socio-cultural traditions, and sought reform and equality

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Bassam Qattous (2022). Reification and its usage in modernist poet Muhammad Afifi Mater's questioning philosophical poems are examined in this article. Man has wondered about his humanity and purpose on Earth since inception. Despite knowledge leaps, scientific and technological progress, artificial intelligence, economic revolution,

and modern revolutions, which were later represented in globalisation that made the world a village, human happiness in the West and East is declining to the point that man is no longer in harmony with himself and society.

Critical analyses of Sahir's poetry highlight social justice, humanism, and existentialism. Many consider Talkhiyan (Bitterness) his literary breakthrough, his first poetry book. Sahir criticises societal hypocrisy and explores love, loss, and alienation to express his unhappiness with life. Critics say this collection shows the Progressive Writers' Movement's use of poetry to fight injustice and achieve social change. In A Marxist-Feminist Analysis of Sahir Ludhianvi's Poems, Shakeel, Jafar, and Arif comment on class and gender inequalities with sophistication.

Objective of the study

1. Sahir Ludhianvi's Selected Poetry: Reified Religious Structures and Social Criticism.
2. To analyse Sahir Ludhianvi, show how the institutionalisation of religion serves to uphold social structures in order to provide a novel criticism of this trend.

Research Methodology:

Reified religious systems and social critique are examined in Sahir Ludhianvi's poems using qualitative, interpretative literary criticism. We study poetry about generational disenchantment, ideological conflict, religious hypocrisy, institutional rigidity, and political abuse. Read "Kuchh Baatein," "Ae Nai Nasl," and "Tang Aa Chuke Hain Mujhe Sochne Do, Baat Karein" attentively. This compilation exhibits Sahir's deep criticism of society, religion, and moral decay.

Post-independence Indian poetry addressed secularism, communal politics, and nationalism. Critical secularism examines the boundaries and tensions of religious and secular discourses in modern India, Marxist literary theory examines religion as an ideological tool, and Postcolonial theory shows how colonial religious distinctions persist.

Sahir's poetry's rhetorical questioning, sarcasm, keen imagery, and intergenerational address show how form strengthens ideology. Progressive Writers' Movement membership shapes his artistic opposition. This layered worldview sees Sahir's poetry as a protest against religious conservatism, cultural stagnation, and political complacency.

Analysis

Religion often reifies society. Doctrines and dogmas may be derived from flexible spiritual ideas. This process influences politics, morality, and society. Religious organisations that govern members with long-held beliefs may reify authority. Religious concepts are hard to change, silencing critical thinking and alternative opinions. Sahir Ludhianvi's poetry shows how religion institutionalises society and quiets marginalised communities.

Silent Endorsement of Religious Oppression and Social Injustice

Sahir Ludhianvi's poetry exposes religion's implicit support for exploitation and injustice. Marxist literature connects this tranquilly to divine will, which maintains that everything occurs as God wills, and religion's promise of bliss in the hereafter. We blame both religions for this silence. These two beliefs are combined in false consciousness, which holds that religion is divine rather than an ideology. Ludhianvi's poetry challenges this illusion by encouraging people to identify their oppression and fight religious injustices. His poetry "Kuchh Baaten" (Some Talks) deflects from the hereafter to the harsh realities of the present. In this poem, Ludhianvi criticises celebrating agony and passively

accepting worldly issues for heavenly benefits. Religious beliefs that urge the impoverished to wait for divine justice while the affluent exploit them are hypocritical, he says. He uses poetry to explain how religious doctrine uses human agony to control exploited people. Ludhianvi emphasises reality above religious promises to wake up and act. His poetry criticises the idea that pain is inevitable and advocates self-determination. He reinvents religion in Kuchh BaateN and others. This reinterpretation advocates justice, equality, and human agency above mindless religious servitude.

‘Instead of discussing the splendour of Heaven

Let us talk about this Hell that we inherit,

(Manwani 2013, 45)

Sahir Ludhianvi's poetry encourages false consciousness by criticising the afterlife and God's Will. Many feel their agony is predestined by God, preventing them from fighting injustice. Sahir wrote about Din and Karma, which believe destiny is fixed. Where Sahir wrote, Hindus and Muslims ruled India. He questioned religious beliefs and social and economic inequalities. College made Ludhianvi doubt religion.

He was critical when invited to Government College, Ludhiana's golden jubilee on November 22, 1970. He read A New Generation this time. He urged the future generation to discard obsolete theological and societal structures in the poem. He urged young people to challenge old notions that hamper intellectual and social advancement in this poem. Sahir raises his concerns in E-Nai Nasl! on how religious and cultural traditions frequently lead to blind acceptance of fate. He criticises blind devotion to religious teachings, which prevents inquiry and progress. He challenges the future generation to embrace reasoning, justice, and humanity rather than passively accepting their condition. In his poem "E-Nai Nasal!," Sahir calls for intellectual rebellion of religious dogma. He writes to inspire his readers to renounce fatalism and embrace a future where human effort, not divine will, governs events. These pieces cement his position as a poet of resistance, challenging society to break free from religious and intellectual captivity.

‘Holding this very soil in hand,

We became the *Imam* of revolution,

Here we examined the faith of religion,

Here we questioned the illusion of *Din*¹.’

(Translated by me)

Sahir Ludhianvi felt the ruling elite created Din for their benefit. Din is a "way of life" judged on Judgement Day, according to the Oxford Dictionary of Islam. Sahir said this idea was used to retain elite dominance and convince the lower class to accept their suffering as a divine test. He argued naturalising societal hierarchies mislead the impoverished into believing in Heaven after death rather than opposing exploitation.

Hindu Karma and Islamic Din encourage false awareness. Hindu Karma says previous acts cause present sorrow. This idea deflects attention from economic and social exploitation by convincing disadvantaged people that their situation

is self-inflicted and inescapable. A 1955 song by Sahir reversed Karma and ended silent grief. Taking this accomplished his aim. Sahir's song turns Karma into conflict and rebellion. He condemns divine punishment and highlights institutional injustice in human suffering. His works highlight that inequitable social arrangements limit humans, not fate. He restores human agency and inspires people to resist injustice with Karma.

‘This world is called the soil of *Karma*

One reaps what one sows down

...

Many knaves got greatness in this world

Many sinners got the honour in this world

Who the man in this world has come?

And yet never earned any sin?

Morning is when you open your eyes

Forgive us, this is your God².’

(Translated by me)

Heraclitus' constant becoming implies everything changes, even religion. The shift from pantheism to monotheism preserved certain ideas. Pantheistic Hindu Karma became Islamic Din to convey God's will. The Will to God began with Karma. Both ideologies believe God predestines human fate, inspiring advocacy against world suffering despite their theological differences. Sahir Ludhianvi's *Tang Aa Chuke Hain* defies fate. He is frustrated by illusory divine justice and quiet suffering tolerance promises in this poetry. His poems express despair and question why humans suffer while waiting for God. His growing cynicism about an all-powerful and loving force driving human history is powerfully shown. Sahir opposes theological fatalism and favours God's Will ambiguity. His lyrics urge abandoning ideas and seeking justice now rather than later. He demands personal responsibility in poetry.

‘Only God can reveal

The secret of how

I was able to suffer

The cruelties of the world

In such great silence.’

(Deol 2019, 194)

Sahir asserts 'Free Will' and self-belief against the created 'Will to God' in one of his 'Baazi' (At Stake) songs.

‘Through action mend your rotten luck,

If you believe in yourself, play the odds this one.’

(Manwani 2013, 76)

Sahir Ludhianvi's poetry reveals how religion's truths affect self-image. His songs boldly challenge this reified framework and encourage religious systematisation. If religion helps life, why eliminate it? Religion has influenced human goals, comforted the destitute, fostered ethics, and reduced death dread. It protects psychologically from life's turmoil. Religion gives millions purpose and connection. Marxist Sahir believed religion exploited people and promoted economic and social inequalities. Religious advantages didn't alter this. According to him, religion kept the impoverished in line with the governing class and prevented rebellion. He stated the ruling class agreed.

Sahir's poems and life show this contradiction. Despite his religions teaching him honesty, compassion, and love, he hated doctrinal rigidity that excused injustice and pain. He concerned about affluent people utilising religion, not religion itself. He stated reason, equality, and compassion should unite society, not dogmatism. His music reflects this mindset. Sahir opposed religion via humanism and disobedience. He believed love, justice, and truth would free people from religious dogmatism. Reifying religion in his poems may provide consolation but also authoritarianism and stagnation. He suggests replacing dogmatic religion with reasonable, egalitarian, and loving lifestyles. Manwani 2013: 228

Deconstruction of Religious hierarchies

Sahir Ludhianvi emphasised the spiritual order that enslaved people mentally and physically. To legitimise religious organisations, he showed that religious hierarchy was societally developed. Reification enhanced these frameworks, allowing elites and religious leaders to govern masses. These institutions normalised suffering and socioeconomic injustice by depicting religious systems as unchanging oppressors of the poor.

Sahir's poetry overthrew Islamic tyranny. He showed how powerful people saw religion as a social construct rather than a heavenly authority. This assessment is supported by his 1960 song "Girlfriend". His songs demonstrate how religious leaders favour the wealthy over the poor. It helps individuals cease trusting, understand systemic injustice, and depower religion. Sahir's poetry inspires and challenges church hierarchy's sanctity.

‘When humans were merely human,

there was no religion, wealth, vanity,

honour, or embarrassment,

and no meaning of these words.

(Translated by me)

Religion is unimportant because humans created it. Early humans had no religion. Before, society had no complex values like money, pride, respect, and shame. Language solidified imagination. Reification happens when airy ideas

are mistaken for timeless truths. Language increased communication and social structure while consolidating. Reification has always existed in religion. Inability to comprehend or control nature led early people to blame otherworldly creatures. Pantheistic faiths revered the sun, rivers, and mountains. Monotheistic beliefs—one god—replaced these deities as concentrated power systems and human society grew. The society caused it. Monotheism created social order, community, and worldwide power. With pantheism to monotheism came structured religious and political groups. A powerful deity legitimised concentrated authority, creating tight social stratifications. Priests, monarchs, and others created divine-human hierarchies.

In his poems, Sahir Ludhianvi demonstrates how religion dominated politics and society. His works question religious dogma and prove that hierarchy is artificial. Marxists constantly hate religion because it upholds class control. His religious group criticism implies agreement. Religious reification is deconstructed by Sahir to show social inequality. His poetry softly reminds us that religious concepts and institutions, however embedded in society, are past products that require critical evaluation.

Religion enabled communication with gods via rituals and prayer,
which when shared by communities, reinforced social hierarchies
and fostered a strong sense of collective identity.

(DK 2013, 12)

Sahir Ludhianvi's *Bulawa* (Call) questions the religious idea that God feeds. He challenges this stance by examining the historical context of such utterances. His poem says that reification made religion heavenly from human fabrication. Religion was reified.

Reification has been widely researched by Adorno and Lukács to explain religious identities and hierarchy's historical durability. Adorno states, "All reification is a forgetting," indicating people forget they built religions. Its believers believed that a human-made institution that gave life purpose and order had grown independent of them. Religion's strictures rooted social hierarchies. Lukács describes how voluntary social duties became "things" in their own right. This shows social roles grew strict and hierarchical. Leaders used religion to legitimise and sustain their economic and political power, exploiting the poor. Sahir's poetry shows religion's support for tyranny. The poetry of Sahir uses this style. He flips the idea that God feeds everyone in *Bulawa*. He prioritises food producers like farmers, labourers, and workers. His poetry underlines that Earth survival depends on humans, not gods. Sahir hopes to show his audience that religious dogma hides exploitation by stressing historical work. Sahir Ludhianvi's poetry uses imagery and logic to de-reify these broken structures. He emphasises reevaluating ideas, reclaiming power, and seeing religious hierarchies as repressive. Marx said religion created false consciousness that inhibited oppressed people from perceiving their condition and fighting injustice. This shows in his work.

‘Awake! Awake! A Working Peasant!

Awake! Awake! A Wretched Wight!

...

You are the food-giver of the world

You are the Old-God of the world⁴.'

(Translated by me)

Kaifi Azmi's poem explains pantheistic gods via early human fear and survival. Marxist thought held that religion was a fear- and necessity-driven social construct.

Since farmers supplanted hunter-gatherers, nature's unpredictability became crucial. This characterised the change. Due to instability, they sought storm, drought, flood, and rainfall control. Because weather endangered life. To survive, they worshipped, sacrificed, and appeased these powers, which they personified for lack of scientific understanding. Kaifi Azmi's poem tells how dread of natural calamities led to the construction of enormous sky gods that ruled rain, storms, and astronomy. Rigvedic, Greek, and Norse mythology include Indra, Zeus, and Thor. These deities, formerly guardians, now help tyrants preserve religious hierarchies. Zindagi (Life) investigates religion's psychological underpinnings and warns against leveraging human pain and instability to promote heavenly strength over human work. He argues religious organisations claimed credit for agricultural success and social harmony as civilisations progressed, ignoring farmers, labourers, and workers -- real heroes. Azmi and Ludhianvi agree that religion requires work, hence their views are similar. Conservativeer Ludhianvi. Some argue religious authorities utilised supernatural myths to justify their injustices and restricted early agrarian civilisations' excess. Claiming production was divine favour kept institutions and the working class in power. Kaifi Azmi poetry contrasts sacred narratives with secular, materialist history. He opposes religious illusions and false consciousness that bind people because the working class produces money. He joins India's progressive literary movement that exposes exploitative institutions for social justice.

'Death hovered around with hundred faces,

In despair, I accepted each face as God.'

(Verma 2002)

religion has traditionally justified and sustained women's oppression. Sahir Ludhianvi's "Aurat Ne Janam Diya Mardon Ko" fiercely opposes patriarchal civilisations' deception of women. Society degrades women despite its praise. Song lyrics emphasise religious and secular differences. While revered as deities, women are subjugated, denied fundamental rights, and obedient to men. Sahir says that Islam legitimises these disparities by requiring women to be virgins, obedient, and sacrificed and allowing men to define cultural norms. Sahir says religion justifies inequality. His poem explores women's mistreatment despite their vital role in life. This matches his Marxist critique of religious groups that maintain class hierarchy. Religious and cultural conventions inhibit women from acting and the working class from using industrial equipment. Revolutionary melodies and lyrics by Sahir urge on society to cease these restrictive practices and acknowledge human equality regardless of gender or income. Poetry and music by Sahir incite revolution.

'Woman gave birth to men,

they gave her

a place to sell herself.

...

Woman is the world's fate,
 yet her own fate is doomed.
 She gives birth to saints
 and prophets,
 yet she herself is called
 the devil's offspring.'

(Deol 2019, 120)

Sahir Ludhianvi's 1964 Chitralkha film "Sansar Se Bhage Phirte Ho" masterfully examines religious ethics of sin (paap) and virtue (punya). In the film, he shows how morality maintains the existing quo. He challenges religion's spiritual restoration as a social answer in this song. Lyrically, austere truth-seekers who isolate themselves are challenged. Sahir believes virtue means overcoming obstacles and injustice. He shows that religious teachings may promote fatalism, the notion that suffering is inevitable and resistance is unethical. Sahir demonstrates how religion bends morality to oppress the weak and reward the powerful. His song encourages listeners to challenge conventions, speak up for truth, and judge morality by fairness, not religion. He artistically argues via Chitralkha that virtue is rejecting injustice, not blind faith.

'What is Sin? What is Virtue? All rituals have the sanctions of religion,

These religions, which change in every era, how do you base your principles upon them.'

(Manwani 2013, 199)

In 1972's "Dekh Tere Bhagwan Ki Haalat Kya Ho Gayi Insaan," Sahir Ludhianvi deftly exposes religion's commercialisation. He proves religion is heavenly commerce. He criticised how money has perverted religious groups into for-profit corporations with caustic cynicism and poetic passion. Sahir's remarks show how mankind misuse gods, formerly the most superior beings. Instead of spiritual institutions, mosques and temples are commercial. People contribute money, gold, and other luxuries in large amounts because they think it may purchase heavenly favour. Priests, religious leaders, and organisations now mediate this market, setting faith prices instead of letting people pick virtue. The song employs Lukács' reification theory to show religion's commercialisation and objectification from human consciousness. Religion nowadays is more like a business than a personal road to enlightenment. Sahir illustrates how secular organisations employ religion to inspire Milaap self-reflection.

How wicked the rich are!

Getting temple constructed of Gold,

In which God stays,

And a priest says this is true⁵.'

(Translated by me)

"Kaho Ji Tum Kya Kharidoge" from Sadhana (1958) laments women's exploitation and work. The commodification of women's love and bodies by patriarchal economic and religious organisations is examined in detail. Despite her opposition to selling one's body, emotions, and dignity, the lines show her pain. Gritty and sarcastic, Sahir exposes women's exploitation. Poor women must follow customary values. Women internalise their slavery and feel inadequate and hopeless about their bodies. Practical example of women's commodification. Sahir uses Lukács' reification and Bewes' anxiety studies to demonstrate how social systems rob people of agency. The song strongly begs society to stop exploiting women and recognise them as whole people. Sahir calls Sadhana a gender and economic justice activist.

'I am in the business of selling love, I sell propriety as well,

If you have no self-respect, you may buy that, too, for I sell my self-respect as well...'

(Manwani 2013, 144)

Religious Identities and Communalism

Sahir Ludhianvi's poem "Ye ZamiN Jis Kadar" questions monotheism. Some believe in prophets, incarnation, and revelation. Politics, economics, and history influence religion, say his poetry. This disproves the top-down religion theory. Sociologists say religion creates power structures and divides followers. Religion does both. Community prejudice, animosity, and violence result from these identities. Sahir says religious identities are changeable and have always divided people. Ancient cultures worshipped their gods and governed brutally. Monotheism in Judaism and Christianity united disparate tribes under one god. Mecca's twelve tribes worshipped 360 gods during Islam. Muhammad promoted one God to unite religion. After his death, succession questions continue. divided Islam into Sunni and Shia. Due to their differing interpretations of scripture and ideologies, these groups split, causing local violence.

Sahir states in "Ye ZamiN Jis Kadar" that religions are social and historical, not supernatural. He checks prophecy. His poem alleges religious leaders and books' dominance claims are power-driven. Sahir's revolutionary cry to unify and restore humanity defies religious authority. He wants religion to be personal rather than a tool for government and to end religious discrimination in partnerships. Sahir's impassioned poetry challenges manmade religious divisions. He praises religion's spirituality but criticises its legitimisation of power, violence, and exploitation in his poems. His actions support Marxist critique of religion for maintaining inequality, system, and community freedom. "Ye ZamiN Jis Kadar" concludes that all religions may share human experience.

'We were neither an Incarnation nor a Prophet,

Why was this greatness attributed to us⁶?

(Translated by me)

Ludhianvi's Bahu Rani attacks Sri Rama. He calls them human aims, not deities. Ancient Hindu and Islamic prophets and goddesses. These ideas came from historical awe and astonishment. Humans grant people supernatural ability for their acts and morality, making them divine or prophetic, says Sahir. This hymn praises Lord Rama, a just, responsible,

and sacrificing character. Society overlooks these individuals, who might be born anytime, added Sahir. This argument supports his view that religious myths are man-made and blind faith is detrimental. Sahir uses Rama to motivate readers.

This text is essential because it promotes action over worship. Sahir proposes we emulate historical characters' compassion, honesty, and justice rather than copying them. He argues we should no longer worship historical figures. His whole work, including this song, criticises religious domination. He believes proving gods and prophets were human will liberate humanity from religion's cruelty. Sahir Ludhianvi's poetry advocates a rational, humanistic spirituality that values ethics above rituals. Religious fundamentals are questioned."... "

Rama came to this world in every yuga.

But who recognised him?

Rama was worshipped,

but no one understood his message.

Both earth and sky grew old looking at this.

Whenever Rama incarnated, he was given exile.'

(Deol 2019, 252)

Sahir Ludhianvi examines the sad irony of religious conflict in his work *Mujhe Sochne Do* (Let Me Think), focused on communal bloodshed during the Partition of India. He blames reification, which solidifies ideologies, for keeping people from uniting. Lord Rama shows how religious dogma and thoughtless faith overpower human compassion and empathy (Lukács calls empathic involvement and Heidegger calls *Sorge*, meaning caring).

Few religious groups fight bitterly. As one group considers its views fair, others' become unfair. Problems escalate when one religion deems a good deed evil. Inconsistency breeds animosity, which leads to family and communal violence. The 1947 Indian Partition was one of the deadliest religious persecutions. Coppola considered Sahir's *Aaj* (Today) a personal reaction to the Partition Holocaust. Sahir graphically depicts Partition crimes. Sahir questions religious fanaticism's needless deaths in *Mujhe Sochne Do*. He thinks people need an enlightenment to see religious violence as foolish and overcome generational intolerance. He paints a society where people matter more than religion, encouraging readers to look past dogma and sectarianism. His strong opposition to religious intolerance fosters peace and tolerance.

'Nations fighting, under the banner of peace and civility.

Everywhere, a great flood of fire, is melting iron.

...

Why is it like this? What is it? Let me think

Who is the God that human worships? Let me think.'

(Deol 2019, 94)

Sahir Ludhianvi's "Baat Karein" poetry collection. He criticises religious concepts as contradictory and argues that people cannot share a theological worldview. History shows that the ultimate deity is unknowable. Because different civilisations and tribes worship different gods and believe theirs is best. Sahir feels this root cause divides people rather than promoting peace. This led Sahir to propose a non-religious worldview. Not atheism, religious dogmatism generates prejudice, injustice, and bloodshed. He aimed to free people from dogmatic religious views by emphasising religious notions' transience and artificiality. Open speech, investigation, and reflection are the greatest methods to bridge religious conflicts, he says in Baat Karein. Sahir's poetry highlights how society, politics, and history shape religious beliefs. Sahir's poetry shows how these three relate. He desires a paradigm shift from mindless religion to intelligence, empathy, and global humanism. He encourages people to work together to create a more equal society despite their religious differences.

'Each period of human history

Gave us a new vision of God,

Let us talk about God -

Which God we should talk about?'

(Deol 2019, 197)

The 1959 song The Flower of Dust by Sahir Ludhianvi eloquently conveys the concept that gender, nationality, religion, and caste illusions matter. He thinks we are defined by our humanity and need to live, not our identity. Long thought religion and class defined people. Strong Sahir tunes challenge this. He objects to how social conditioning and religious reification—the process by which intangible ideas become inviolable realities in people's minds—develop and maintain these identities. He likes global identities because they transcend personal limitations. In Dhuul Ka Phuul's theme song, a defenceless child is left behind by intolerance yet learns to test our limits. The lyrics emphasise love, compassion, and equality above religion and tradition. Sahir's song urges us to recognise our oneness rather than our superficial similarities. Instead of labels, this technique advocates a society without gender, ethnicity, religion, or socioeconomic prejudice, where actions and character define identity.

'You're neither a Hindu nor a Muslim.

You are a descendant of humans.

You will grow up to be a human being.'

(Deol 2019, 145)

Sahir Ludhianvi found God enigmatic and airy. He disregarded human value judgement and believed religious morality was human-made. Though not atheist, this meeting made him critique religion as anti-dogmatic and anti-institutional. "ZamiN Jis Kadar, Mujhe Sochne Do, Baat Karein" He believed religion and morality were human constructions for

order. He became atheistic. He felt religion justified political and social intolerance, violence, and injustice. Mir, like Mir Raza, said Sahir questioned religious authority and protested religious freedom constraints. After Sahir became an atheist, individuals may have chosen reasoning, empathy, and justice over blind faith. Anti-religious music emphasised humanism and togetherness. Mir & Mir 2006, 149 Sahir Ludhianvi's atheist views on God and religion are uncertain. Sahir rightly noted organised religion's problems, whereas Mir Raza Mir may have intended an atheist utopia. Sahir was anti-religious but not atheist. Agnostic due to uncertainty, he never denied God. These poems are dualistic. Works seem to despise God and religion. Tarh, Ehasaas, Ai Nai Nasl. Marxist upbringing and early rejection of dictatorial religion affected him. Sahir's bhajans Aan Milo (Come, Meet Me), Ganga, and Take Me in Your Arms show he never abandoned God. The songs seek God. This apparent discrepancy has various reasons. Marxism's religious stratification damaged Sahir. Religious involvement in economic and social inequalities was questioned in his early poetry. Marxists like Sahir believed religion fostered exploitation. Sahir may have learnt God rejection is harsh. Many rejected organised religion but sought consolation in a greater power and afterlife. He becomes agnostic like Lenin. He now backs religious freedom after calling for its annihilation (Lenin, 2012). Sahir may have considered renouncing God hard. He was agnostic and thought God was unknown.

Sahir's cinematic career affected his religion. In contrast to his anti-religious lyrics, film music have to fit the storyline. Occasionally, he created religious tunes to escape. He stealthily mentioned religion's malleability and subjectivity in these songs. Sahir's Hindu-Islamic fusion was a great religious contribution. He favoured formless and form-filled Hindu deities. He professed Islam's faceless God. He saw this in both faiths. He wrote poems to promote a more personal and inclusive spirituality, thinking cultural traditions formed these ideas rather than objective fact. His heartbreaking song "Hum Dono" (1961) shows how human characteristics transcend ideology to unite religions. A 1961 song was released.

‘Ishwar and Allah are your names.

O Lord, give the gift of right thinking to all!’

(Deol 2019, 261)

Sahir Ludhianvi's songs promote religious unity and human compassion. His words, "You will become neither a Hindu nor a Muslim," emphasise oneness beyond faith. "Whether you live in Kaa'ba or in Kashi," "Ram cares for you, Allah cares for you," near "Ishwar in you, Allah in you." Another such song is Tujh me Ishwar Allah. These writings reject religious sectarianism and highlight that God is not confined by faiths.

In Didi 1959's "Wahi hai jab Qu'ran kaa kahana," Sahir talks on political politicians using colonial-exacerbated religious differences. He stresses religious leaders and elites impact others. He has advocated for a society without religious dogma and free religious practice in his poetry and music. His priorities are peace, tolerance, and compassion. First, the planet's dark side is examined. He addresses communal concerns in these homes, where the destitute and disabled lack religion. Unstable new political movement leaders. Their differences are small. Farmers persevere in these fields before harvest. Smoking sky companies may benefit. Beautiful mansions. River currents and leaf fall create breezes. Please explain the curtain arrangement. Describe it. What makes humans love nature and its creations? Please reconsider.

Tagore and Premchand admired Sahir. Sahir backed two PWM goals. Sahir recognised Premchand's portrayal of the impoverished lady who put her baby to sleep while working in terrible conditions and losing her beauty and energy.

Mom chose solitude and forwent youth to give him the best education. She wanted adult child custody. She was happy when the court allowed it.

It was apparent Sahir followed the law. The geniuses wrote Sahir together. Both guys, like Sahir, embraced the global religion's beliefs of eliminating poverty and loving everyone. Sahir has similar aspirations. The early 1940s Progressive Writers Movement relied on Sahir. In "Of Poetry and Progressive Literature," Akshay Manwani discusses Sahir's early Progressive Writers Movement poetry interest. Sahir Ludhianvi: The People's Poet covers:

“a few months after the start of the war (The second world war),
citizens' rights began to be impounded, and most of the Progressive
Writers, who were associated with the socialist movement, were
arrested. As a result, the organization of the association fell into a state
of suspension. The rest of the members of the association became
nervous about holding meetings because to do so was to risk arrest” (798)

As it was on pause, the group had no meetings or conferences in 1940–1942. Aristocrats rejoiced after defeating the movement. But this age generated advanced work, so it wasn't all bad. Progressive literature affected writing students. These students wrote communist or progressive literature. Progressive literature impacted pupils. India produced some of the world's most progressive authors and a strong communist movement.

Sahir began composing romantic poems and songs. He ceased writing on these topics after losing interest. He was competent, but losing love left him bewildered in a society that needed him too fast. Akshay Manwani's electronic book Sahir Ludhianvi: The People's Poet includes "Of Poetry and Progressive Writing". This chapter expresses his views:

*sochata hoon ki muhabbat se kinaara kar loon
dil ko begaana-e-tarageeb-o-tamanna kar loon
sochata hoon ki muhabbat hai junoon-e-rasava
chand bekaar-se behooda khayaalon ka hujoom
ek azaad ko paaband banaane kee havas
ek begaane ko apanaane kee sai-e-mauhoom
sochata hoon ki muhabbat hai suroor-e-mastee
isakee tanveer mein raushan hai faza-e-hastee
sochata hoon ki muhabbat hai bashar kee fitarat
isaka mit jaana, mita dena bahut mushkil hai*

sochata hoon ki muhabbat se hai taabinda hayaat
 aap ye shama bujha dena bahut mushkil hai
 sochata hoon ki muhabbat pe kadee shart hain
 ik tamaddun mein masarrat pe badee shart hain
 sochata hoon ki muhabbat hai ik afaasurda see laash
 chaadar-e-izzat-o-naamoos mein kafanaee huee
 daur-e-sarmaaya kee raundee huee rusava haste
 daragah-e-mazahab-o-ikhlaaq se thukaraee huee
 sochata hoon ki bashar aur muhabbat ka junoon
 aisee boseeda tamaddun se hai ik kaar-e-zaboon
 sochata hoon ki muhabbat na bachegee zinda
 pesh-az-vaqt kee sad jaaye ye galatee huee
 laash yahee behatar hai ki begaana-e-ulfat hokar
 apne seene mein karoon jazb-e-nafarat kee talaash
 aur sauda-e-muhabbat se kinaara kar loon
 dil ko begaana-e-tarageeb-o-tamanna kar loon (Manwani)

Translated as:

I think that I should distance myself from love
 I should make my heart a stranger to desire and longing
 I think that love is the passion of a melody
 A crowd of useless and absurd thoughts
 The lust to bind a free person
 The process of adopting a stranger
 I think that love is the intoxication of bliss
 The atmosphere of existence is illuminated in its painting
 I think that love is the nature of man

It is very difficult for it to end or to erase it
 I think that life is dependent on love
 It is very difficult to extinguish this candle
 I think that there are strict conditions on love
 In a civilization, there are big conditions on happiness
 I think that love is a sad corpse
 A sheet of honor and disgrace I am shrouded in a shroud
 A disgraced existence trampled by the times of darkness
 Rejected from the gates of religion and morality
 I think that the madness of man and love
 Is a tongue of such a worn out civilization
 I think that love will not survive
 Let this mistaken corpse rot in the present moment
 It is better that being a stranger to love
 I search for the emotion of hate in my heart
 And I should distance myself from the business of love
 I should make my heart a stranger to desire and longing

Sahir, like Shakespeare, started as a romantic poet and became a serious writer. The shift from infancy to maturity gave him mature traits. Sahir became known as the people's poet throughout his transition. He avoided life's little joys. He thought deeply, like many others, which drove him to pose important questions. He adopted a contradictory writing style for Chitralkha.

“sa.nsaar se bhaage phirte ho, bhagvaan ko tum kyaa paaoge?

As you flee from society, how will you find God?

is lok ko apnaa na sake, us lok me.n bhii pachataaoge.

You didn't consider this world as your own, and you will repent it in that world.

ye paap hai.n kyaa, ye punya hai.n kyaa? riito.n par dharm kii mohare hai.n

What is sin and what is virtue? Religion uses such traditions as mere facades.

har yug me.n badalte dharmo.n ko kaise aadarsh banaaoge?

How will you idealize the changing religions of every age?

yeh bhog bhii ek tapsaya hai, tum त्याग के माारे kyaa jaano?

This suffering is also a form of penance; what would you know, you renunciation-stricken fool?

apaman rachetaa kaa hogaa, rachnaa ko agar Thukraaoge.

It will be an insult to the Creator himself, if you reject the act of creation.

ham kahte hai.n yah jag apnaa hai, tum kahte ho jhuuTha sapna hai.

I claim that this world is mine; however, you consider it a false dream.

ham janam bitaa kar jaaye.nge, tum janam gavaa kar jaaoge.

I will live life to the fullest, but you will waste yours in vain.

sa.nsaar se bhaage phirte ho, bhagvaan ko tum kyaa paaoge?

As you flee from society, how will you find God?

The 1964 film depicts a middle-aged society. A cinematic adaptation of Bhagwati Charan Verma's 1934 book of the same name, it explored love, morality, and the afterlife. The 1941 picture was released. How could anyone forget Chitrlekha when her timeless melodies questioned religion, social traditions, and the pointlessness of living as a "sage" who sacrificed family for faith? "As an Urdu poet, Sahir developed such a fine sense of phonetics that when he wrote in Hindi, he applied the same sensitivity," says Jawed Akhtar, who praised Chitrlekha. Chitrlekha's songwriters outperform Hindi composers. These terms express communism. Even "the religious" may utilise the lines. Sahir was angry by community dos and don'ts despite their solitude. Sahir's history and worldview prompted him to relate his experiences to communism. The filmmaker also worked hard to convince Meena Kumari, who portrayed NagarVadhu or a Devdasi, to sing Sahir's songs as the protagonist, who questioned the male-dominated religious establishment. Manohar Iyer says a spiritual leader "put forth his ideologies that taunted the torch bearers of spirituality."

Conclusions:

Reification makes understanding any organisation, especially religion, difficult. Persuading individuals of their religious identity is bad. Sahir Ludhianvi prioritises humans before God. He stresses that sectarianism prevents people from realising themselves and finding peace. Instead of trusting these institutions, Sahir urges inquiry. She dismantles religious hierarchies to show how history and society justify exploitation.

Sahir studied revelation, prophets, incarnations, faith (Din), and Karma in addition to religion's history. He wanted to illustrate these assumptions are social constructs, not facts. Sahir claims religious organisations utilise these ideas to

conceal injustice and exploitation to control their followers. He claims that mindlessly following religious doctrine prevents people from fighting for their beliefs and opposing injustice, which submissively accepts authoritarian institutions. Religion should promote morality and critical thinking, not mindless traditionalism, says Sahir. He believed religion, like other institutions, should be socially and historically examined before adoption. Modern rationalists and progressives like Sahir's poetry because it shows how religion may generate communalism, clerical exploitation, gender inequity, and terror. Karl Marx, Bertrand Russell, and others shared his worries. The researchers argued religion fosters inequality. Sahir's poetry advocates morality and freedom. Personal spirituality differs from organised religion. He thinks religion should promote love, justice, and equality, not fear or rigidity. His poems challenge political and religious leaders who divide and conquer via terror. His message will resonate as long as people reject religious extremism, sectarian violence, and religiously justified socioeconomic inequality. Sahir's poetry encourages readers to reject religious orthodoxy for a more compassionate, fair, and inclusive society. His books promote critical thinking and social change via a people-centered spirituality.

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