

Sayyed Zameer Akhtar Naqvi, set about producing great work on Mir Anees. Between the years 1970-74, he travelled all over Pakistan and spoke to scholars and students and created awareness about Meer Anees and his works.

Various organizations were established in Islamabad and Karachi with the name: Dabistan-e-Anees. These organizations solicited articles from all prominent scholars on Anees and his work which were later published in the form of Anees Centenary Numbers. Zameer Akhtar himself produced numerous works on Anees and on Marsiya. In his book Urdu Marsiya Pakistan Mein, he lists all the poets of Pakistan who have tried their hand at marsiya; among them are poets like Faiz Ahmad Faiz and writers like Shawkat Thanawi. Zameer Akhtar's other books are Khandaan- E-Mir Anees ke Naamwar Sho'ara and Mir Anees ki Sha'ery mein rango'n ka Istemal.

Pandit Brij Narain Chakbast was born eight years after the death of Mir Anees. It can be argued that Chakbast was so influenced by the literary environment of his city, Lucknow, that he wrote in the prevailing style — an example being Chakbast's poetic depiction of parts of Ramayan in the same manner the war of Karbala was covered by his colleagues. As an example how Mir Anees wrote about Ali Akbar seeking permission of his father Imam Hussain to go to fight in the war of Karbala, and Chakbast portrayed similar feelings of mother and son when Shri Ram is bidding farewell to his mother. He writes:

*Rukhsat hua jo baap se lekar Khuda ka naam
Raah-e-Khuda mei'n manzil-e-awwal hui tamaam
Majboor tha jo maa ki ziyaarat ka intezaam
Daaman se ashk pochh ke dil se kiya kalaam
Izhaar-e-bekasi se sitam hoga aur bhi
Dekha humei'n udaas to ghum hoga aur bhi*

*Dil ko sambhaalta hua aakhir wo naunihaal
Khamosh maa ke paas gaya surat-e-khayaal
Dekha ke aik dar mei'n wo baithi hai khasta haal
Sakta sa ho gaya ye hai shiddat-e-malaal
Tan mei'n lahu ka naam nahi, zard rang hai
Goya basher nahi, koi tasveer-e-sang hai*

Ram Babu Sexsena in his book Tareekh-e-Adab-e-Urdu says “Though urdu was a poetic language it was underused and unknown. There was nothing in this language which could match Iliad by Homer, Mahabharat by Vyaas, Ramayan by Valmiki of Shahnama by Firdosi. These shortcomings were overcome by the Marsiyas of Mir Anees”

Dr. David Matthews (School of Oriental and African Studies, University of London) has translated the complete marsiya Jab Qata ki Musaafat-e-Shab Aaftaab ne into English verse. The standard marsiya of Meer Anees is organized in six line stanzas and the rhyming pattern is aaaabb. Matthews has done an excellent job in his translation. He has, however, changed the rhyming pattern to ababcc.

Shibli No'mani (Famous Islamic Scholar of the Sunni Sect) In his book titled Mwazna-E-Aness O Dabeer, he overloads Mir Anees with accolades. According to him no other poet has used as many words in their poetry as Mir Anees has.

Mawlana Hali (1837-1914) also has commented on Meer Anees's work in his Muqaddama-e-Sher o Shaa'eri.

S.R. Faruqi wrote an excellent commentary on one of Anees's marsiya (Ba Khuda Faaris-e-Maidan-e-Tahawwur tha Hur) in his article: Meer Anees ke ek marsiye main Ista'are ka nezam. Faruqi has argued that every great poet usually concentrates on one metaphor for one piece of poetry. In that marsiya, Faruqi has argued, the central metaphor is NOOR (LIGHT). He quotes numerous examples from the long marsiya to support his thesis.

In Pakistan, after a long gap, work was restarted on Meer Anees. Notable writings are those by: Farman Fatehpuri (Karachi University), Ahsan Faruqi (Karachi University), Syed Amir Imam, Syed Ghulam Abbas (Jamia Millia, Karachi), Dr. Mazhar Ali Khan (Peshawar University), Professor Karrar Husain (ex-vice chancellor Quetta University), and Dr. Mahmood Husain (ex-vice chancellor of Dacca and Karachi universities).

Ghulam Imam of Lucknow (Lawyer). The title of his book is Shakespeare and Anees, 1950, Lucknow. In this work, the author has listed selections from Mir Anees' poetry and has found

comparable work from Shakespeare. It is a very interesting book.

Shamsur Rahman Faruqi in 'How to read Iqbal?' on comparing Iqbal with Nazir Akbarabadi says that "Iqbal was placed better because he had, among others, B1dil (1644–1720) in Persian and Mir Anees (1802–1874) in Urdu." to inherit the rich tradition of urdu nazm. He firther asserts that, "The mention of Mir Anees may surprise some of us until we realize it that Mir Anees's mariyas are the best premodern model in Urdu of narrative-historical, narrative-lyrical, and oral-dramatic poetry, and Iqbal's poetry extends and exploits the possibilities created by Anees.