

MAEN403CCT

Urdu Literature in Translation

M.A. English
(Fourth Semester)

Centre for Distance and Online Education
Maulana Azad National Urdu University
Hyderabad-32, Telangana- India

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Urdu Literature in Translation

for

M.A. English

4th Semester

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Vice Chancellor

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Director

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Coordinator

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Message

Maulana Azad National Urdu University (MANUU) was established in 1998 by an Act of the Parliament. It is a central university with NAAC accreditation and the mandate of the university is: (1) promotion of Urdu language, (2) accessibility and availability of professional and technical education in Urdu medium, (3) providing education through traditional and distance learning mode, and (4) a specific focus on women's education. These are the points that distinguish this central university from all other central universities and give it a unique feature. It has been emphasized even in the National Education Policy 2020 to achieve education in mother tongues and regional languages.

The very objective of promotion of knowledge through Urdu is meant to facilitate the accessibility of contemporary knowledge and disciplines to Urdu knowing community. For a long time, there has been a dearth of course material in Urdu. The non-availability of books in Urdu is a matter of concern and Urdu University considers it a privilege to be part of the national process of providing course material in mother tongue/home language as per the vision of NEP 2020. Further, the Urdu speaking community is at a disadvantage in gaining updated knowledge and information in emerging areas or newer knowledge in existing fields due to non-availability of reading material in Urdu. The unavailability of content related to the above domains of knowledge has created an atmosphere of apathy towards attaining knowledge that could significantly affect the intellectual abilities of the Urdu knowing community. These are the challenges that Urdu University is confronted with. The scenario of Self Learning Materials (SLM) is also not very different. The unavailability of course books in Urdu at school/college level comes under discussion at the commencement of every academic year. Since the medium of instruction of Urdu University is only Urdu and it offers almost all the courses of important disciplines, the preparation of books of all these subjects in Urdu is the most important responsibility of the University. To achieve these objectives, MANUU makes available course material in the form of Self Learning Material (SLM) to the students of Distance Learning. The same is also available for sale to anyone interested in gaining knowledge through Urdu. To further provide access to learning, eSLM in Urdu is available for free download from the University website.

I am immensely pleased that due to the hard work of the concerned faculty and full cooperation of the writers, the process of publications of books has begun on a massive scale. To facilitate the students of Distance Learning, the process of preparing and publication of Self Learning Material (SLM) is of paramount importance to the University. I believe that we will be able to meet the requirements of a large Urdu knowing community through our Self Learning Material and will fulfill the mandate of this University and justify our presence in this country.

With best wishes,

Prof. Syed Ainul Hasan
Vice Chancellor
MANUU, Hyderabad

Message

In the present era, distance education is recognized as a very effective and useful mode of education all over the world and a large number of people are benefiting from this mode of education. Maulana Azad National Urdu University also introduced the distance learning mode since its establishment in view of the educational needs of the Urdu speaking population. Maulana Azad National Urdu University started in 1998 with the Directorate of Distance Education and the regular programmes commenced from 2004, and subsequently various departments have been established.

The UGC has played a vital role in efficiently regulating the education system in the country. Various programs running under Open and Distance Learning (ODL) mode at CDOE are approved by UGC-DEB. The UGC-DEB has emphasized on synchronizing the syllabi of distance and regular mode to enhance the level of distance learning students. Since Maulana Azad National Urdu University is a dual mode university catering to both distance and traditional mode of learning, to achieve its goal in line with the UGC-DEB guidelines, Choice Based Credit System (CBCS) was introduced and Self Learning Materials are being prepared afresh for UG and PG programmes containing 6 blocks with 24 units and 4 blocks with 16 units respectively.

The Centre for Distance and Online Education offers a total of seventeen (17) programmes comprising of UG, PG, B.Ed., Diploma, and Certificate programmes. Along with this, programmes based on technical skills are also being started. A huge network of nine Regional Centers (Bengaluru, Bhopal, Darbhanga, Delhi, Kolkata, Mumbai, Patna, Ranchi, and Srinagar) and six Sub-Regional Centers (Hyderabad, Lucknow, Jammu, Nooh, Varanasi, and Amravati) was established to facilitate the students. Apart from this, an extension center has also been established in Vijayawada. More than one hundred and sixty Learner Support Centres (LSCs) and twenty Programme Centres are run simultaneously under these Regional and Sub-Regional Centers to provide educational and administrative support to the students. The Centre for Distance and Online Education makes full use of ICT in its educational and administrative activities, and offers admission to all its programs through online mode only.

The soft copies of Self Learning Material (SLM) for students are made available on the website of the Centre for Distance and Online Education and the links of audio and video recordings are also made available on the website. In addition, facilities of E-mail and WhatsApp groups are being provided to the students through which the learners are informed about various aspects of the program such as course registration, assignments, counselling, examinations, etc. In addition to regular counseling, additional remedial online counseling is being provided from the last two years to improve the academic standards of the students.

It is expected that the Centre for Distance and Online Education will play a vital role to bring educationally and economically backward population into the mainstream of contemporary education. In near future, changes will be made in various programmes under the New Education Policy (NEP-2020) in view of the educational needs and it is hoped that this will help in making the Open and Distance Learning system more efficient and effective.

Prof. Mohd Razaullah Khan

Director, Centre for Distance and Online Education

MANUU, Hyderabad

Introduction to the Course

The M.A. English programme is designed to give a sound knowledge of English Language, Literature and Literary Theory so as to empower the prospective students for higher studies and employment, apart from helping them prepare for competitive exams. It is spread over two years (four semesters) minimum duration. The objectives of the programme are as follows:

- a. to provide a sound base in the English language
- b. to provide insights into the development of English and the phonological, morphological, syntactical and stylistic aspects of language
- c. to provide knowledge in the teaching of English
- d. to explore the various literatures in English
- e. to provide exposure to the different genres, movements and periods of English literature
- f. to facilitate critical and analytical abilities
- g. to introduce literary theory and criticism
- h. to build confidence among learners with language skills in English
- i. to enable the working target group to enhance their qualifications and
- j. To facilitate higher education in the open distance learning mode.

At the end of the two-year post graduate programme in M.A. English, the learner would have mastered the theoretical knowledge of the English language and literature. The learners would be able to appreciate literatures in English, take up critical analysis, understand the different movements, periods and concepts in the study of English language and literature. The two-year programme will prepare the learner for competitive examinations, for employment and for research by developing their skills, apart from leading to refinement.

The course “**Urdu Literature in Translation**” aims to introduce the learners to select canonical forms of Urdu literature. The major literary genres like Urdu poetry, Urdu prose, Urdu novel, and Urdu drama will also be studied in this course. It also introduces them to Majaz, Mohiuddin, Faiz, Faraz, Premchand, Ismat Chughtai, Qurratul Ain Haider, and others. The course is divided into four Blocks and each Block has four Units.

This SLM is supplemented by audio-video lessons. You may visit IMC MANUU YouTube channel.

<http://youtube.com/u/imcmanuu> for the complete list of AV lessons in English.

With you in your journey through the fields of English language and literature!

Prof. Gulfishaan Habeeb

Programme Coordinator

Urdu Literature in Translation

Unit - 1: Introduction to Urdu Poetry

Structure

- 1.0 Introduction
- 1.1 Objectives
- 1.2 Introduction to Urdu Poetry
 - 1.2.1 Ghazal
 - 1.2.2 Qaseedah
 - 1.2.3 Masnavi
 - 1.2.4 Marsiyah
 - 1.2.5 Nazm
 - 1.2.6 Rubai
- 1.3 Learning Outcomes
- 1.4 Glossary
- 1.5 Sample Questions
- 1.6 Suggested Learning Resources

1.0 Introduction

Poetry has a special significance in Urdu literature. It is a rich and vibrant form of expression, has its roots in the Indian subcontinent. It is characterized by its lyrical beauty and emotional depth, often exploring themes of love, loss, beauty, and mysticism. Roots of Urdu poetry can be traced in 13th century in the poetry of Amir Khusrau, an Indo-Persian Sufi poet composed poems in Persian and Hindavi languages. Appeared in 15th century *Kadam Rao Padam Rao* by Fakhruddin Nizami is considered as the earliest available manuscript of Urdu poetry.

Amir Khusrau's Riddles and Kabir Das' Poems have carved a special niche in Urdu. This was the early period of Urdu poetry. Since then, Urdu poetry made significant progress from the reign of the King Akbar to Aurangzeb. In this period, poems, Ghazals, Masnavis, Marsiyahs, Qasidahs, etc. were composed. Rekhti is a product of this period. The names of Saeedi Kakorvi, Afzal Merthi, Chandrabhan, Quli Qutb Shah, etc. were prominent among the poets of this period. In fact, the first period of Urdu poetry began with Muhammad Quli Qutb Shah in Deccan. He is considered to be the first Urdu poet to publish his collection of Ghazals. He was the fourth ruler

of the Qutb Shahi dynasty. He was a scholar, poet, and respected other poets. Hyderabad flourished under him.

Among the genres of Urdu poetry Ghazal, Nazm, Qaseedah, Marsiyah, Masnavi, Rubai, etc. are most popular. Among these, Ghazal is a genre in which attraction and passion are more than other genres. Wali Deccani is considered as the most prominent poet of Ghazal. In fact, due to Wali's poetry, Urdu poetry matured. This period is the last era from Aurangzeb to King Shah Alam. After Wali Deccani, Delhi became the center of Urdu poetry. Now Persian has been replaced by Urdu. Hatim, Mir, Soz Dehlvi, Sauda, etc. gave a special colour to Urdu poetry. These were the poets established Delhi School of poetry. During this period, Sauda's Qasidahs, Dard's mystic poetry, Mir's Ghazals, and Mir Hasan's Masnavis became very popular.

After the death of Aurangzeb in 1707, the central government of Delhi was in danger. Gradually, the civil wars among each other hollowed out the roots of the government. Delhi was ruined. The invasions of Nadir Shah and Ahmad Shah Abdali crushed the political and economic condition of Delhi. The Marathas and the Sikhs ended up looting this city. In this chaos, many poets migrated to Lucknow. Due to the migration of these poets, the Lucknow School of Urdu Poetry came into being. Evolution of Poetry in the last period of the Mughal Empire proved to be a good omen for Urdu poetry. During this period, Urdu poetry developed significantly. Fort William College was established in Calcutta in 1800. With its establishment, the ground was leveled for Urdu poetry. It served significantly in the dissemination and development of Urdu prose and poetry.

Check your Progress

1. Who composed *Kadam Rao Padam Rao*?

2. Who was Amir Khusrau?

1.1 Objectives

After going through the Unit, the students will be able to:
trace the origin of Urdu poetry.
know the prominent Urdu poets.
have an understanding of different genres of Urdu poetry.

1.2 Introduction to Urdu Poetry

1.2.1 Ghazal:

A Ghazal is a poetic form that originated in Arabic poetry and has been embraced in Persian, Urdu, and other languages. It is an extremely popular form of Urdu poetry. It may be era of Mir Taqi Mir or Mohammad Rafi Sauda or Mirza Ghalib, the popularity of this poetic form kept increasing. Composing Ghazal is an art of covering maximum meanings in minimum words.

The term “Ghazal” is derived from the Arabic word “Ghazal,” which means “to Converse” or “to talk”. In few dictionary the meaning of Ghazal is given as “talking to beloved” “talking about beloved”, and “talking about their beauty”, etc. Initially, it was composed as expressions of love, often addressing a beloved figure, whether real or idealized. Initially, it often explored themes of love, loss, beauty, and longing. But with the passage of time, the variations in the themes can be observed. Issues like political, social, economical, cultural, etc. began to find place in it along with the themes of love and longing. Now any topic under the sun can be expressed in one couplet of Ghazal. Each couplet of Ghazal stands alone as a complete thought, but together they contribute to a cohesive emotional experience. It consists of a series of couplets, typically ranging from five to twenty one. Most of the Ghazals of Mir Taqi Mir are lengthy while the Ghazals of Ghalib are short. The first couplet of a Ghazal is known as “Matl’a”. The term “Matl’a” is derived form Arabic which means ‘the place of rise’ and ‘first couplet of a poem’. It is mandatory that “Matl’a” of a Ghazal must be rhymed. The couplet just after “Matl’a” is called “Husn-e-Matl’a”. The second line of “Husn-e-Matl’a” is always rhymed as both the lines of “Matl’a” while the first line is unrhymed. The last couplet of a Ghazal is called “Maqt’a”. The poet uses his pseudonym in “Maqt’a”. Term “Maqt’a” is also derived from Arabic language which means ‘cut off’.

It may be Wali Deccani or Faraq Gorakhpuri or Nasir Kazmi, Ghazal has been the most famous and popular poetic form. Though Progressive poets composed poetry with a particular propaganda but they could not evade composing Ghazals. Except Akhtarul Iman almost all the Progressive poets such as Majruh Sultanpuri, Faiz Ahmad Faiz, Ali Sardar Jafari, Makhdoom Mohiuddin, Asrarul Haq Majaz, Sahir Ludhyanvi, Jaan Nisar Akhtar, Kaifi Azmi, etc. composed Ghazals and their Ghazals were well received by readers.

Check your Progress

1. What is the meaning of Ghazal?

2. What is 'Maqt'a'?

1.2.2 Qaseedah:

Qaseedah is a form of poetry that originated in Arabic literature. It is one of the most popular and old forms of Urdu poetry. In Urdu and Persian literature it has been next to Ghazal, Masnavi, and Mersia in terms of popularity. Though its origin is traced in Arabic language but the characteristic features of Urdu Qaseedah are more similar to Persian Qaseedah. It is typically characterized by its length, serious tone, and structure, often addressing themes like praise, love, or lamentation. It can be devotional, praising God or the Prophet Muhammad, or sometimes more secular, celebrating love, nature, or heroic deeds. Few of the well-received Qaseedahs and its prominent poets are Mirza Mohammad Rafi Sauda (Dar-e-Manqabat Hazrat Ali), Mashafi (Dar-e-Madah Nawab Asifuddaula), Mohammad Ibrahim Zauq (Dar-e-Madah Bahadur Shah Zafar), Muneer Shikohabadi (Dar-e-Na'at), Insha (Dar-e-Madah George III), Ghawasi (Dar-e-Madah Sultan Abdullah Qutb Shah), Mirza Asadullah Khan Ghalib (Dar-e-Manqabat Hazrat Ali), etc.

To some extent there are external similarities in Ghazal and Qaseedah. Like Ghazal, the first couplet of Qaseedah is always in rhyme. Even the rhymed couplets can appear in the middle of Qaseedah that is not possible in Ghazal. Sometimes a Ghazal can be a part of Qaseedah but a Qaseedah cannot be a part of Ghazal. Generally, a Ghazal consists of five to twenty one couplets whereas there is no limit of couplets in Qaseedah. It can have up to two hundred couplets. Like other forms of Urdu poetry it is also based on imagination. In Islamic traditions, it is often recited or sung during religious gatherings and is an important part of oral literature. It consists of a few essential components that are being observed from the beginning. They are:

Tashbeeb

Gurez

Madah

Dua

1. Tashbeeb:

The first part of a Qaseedah is ‘Tashbeeb’. It is also known as ‘Naseeb’ but the term ‘Tashbeeb’ is more famous and prevalent. This part often introduces themes of love or nostalgia, evoking feelings of longing or loss. Sometimes natural phenomena like different aspects of spring season are also described in this part.

2. Gurez:

‘Gurez’ is the second component of Qaseedah. The most important theme of this poetic form is eulogizing someone. The poet doesn’t eulogize in the first part that is ‘Tashbeeb’. Now the poet slowly moves towards the praise of intended person after ‘Tashbeeb’. He composes few couplets in this part that is known as ‘Gurez’ that helps in transition from ‘Tashbeeb’ to the section where poet eulogizes.

3. Madah:

The meaning of ‘madah’ is eulogy. The term itself indicates this part deals with eulogy which is the most important component of Qaseedah. In fact, the word ‘Qaseedah’ in Urdu is used for praising or eulogizing someone, often a significant figure, a king, a leader, etc. Things such as sword and horse, associated to king are also appreciated in this part.

4. Dua:

‘Dua’ is the last component of ‘Qaseedah’. Here the poet prays for the person and wish for his long life and blessings in this world and hereafter. He prays for the family members of the person as well. It must be remembered that the poet prays for those who are kings, barons, elites, etc. but when it comes to religious personalities, the poet prays for himself on behalf of them.

Check your Progress

1. Who composed ‘Dar-e-Madah Bahadur Shah Zafar’?

-
2. What is ‘Tashbeeb’ in Qaseedah?
-

1.2.3 Masnavi:

Masnavi, a long narrative poem, is an important poetic form in Urdu literature. On one hand it has the poetic features of Ghazal and Qaseedah, on the other hand it is characterized by the imaginative power and broad narrative like Daastan, a prosaic form of Urdu Literature. It is often composed to convey narratives, moral lessons, or philosophical insights. It has a rich history, deeply rooted in Persian literature, and has been embraced and adapted by Urdu poets to express themselves. Any theme under the sun such as love and romance, moral and ethical

lessons, philosophy and spirituality, historical events, etc. can be expressed in it. *Khosrow and Shirin* composed by Persian poet Nizami in 12th century is considered as the early sample of Masnavi.

During its heyday, the Bahmani Empire of Deccan was an example of power, glory, wealth, and prosperity and the development of sciences and arts. Therefore, the first examples of creative literature in the Deccani language are found in the Bahmani period. Masnavi started in the same era. Fakhruddin ‘Nizami’ was the poet of this period and his Masnavi *Kadam Rao Padam Rao*, composed in early fifteenth century in Deccani language, is considered as the first Urdu Masnavi. The tradition of writing this poetic form in Urdu gained momentum during the Mughal era, particularly in the 17th century. Poets began using *masnavi* to address various themes, from romantic tales to moral stories, often weaving intricate narratives.

The structure of a *Masnavi* consists of rhymed couplets, typically written in a variety of meters. Each couplet can stand alone as a complete thought. It allows poets to explore multiple themes and ideas within a single work.

Types of Masnavi

Types of Masnavi are not fixed in Urdu literature. It has been divided based on the topics covered in it. In his essay “Urdu Masnavi ka Deccani Daur”, Dr. Sayed Abdullah divided it into six parts:

Razm Name

Ishqiya Dastaanain

Sachchi Kahaniyan

Ishqiya Aapbitiyan

Akhlaqi aur Falsafiyana Masnaviyan

Sufiyana Tamsili Masnaviyan

In his essay “Hindustani Qisson se Makhuz Urdu Masnaviyan”, Dr. Gopi Chand Narang has divided Urdu Masnavi into six parts:

Mazhabi Masnaviyan

Tareekhi Masnaviyan

M’asharti Kwaif ki Masnaviyan

Hindustan ke Fitri Manazir ki Masnaviyan

Hubbul Watani ki Masnaviyan

Hindustani Qisson par Masnaviyan

Based on its theme Imdad Imam Asar has divided Urdu Masnavi into five parts:

Razmi Mazameen

Bazmi Mazameen

Hikmat Aamoz Mazameen

Tasawuf Aamoz Mazameen

Mutafarriq Mazameen

There is a large degree of uniformity in the thematic distribution of Masnavi by the above scholars. In addition to love, ethics, philosophy, Sufism, religion, history, civilization, society, patriotism, etc., many things have been described in this form of poetry. It is also called Manzoom Dastan. Since, it has unlimited opportunities for expression, any kind of topics can be described easily in it. Few of the well-known Masnavi poets and their Masnavis are Shamsul Ushshaq Miraan Ji (Khush Namah), Nusrati (Gulshan-e-Ishq) and (Ali Namah), Wajahi (Qutb Mushtari), Ghawasi (Saiful Maluk and Badayil Jamal) and (Tuti Namah), Siraj Aurangabadi (Boostan-e-Khyal), Ibn-e-Nishati (*Phool Ban*), Mir Hasan (*Sahrul Byan*), Dya Shankar ‘Naseem’ (Gulzar-e-Naseem), Mir Taqi Mir (Shola-e-Showq) and (Dariya-e-Ishq), Aftab-Ud-Daula ‘Qalq’ (Tilism-e-Ulfat), Mirza Showq (Zahr-e-Ishq), Daagh Dehlvi (Faryad-e-Daagh), etc.

1.2.4 Marsiyah:

In English, ‘elegy’ is the parallel form of ‘Marsiyah’ that is the oldest form of poetry in Urdu literature. This genre came to Urdu through Persian poetry. It was originated in Arabic poetry. Almost all prominent poets in Arabic composed Marsiyah. It is composed or sung on the death of a loved one, friend, relative, acquaintance, etc. In Iran, it became associated with a specific event and underwent many changes over time. These changes took place both in subject and structure.

The term ‘Marsiyah’ is derived from the Arabic word ‘Rasa’ that means ‘description of dead’. It was a custom in Arabia that poets used to write poems about their feelings and emotions on the death of their loved ones and relatives and friends. The vices of the deceased were usually not mentioned, while the virtues were remembered. In *Asnaf-e-Sukhan and Sh’eri Haiatain* Shmeem Ahmad defines Marsiyah as, “Poems which are composed out of feelings of sorrow and grief on the death of loved ones and great personalities were called as Marsiyah.”

In the beginning, Persian poets composed it on the pattern of Arabic Marsiyah but later it was modified and reserved for the narration of the incident of Karbala. Well-known Persian poets

Mohtashim Kashi and Adeeb Shaikh Aazri are considered earliest poets of this type of poetry. After that poets such as Firdousi and Farrukhi appeared on the literary scenario.

The history of this poetic form in Urdu literature is nearly five hundred years and like other forms of Urdu poetry, early examples of Marsiyah are also found in the Deccan, which are composed on the pattern of Ghazal or Qasidah. Janam, Quli Qutb Shah, Wajahi, Shahi, Malik Khushnud, Muqimi and Mirza composed Marsiyah on the pattern of Ghazal. With the passage of time it was adopted by the poets of Delhi and later by Lucknow and its pattern was confirmed as sestet. It is assumed that Urdu Marsiyah began in North India during Aurangzeb's era, but the early example has not come to the fore in an authenticated form. Formal Marsiyah became available from the Muhammad Shahi era and almost all prominent poets composed this form of poetry. Apart from Urdu, Marsiyah were also written in Purbi, Punjabi, Bengali and Marwari languages.

Mirza Muhammad Rafi Sauda was a prominent poet of Marsiyah in North India. When it moved to Lucknow, Urdu poets Zameer, Dilgir, Faseeh etc. paid special attention to it. In the end, Anees and Dabeer gave this genre of literature an extraordinary fire and showed such expert craftsmanship that it carved a niche in world poetry. In the changed circumstances after Anees and Dabeer, other poets added contemporary sensibility to this genre and made it more popular. Important poets who composed Marsiyah are Shaikh S'adi, Amir Khusro, Burhanuddin Janam, Muhammad Quli Qutb Shah, Wajahi, Sewak, Fayez, Lateef, Noori, Sultan Ali Adil Shah, Miskeen, Ali Quli Khan Nadeem, Nazeer Ali Gada, Sirajuddin Ali Khan Arzu, Mir Taqi Mir, Mirza Muhammad Rafi Sauda, Khaleeq, Faseeh, Zameer, Daagh Dehlvi, Fasahat Jang Jaleel, Naji, Ashhar, Danish and Safi, etc.

Check your Progress

1. Which Masnavi is considered as the earliest sample of Masnavi?

-
2. What is the meaning of Marsiyah?
-

1.2.5 Nazm:

The term 'Nazm' is an Urdu word that means "stringing pearls onto a thread", "silk", "to thread", etc. It is a genre of poetry in which a single topic is expressed in a coherent and continuous manner. It has no restriction on topic and form. The use of the term Nazm in Urdu poetry as a specific genre came in vogue by the influence of modern poetry. Initially, the term

appeared in Urdu poetry under the influence of English literature as translation or abridgment. It is a narrative genre that is extremely diverse in both subject matter and narrative. Initially, this genre did not have its own identity in Urdu poetry. Nazir Akbarabadi played an important role in developing the it. After that, under the influence of Sir Syed's reform movement, Hali and Muhammad Hussain Azad paid special attention to it and now it is considered as the central genre in Urdu poetry. It continued to develop and adapt itself to the requirements of the time. It is an excellent genre due to its breadth of expression, continuity, wide possibilities of expression and freedom of expression. The poem does not have a specific form. The term poem refers to those poetic forms in which continuous thoughts are expressed under a single topic. From this point of view, Masnavi, Qaseedah, Marsiyah, etc. come under poetry, but modern poetry has its own distinct identity apart from them. Few of the prominent poets who composed Nazm are Allama Iqbal, Faiz Ahmad Faiz, N.M. Rashid, Ali Sardar Jafari, Sahir Ludhianvi, Altaf Huassain Hali, Kaifi Azmi, Josh Malihabadi, Parveen Shakir, Akbar Allahabadi, Akhtarul Iman, Makhdoom Mohiuddin, Firaq Gorakhpuri, etc.

Types of Nazm:

Initially, all the forms of poetry were considered as Nazm. Later, 'Nazm' came to be used in contrast to the Ghazal for all those genres which were based on continuous expression in verse. That was the reason Urdu poetic forms such as Hamd, Manajat, Na'at, Manqabat, Masnavi, Marsiyah, Qasida, Wasukht, etc. were initially considered Nazm. Modern Nazm is generally divided into four types:

Paband Nazm: In Paband Nazm, rhyme and poetic meter are restricted. Nazir Akbarabadi, Hali, Iqbal, Chakbast, Akbar and Josh etc. have written Paband Nazm. From the time of Nazir to Iqbal, it was a practice to write this type of poetry. Nazir's "Aadmi Nama", "Barsaat ki Baharain", and "Rotiyan", Hali's "Munajat Bewah" and "Mitti Ka Diya", Akbar's "Jalwa-e-Darbar-e-Delhi", Iqbal's "Parinde ki Faryad", "Jugnu", and Josh's "Shikast-e-Zindaan ka Khwab" are Paband Nazm.

Azad Nazm: In such Nazm, the number of feet in poetic meter are not specified in each line, due to which there are variations in the length of lines. A certain kind of harmony is created in the poem by the variations in poetic feet. The first experience of free verse was done in France. From French it entered into English literature and from English into Urdu. In English it became known as free verse and the same term came into use in Urdu. The poets such as N.M. Rashid,

Tasadduq Hussain Khalid, Sardar Jafari, Faiz, Makhdoom, Akhtar-ul-Iman, Meera Ji, Kaifi, Sahir and Qazi Salim are important in terms of Azad Nazm.

Mua'rra Nazm: It is a poem in which there is no restriction of rhyme, but the poetic meter and its feet are equal. In the beginning, the poem was known as a non-rhymed poem, but Abdul Halim Sharar, with the advice of Maulvi Abdul Haq, used the term Mua'rra Nazm. Yusuf Zafar, Makhmur Jalandhri, Faiz, Akhtar-ul-Iman, Majeed Amjad etc. are important poets of such poetry.

Nasri Nazm: This type of poem does not have restrictions on poetic meter, feet and rhyme. It consists of a central idea which is expressed in a series of different length of lines. It also has a special melody which creates a lyrical element in it. Sajjad Zaheer and Khurshid-ul-Islam have especially experimented in such poems.

1.2.6 Rubai:

The term Rabai is an Arabic word which literally means four. It refers to a poetic form that consists of four lines, but in terms of meaning and thought, all four lines are complete and interconnected. The fourth line in it is very powerful and effective and is the climax. Due to its four-line poetic form it is also called Tarana, Do Baiti, Chahar Misrai, Chahar Baiti etc. It is the only genre of Urdu poetry for which more than one name is used. The last words of first, second and fourth lines are mandatory to be rhymed. It is not necessary to have a rhyming word in the third line.

Rubai came into being with the beginning of Urdu poetry and important poets of Urdu in every era tried their hand in this field. The first Sahib-e-Diwan poet of Urdu Muhammad Quli Qutb Shah tried his hand in this genre for the first time. After him Siraj Aurangabadi and Wali Deccani were also drawn to it. Anees' name is particularly noteworthy in bringing it to its peak in North India.

Structurally it is a genre of short poetic form which has the scope to include every topics of society. The condition is that the poet of the Ruba'i should be aware of the technical features of the form and should take care of its limitations. Numerous topics such as drunkenness, intoxication, problems of real love, unity of being, denial of self and realization of supreme being, ethics, spiritual education, etc. have been covered in it by the poets of different ages. The reason to cover such topics is that it is an invention of Iran and most of the poets of the Ruba'i in Persian were Sufi Faqirs. Therefore, its primary themes revolve around Sufism, ethics, religion, love and philosophy. In Urdu, these topics came from Persian and assimilated in such a way that

it seemed like the invention of Urdu. The prominent Urdu poets of Rubai are Meer Anees, Meer Hasan, Aasi Uldani, Abdul Rahman Ehsan Dehlvi, Akbar Allahabadi, Allama Iqbal, Altaf Hussain Hali, Amjad Hyderabad, Baqar Mehdi, Firaq Gorakhpuri, Ismail Merathi, Josh Malihabadi, Mir Taqi Mir, Mirza Ghalib, Nazeer Akbarabadi, Shad Azimabadi, Yagana Changezi, etc.

Check your Progress

1. What is ‘Paband Nazm’?

2. How many lines are there in Rubai?

1.3 Learning Outcomes

After the completion of this Unit, students are expected to:

- understand a brief history of Urdu poetry.
- know about Ghazal and its prominent poets.
- know Qaseedah and its important poets
- be familiar with the poetic form Marsiyah and its poets.
- be acquainted with poetic forms such as Masnavi, Nazm, and Rubai and distinguished poets of these poetic forms.

1.4 Glossary

Amir Khusrau: An Indo-Persian Sufi poet, musician, and scholar of 13th and 14th century.

Kabir Das: An Indian mystic poet and saint of 15th and 16th century.

Rekhti: A genre of Urdu poetry in which male poets express pure feminine emotions in the language and style of women.

Fort William College: Established in 1800 in Calcutta to train British officials in Indian languages, literature, and culture so they could govern and administer the country better.

Eulogize: Praise

Daastan: Originated in Central Asia, Iran, Turkey, and Azerbaijan. Dastans are epics that are often centered around a main character who protects their people from an enemy.

Heyday: Glory days

Deccani language: It is an Indo-Aryan language that originated in the Deccan region of south-central India.

Bahmani period: Bahmani Sultanate, was a Muslim empire that ruled the Deccan Plateau in South India from around 1347 to 1527.

Momentum: Energy, ambition

Razmnama: It means ‘a tale of war’. It is a translated version of Mahabharata.

Razmi Mazameen: Topics related to war.

Bazmi Mazameen: Topics related to feast and assembly

Muhammad Shahi era: The era of Muhammad Shah, a great Mughal emperor who reigned in the period of 1719 to 1748.

Abridgment: Synopsis, digest, condensation

Hamd: A poetic work that exclusively praises Allah.

Munajat: It is a poem glorifying God as well as an act of offering prayer by submitting humble supplication.

Na’at: A poem that praises the Prophet Muhammad.

Manqabat: A Sufi devotional poem that expresses devotion to the companions of the Prophet, Sufi saints, and other divines.

Wasukht: A poetical genre characterized by impassioned style and lament of unrequited love

Sahib-e-Diwan poet: A poet who has composed a Diwan, which is a collection of Ghazal.

Sufi Faqirs: Sufi Muslim ascetics who renounce their worldly possessions and dedicate their lives to the worship of God.

1.5 Sample Questions

1.5.1 Objective Questions:

1. *Kadam Rao Padam Rao* is considered as the earliest manuscript of Urdu poetry.

True

(b) False

2. Amir Khusrau was an Indo-Persian Sufi poet of 13th century who composed poems in Persian and Hindavi languages.

True

(b) False

3. *Khosrow and Shirin* composed by Persian poet Nizami in 12th century is considered as the early sample of Masnavi.

True

(b) False

4. Who is first Saheb-e-Diwan poet of Urdu poetry?

Mir Taqi Mir

(b) Muhammad Quli Qutb Shah

(c) Mirza Ghalib

(d) Siraj Aurangabadi

5. The term “Ghazal” is derived from _____ language.

Persian

(b) Turkish

(c) Arabic

(d) French

6. The first couplet of a Ghazal is known as _____.

Maqt’a

(b) Baitul Ghazal

(c) Husn-e-Matl’a

(d) Matl’a

7. The Qaseedah ‘Dar-e-Manqabat Hazrat Ali’ is written by _____.

Sauda

(b) Insha

(c) Ghalib

(d) Zauq

8. The poetic form Qaseedah originated in _____ Literature.

Urdu

(b) Persian

(c) Hindi

(d) Arabic

9. The parallel form of ‘Marsiya’ in English literature is _____.

Sonnet

(b) Elegy

(c) Ode

(d) Free Verse

10. The poem ‘Aadmi Nama’ is composed by _____.

Iqbal

(b) Akbar Allahabadi

(c) Deputy Nazir Ahmad

(d) Josh Malihabadi

1.5.2 Short Answer Questions:

1. Discuss in short the structure and types of Masnavi.
2. What is the significance of Marsiyah in Urdu literature.
3. What is Nazm and how does it differ from Ghazal in Urdu poetry.
4. Write a short note on the types of Nazm.
5. Discuss the structure of Rubai.

1.5.3 Long Answer Questions:

1. Write a detailed note on the introduction of Urdu poetry.

2. Discuss the Urdu poetic form Qaseedah and describe its essential components.
3. What is a Ghazal and how does its structure differentiate it from other forms of Urdu poetry?

1.6 Suggested Learning Resources

1. Ahamad, K. Urdu Shayeri par ek Nazar. Patna, Bihar: Book Emporium, 1985.
2. Fathima, Nageed. Urdu Shayeri Ki Mukhtasar Tareekh. Delhi, 2011.
3. Shareef, Mohammad Jamal. Deccan Mein Urdu Shayeri Wali Se Pahle. Hyderabad: Idara-e-Adabiyat-e-Urdu, 2004.
4. Zor, Syed Muhiuddin Qadri. Delhi mein Urdu Shayeri ka Aghaz. Hyderabad, Idara-e-Adabiyat-e-Urdu.
5. Jafri, Liaqat. *Jadeed Urdu Shayari, Nazm*. New Delhi, M. R. Publications, 2010.

Unit - 2:
(a) Makhdoom Mohiuddin - “Waiting”
(b) Asrar-ul-Haq Majaz - “Dream Of Dawn”
(c) Kishwar Naheed - “Chains”

Structure

2.0 Introduction

2.1 Objectives

**2.2 (a) Makhdoom Mohiuddin - “Waiting” (b) Asrar-ul-Haq Majaz - “Dream of Dawn”
(c) Kishwar Naheed - “Chains”**

2.2.1 Makhdoom Mohiuddin: “Waiting”

2.2.2 Asrar-ul-Haq Majaz: “Dream of Dawn”

2.2.3 Kishwar Naheed: “Chains”

2.2.4 Comparing and Contrasting the Themes and Styles of the Three Poems

2.3 Learning Outcomes

2.4 Glossary

2.5 Sample Questions

2.6 Suggested Learning Resources

2.0 Introduction

Urdu literature, a rich and diverse body of work, represents a significant tradition within South Asian literature. Emerging primarily in the Indian subcontinent, Urdu literature has evolved over centuries, deeply influenced by Persian, Arabic, Turkish, and indigenous Indian languages and cultures. It is known for its profound poetry, expressive prose, and philosophical writings, which reflect the complex socio-cultural, political, and historical contexts of the region.

Translations play a crucial role in making Urdu literature accessible to a broader audience and preserving its essence across linguistic and cultural boundaries. While translation poses challenges—such as retaining the original's poetic meter, rhythm, and cultural context—it also offers an opportunity to introduce the richness of Urdu literature to the world. The works of poets like **Makhdoom Mohiuddin**, **Asrar ul Haq Majaz**, and **Kishwar Naheed** have been translated into multiple languages, enabling readers worldwide to experience the depth and beauty of Urdu literature.

2.1 Objectives

This Unit has the following objectives for the learners:

- understand the socio-political and cultural contexts of the selected Urdu poems.
- analyze the themes, styles, and literary techniques of the poems.
- appreciate the role of translation in cross-cultural understanding.
- critically engage with the translated works and their impact.

2.2 (a) Makhdoom Mohiuddin: “Waiting” (b) Asrar ul Haq Majaz: “Dream of Dawn”(c) Kishwar Naheed “Chains”

2.2.1 Makhdoom Mohiuddin: “Waiting”

Makhdoom Mohiuddin (1908-1969) was a prominent Urdu poet, political activist, and revolutionary known for his profound and evocative poetry that seamlessly blended romanticism with revolutionary zeal. Born in a modest family in Hyderabad, India, Makhdoom developed a keen interest in poetry from an early age. His exposure to Marxist ideology and involvement in the freedom struggle shaped his literary journey, making him one of the most significant voices of progressive Urdu poetry.

Makhdoom was deeply influenced by the socio-political climate of his time, including the fight against British colonial rule and the struggle for social justice and equality. He was actively involved in the Communist Party of India and became a leading figure in the Progressive Writers' Movement, which aimed to use literature as a tool for social change. His poetry often reflected themes of revolution, social justice, and love, both personal and for the oppressed.

Literary Contributions: Makhdoom Mohiuddin's poetry is characterized by its lyrical beauty, emotional intensity, and revolutionary fervor. His first poetry collection, "Bisat-e-Raqs" (The Dancing Floor), was published in 1944 and is considered a landmark in progressive Urdu literature. The collection includes poems that address themes of resistance, hope, and a call for collective action against oppression. Makhdoom's works are known for their simplicity, sincerity, and ability to connect with the common people, making him a beloved poet among the masses. His poetic legacy continues to inspire those who advocate for social justice, equality, and human rights.

Context of the Poem: "Waiting" (*Intezaar*)

"Waiting" (Intezaar) is one of Makhdoom Mohiuddin's most celebrated poems, reflecting the historical, cultural, and socio-political context of its time. Written against the backdrop of India's struggle for independence and the socio-economic inequalities prevalent in society, "Waiting" captures the emotions of anticipation, hope, and the yearning for change.

Historical Context: The poem was written during a period when India was witnessing intense political and social upheaval. The country was under British colonial rule, and the freedom struggle was at its peak, marked by widespread protests, movements, and demands for independence. The common people, especially the working class and the poor, were waiting for liberation not only from colonial rule but also from socio-economic exploitation.

Cultural and Socio-Political Context: "Waiting" also reflects the spirit of the Progressive Writers' Movement, which sought to highlight social injustices and advocate for equality and freedom through literature. The poem embodies the collective yearning of the masses for a brighter future—a future free from oppression, poverty, and exploitation. Makhdoom's poetry, including "Waiting," resonated with the aspirations of the common people, urging them to keep hope alive and continue their struggle for a just society.

Major Themes:

Hope: The central theme of "Waiting" is hope—an enduring, almost stubborn hope that refuses to die despite prolonged suffering and struggle. The poem speaks to the idea of holding onto hope even in the darkest of times, suggesting that hope is a powerful force that can inspire action and bring about change.

Struggle: The poem also captures the theme of struggle, particularly the struggle of the oppressed classes against socio-economic and political injustices. Makhdoom's words evoke the hardships faced by those who are waiting for a better future, highlighting both their suffering and their resilience.

Political Consciousness: "Waiting" is infused with a deep sense of political consciousness, reflecting Makhdoom's commitment to social justice and his belief in the power of the collective struggle. The poem is a call to action, urging the oppressed to rise, unite, and continue their fight against tyranny and exploitation.

Literary Devices and Style:

Imagery: Makhdoom employs vivid imagery to evoke emotions and create a powerful visual experience for the reader. For example, he uses metaphors of darkness and light to contrast despair and hope, creating a strong sense of anticipation and longing.

Symbolism: The poem is rich in symbolism, using elements such as night and dawn to represent oppression and liberation, respectively. This symbolism not only enhances the emotional depth of the poem but also makes it universally relatable, transcending the specific historical context.

Metaphor and Allegory: The entire poem can be read as an extended metaphor for the collective struggle for freedom and justice. The act of waiting symbolizes the endurance and patience required in the face of adversity, while the dawn represents the ultimate goal of liberation.

Simple yet Powerful Language: Makhdoom's style is marked by simplicity and directness, making his poetry accessible to a broad audience. His choice of words is deliberate and impactful, conveying deep emotions with minimalistic language.

Repetition: The use of repetition in the poem emphasizes the idea of persistence and resilience. By repeating certain phrases or concepts, Makhdoom reinforces the urgency of the poem's message and the ongoing nature of the struggle.

2.2.2 Asrar-ul-Haq Majaz: "Dream of Dawn"

Asrar ul Haq Majaz (1911-1955), popularly known as **Majaz Lakhnawi**, was a revolutionary Urdu poet who played a significant role in the Progressive Writers' Movement in India. Born in Rudauli, a small town in Uttar Pradesh, Majaz was educated in Aligarh Muslim University (AMU), where he developed his literary talents and became an integral part of the intellectual and cultural milieu. His poetry reflects his profound sensitivity to social issues, his commitment to the cause of freedom, and his empathy for the downtrodden.

Majaz is often described as the "Keats of Urdu Poetry" due to the lyrical beauty and romanticism in his verse. However, unlike Keats, Majaz's poetry goes beyond romantic escapism and engages deeply with the socio-political realities of his time. He was influenced by the political climate of pre-independence India, marked by the struggle for freedom and the rise of progressive thought. His poetry often merged romantic sensibilities with revolutionary fervor, making him a beloved figure among both traditionalists and progressives.

Literary Contributions: Majaz's poetry collections, such as "Aahang" and "Shab-e-Tar," are celebrated for their passionate call for freedom, social justice, and human dignity. His works reflect his idealism, his longing for a just society, and his desire for a world free from oppression and exploitation. Majaz's ability to blend romantic lyricism with revolutionary themes has left a lasting impact on Urdu poetry, influencing subsequent generations of poets and writers.

Context of the Poem: "Dream of Dawn" (*Subh-e-Nau*)

"**Dream of Dawn**" (*Subh-e-Nau*) is one of Majaz's most iconic poems, capturing the spirit of a nation on the brink of a new era. Written in the context of India's freedom struggle, the poem symbolizes the hope, aspirations, and dreams of a society yearning for liberation from colonial rule and social injustice.

Socio-Political Backdrop: The poem was composed during a period of intense political turmoil in India. The freedom struggle against British colonial rule was gaining momentum, with widespread civil disobedience movements, protests, and uprisings across the country. It was a time of great optimism as well as despair, as people from all walks of life joined hands in the collective quest for independence and social transformation. The poem reflects the prevailing mood of the era, characterized by both the hope for a better future and the painful reality of the present.

Majaz, as a poet of the **Progressive Writers' Movement**, was deeply influenced by the socialist ideals that emphasized equality, justice, and freedom. His poetry, including "Dream of Dawn," is infused with these ideals, calling for a new dawn where every individual, irrespective of their class or background, can live with dignity and freedom.

Major Themes:

Freedom: At its core, "Dream of Dawn" is a poem about freedom—freedom from colonial rule, social injustices, and economic exploitation. It embodies the collective aspiration of the Indian people to break free from the shackles of oppression and create a new, equitable society. The poem echoes the desire for both political and personal liberation.

Revolution: The theme of revolution runs throughout the poem. Majaz calls for a transformative upheaval that would dismantle the existing structures of power and replace them with a more just and fair system. His revolutionary zeal is not just political but also cultural and social, advocating for a comprehensive change that would uplift the downtrodden.

Aspiration for a Better Future: The "Dawn" in the poem is a metaphor for a new beginning, a fresh start for a society that has endured long periods of darkness and despair. It represents the hope for a future where justice, equality, and peace prevail. The poem is a powerful reminder that every struggle, every sacrifice, is a step towards achieving this dream.

Literary Style and Use of Imagery:

Imagery: Majaz employs vivid and evocative imagery to bring his vision to life. His descriptions of the night and the dawn are not just visual but also emotional, capturing the pain of the present and the promise of the future. For instance, he uses phrases like "night of oppression" and "dawn of hope" to create a stark contrast between the darkness of colonial rule and the light of freedom.

Metaphor and Symbolism: The poem is rich with metaphors and symbols that enhance its emotional impact. The "dawn" serves as a central metaphor for freedom, change, and renewal. Similarly, "chains" symbolize oppression and bondage, while "light" represents knowledge, enlightenment, and liberation. These metaphors and symbols help convey complex ideas in a simple yet powerful manner.

Romantic and Revolutionary Tone: Majaz's poetic style blends romanticism with revolutionary fervor. His language is passionate and heartfelt, filled with both longing and resolve. The romantic elements in his poetry add a lyrical beauty that appeals to the emotions, while the revolutionary elements inspire action and courage.

Rhythmic Cadence: The rhythmic flow of Majaz's poetry enhances its musical quality, making it memorable and impactful. The use of repetition and rhythmic patterns emphasizes key ideas and creates a sense of urgency and movement, reflecting the unstoppable march towards freedom and justice.

Emotional Appeal: Majaz's poetry is known for its emotional intensity. In "Dream of Dawn," he addresses the reader directly, appealing to their sense of justice and humanity. This direct engagement adds to the poem's persuasive power, motivating readers to reflect on their roles in the collective struggle for a better future.

2.2.3 Kishwar Naheed: "Chains"

Kishwar Naheed (b. 1940) is one of the most prominent and powerful voices in contemporary Urdu literature, particularly known for her feminist poetry and activism. Born in Bulandshahr, India, she migrated to Pakistan after the Partition in 1947. Her experiences as a woman navigating the complexities of a newly formed nation, coupled with her exposure to both conservative and progressive ideologies, deeply influenced her literary and social consciousness.

Naheed is a pioneer of feminist thought in Urdu literature. Her work boldly confronts issues of gender inequality, patriarchy, and social injustice, challenging the norms and conventions of a male-dominated society. She has faced criticism and censorship for her unapologetic stance, but her fearless commitment to speaking out against oppression has earned

her widespread recognition and respect. She is also an activist who has worked with various organizations to promote women's rights, education, and social justice.

Literary Contributions: Kishwar Naheed's poetry collections, such as "Lab-e-Goya" (Speaking Lips), "Benaam Musafat" (Unnamed Journey), and "Galiyan Dhoop Darwaze" (Streets, Sunlight, Doors), have left a profound impact on Urdu literature. Her poetry is characterized by its bold imagery, directness, and a deep sense of empathy for marginalized voices, especially women. She writes not just as a poet but also as a storyteller, reflecting the struggles, joys, and resistance of women in a patriarchal society. Apart from poetry, she has also authored essays, autobiographical works, and children's literature, expanding her influence beyond traditional literary circles.

Context of the Poem: "Chains" (*Zanjeerein*)

"Chains" (*Zanjeerein*) is one of Kishwar Naheed's most acclaimed poems, reflecting her feminist perspective and serving as a potent social commentary on the oppression of women. The poem captures the plight of women trapped in societal norms and expectations, symbolized by the metaphor of "chains," and their struggle to break free from these constraints.

Feminist Perspective: The poem is grounded in a feminist viewpoint, critiquing the deeply entrenched patriarchal systems that limit women's autonomy, freedom, and expression. Naheed uses her poetry as a medium to expose and challenge the ways in which women are systematically oppressed, whether through cultural traditions, religious interpretations, or social customs. "Chains" is not just a critique but also a call for resistance, urging women to recognize their strength and fight against their subjugation.

Social Commentary: "Chains" serves as a social commentary on the oppressive structures that govern women's lives, particularly in South Asian societies but also universally. The poem speaks to the collective experience of women who are expected to conform, obey, and accept their subordinate status. Naheed's poetry becomes a voice for the voiceless, articulating the silent suffering of countless women and giving them a platform to express their rage, frustration, and desire for change.

Major Themes:

Oppression: The central theme of "Chains" is the oppression faced by women in patriarchal societies. The "chains" in the poem symbolize the various forms of bondage—cultural, social, religious, and economic—that restrict women's lives. Naheed vividly portrays how

these chains are both visible and invisible, highlighting the pervasive nature of women's oppression.

Patriarchy: The poem critically examines the patriarchal systems that reinforce gender inequality. Naheed challenges the norms that dictate women's roles and behaviors, exposing how patriarchy perpetuates power dynamics that favor men. She critiques not only the overt forms of control but also the subtle, insidious ways in which patriarchy infiltrates every aspect of a woman's life.

Resistance: Despite the themes of oppression and patriarchy, "Chains" is fundamentally a poem of resistance. Naheed's portrayal of women is not of passive victims but of individuals who possess the will to fight back. The poem encourages women to recognize their strength, resist their imposed roles, and break the chains that bind them. It is a call to action, inspiring women to challenge the status quo and reclaim their rights and freedoms.

Poetic Techniques and Narrative Style:

Imagery: Naheed employs powerful imagery to convey the stark reality of women's oppression. The "chains" serve as a central metaphor that recurs throughout the poem, evoking images of bondage, confinement, and lack of freedom. She uses concrete images to depict the abstract concept of subjugation, making the poem's message vivid and relatable.

Metaphor and Symbolism: The poem is rich in metaphor and symbolism. The "chains" symbolize not only physical restrictions but also psychological and emotional barriers. Naheed also uses other symbols, such as walls and cages, to depict the various forms of confinement that women endure. These metaphors help convey the complexity and multifaceted nature of women's oppression.

Free Verse and Direct Language: Naheed often writes in free verse, a form that aligns with her themes of breaking free from constraints. Her language is direct, bold, and unapologetic, mirroring the urgency and intensity of her message. She does not shy away from harsh realities, using her straightforward narrative style to provoke thought and inspire action.

Repetition and Emphasis: The use of repetition in "Chains" emphasizes the suffocating nature of the oppression women face. By repeatedly invoking the image of chains, Naheed reinforces the idea of relentless confinement, making it impossible for the reader to

ignore the severity of the situation. This repetition also builds a rhythmic intensity that mirrors the growing momentum of resistance.

Narrative Voice: Naheed's narrative voice in "Chains" is both personal and collective. She speaks as an individual who has witnessed and experienced oppression, but her voice also represents a collective consciousness, speaking for all women who have been silenced or marginalized. This dual perspective gives the poem both depth and universality, making it a powerful piece of feminist literature.

2.2.4 Comparing and Contrasting the Themes and Styles of the Three Poems

The three poems—"Waiting" by Makhdoom Mohiuddin, "Dream of Dawn" by Asrar ul Haq Majaz, and "Chains" by Kishwar Naheed—are significant works in Urdu literature that explore themes of oppression, hope, freedom, and resistance. Each poem reflects its poet's unique perspective and socio-political context, contributing richly to the tapestry of Urdu literature. Here is a comparison and contrast of their themes and styles:

Styles

Imagery and Symbolism:

Makhdoom Mohiuddin in "Waiting" uses imagery and symbolism, such as "darkness" and "light," to represent despair and hope. The poem's simplicity and use of everyday language make it accessible to a broad audience.

Asrar ul Haq Majaz in "Dream of Dawn" employs rich imagery and metaphors, such as "night" and "dawn," to depict oppression and liberation. His style is more lyrical, blending romanticism with revolutionary fervor.

Kishwar Naheed in "Chains" uses powerful metaphors like "chains" to symbolize the multifaceted oppression of women. Her style is direct and bold, often employing free verse to break away from traditional poetic constraints, mirroring her call for liberation.

Contrast: While Mohiuddin and Majaz use imagery to reflect broader socio-political themes, Naheed's imagery is more personal and visceral, reflecting individual and collective experiences of women in patriarchal societies.

Tone and Language:

"Waiting" has a tone of calm endurance and a patient optimism, with simple and straightforward language that speaks directly to the masses.

"Dream of Dawn" combines a romantic tone with revolutionary zeal, using a more elevated and emotive language that captures both the beauty and urgency of the call for change.

"Chains" adopts a confrontational and rebellious tone, using direct, sometimes provocative language to challenge societal norms and inspire defiance.

Contrast: The tone of "Waiting" is more subdued and reflective, "Dream of Dawn" is passionate and inspiring, while "Chains" is bold and confrontational.

Structure and Form:

Makhdoom Mohiuddin uses a relatively traditional structure with rhythmic patterns that mirror the steadiness of the poem's themes.

Majaz often uses rhythmic cadences and repetition to emphasize key ideas and create a sense of movement, aligning with the poem's revolutionary spirit.

Naheed frequently employs free verse to break away from conventional forms, symbolizing the breaking of societal "chains." Her use of repetition and emphasis builds intensity and urgency.

Contrast: The more traditional structures of "Waiting" and "Dream of Dawn" contrast with the free verse and experimental forms in "Chains," reflecting Naheed's desire to break free from both literary and societal constraints.

2.3 Learning Outcomes

Upon the completion of this Unit, you should be able to understand and appreciate the three poems in Urdu in translation. You should have gained an understanding of the historical and cultural contexts, and be able to compare and contrast the three poems.

2.4 Glossary

Progressive Writers' Movement: A literary movement in the early 20th century, particularly in India and Pakistan, that aimed to use literature as a means to promote social justice, anti-colonialism, and equality. It encouraged writers to address social issues such as poverty, inequality, and oppression.

Metaphor: A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. In poetry, metaphors are used to convey deeper meanings and create strong imagery, such as "chains" representing oppression in Kishwar Naheed's poem.

Free Verse: A type of poetry that does not follow regular rhyme or meter patterns. It allows poets greater freedom to express their ideas without being confined by traditional forms, as seen in Kishwar Naheed's "Chains."

Imagery: Descriptive language that creates vivid pictures in the reader's mind, appealing to the senses. Poets like Majaz and Naheed use imagery to evoke emotions and represent abstract ideas, such as "dawn" symbolizing hope and renewal.

Feminist Literature: A genre of writing that advocates for gender equality and challenges patriarchal norms. It often explores themes of women's rights, gender roles, and resistance, as exemplified by Kishwar Naheed's works.

Symbolism: The use of symbols to signify ideas and qualities by giving them symbolic meanings different from their literal sense. For example, "chains" in Naheed's poem symbolize the oppression faced by women.

Lyrical Poetry: A form of poetry that expresses personal emotions or feelings, typically spoken in the first person. Both Makhdoom Mohiuddin and Majaz use a lyrical style to evoke deep emotional responses and connect with readers on a personal level.

2.5 Sample Questions

2.5.1 Objective Questions:

1. Which movement is Makhdoom Mohiuddin associated with in Urdu literature?

Romanticism

Progressive Writers' Movement

Modernism

Realism

2. What is the central metaphor used in Kishwar Naheed's poem "Chains"?

Dawn

Chains

Darkness

Love

3. Which theme is prominent in Asrar ul Haq Majaz's "Dream of Dawn"?

Romance

Freedom

Nature

Death

4. Kishwar Naheed's poetry is most closely associated with which literary perspective?

Modernism

Feminism

Romanticism

Postcolonialism

5. Which poetic technique is characterized by the absence of regular rhyme or meter, often used by Kishwar Naheed?

Limerick

Free Verse

Sonnet

Haiku

6. What does the "dawn" symbolize in Majaz's poem "Dream of Dawn"?

End of life

Beginning of a revolution

Eternal love

Loss of hope

7. Makhdoom Mohiuddin's poem "Waiting" reflects which of the following themes?

Romantic love

Political struggle and hope

Natural beauty

Urban life

8. Which literary device is frequently used by Asrar ul Haq Majaz to emphasize key ideas in his poetry?

Hyperbole

Repetition

Alliteration

Onomatopoeia

9. Who among the following is known for blending romanticism with revolutionary ideas in Urdu poetry?

Mirza Ghalib

Faiz Ahmed Faiz

Asrar ul Haq Majaz

Allama Iqbal

10. Which poem by Kishwar Naheed deals with the critique of patriarchal norms?

"Waiting"

"Dream of Dawn"

"Chains"

"A Song for Myself"

2.5.2 Short Answer Questions:

1. What are the major themes explored in Makhdoom Mohiuddin's poem "Waiting"?
2. Discuss how Asrar ul Haq Majaz combines romanticism and revolutionary zeal in his poetry.
3. Explain the significance of the Progressive Writers' Movement in shaping Urdu literature.
4. How does Kishwar Naheed use the metaphor of "chains" in her poem to represent women's oppression?
5. Describe the socio-political context that influenced Asrar ul Haq Majaz's "Dream of Dawn."

2.5.3 Long Answer Questions:

1. Compare and contrast the poetic styles of Makhdoom Mohiuddin, Asrar ul Haq Majaz, and Kishwar Naheed. How do their unique styles reflect their individual perspectives and contexts?
2. Analyze the role of Urdu literature, particularly poetry, in advocating for social change and resistance against oppression. Use examples from the works of Makhdoom Mohiuddin, Asrar ul Haq Majaz, and Kishwar Naheed to support your arguments.
3. Discuss the feminist themes in Kishwar Naheed's poetry, especially in "Chains." How does her work challenge traditional gender roles and promote social justice? Provide a detailed analysis of her use of language, imagery, and symbolism.

2.6 Suggested Learning Resources

1. Majaz, Asrar ul Haq. *Poems of Asrar ul Haq Majaz*. Translated by S. A. Kazmi, Sahitya Akademi, 1995.
2. Mohiuddin, Makhdhoom. *Selected Poems of Makhdhoom Mohiuddin*. Translated by Baidar Bakht, Oxford University Press, 2002.
3. Naheed, Kishwar. *We Sinful Women: Contemporary Urdu Feminist Poetry*. Edited and translated by Rukhsana Ahmad, The Women's Press, 1991.
4. Pritchett, Frances W. *Nets of Awareness: Urdu Poetry and Its Critics*. University of California Press, 1994.
5. Rahman, Anisur. *In Translation: Positions and Paradigms*. Orient Blackswan, 2006.

Unit – 3:
(a) Faiz Ahmed Faiz - “Hail to thee, My Native Land”
(b) Ahmed Faraz - “Even if you bear a grudge, come ...”

Structure

3.0 Introduction

3.1 Objectives

3.2 (a) Faiz Ahmed Faiz - “Hail to thee, My Native Land”

(b) Ahmed Faraz - “Even if you bear a grudge, come ...”

3.2.1 Faiz as a Poet: An Introduction

3.2.2 Text of the Poem and its Translation

3.2.3 A Critical Analysis of the Poem

3.2.4 A Brief Summary of the Poem: “Hail to thee, My Native Land”

3.2.5 Thematic Analysis of the Poem

3.2.6 Critical Analysis of the Poem

3.2.7 Ahmed Faraz as a Poet: An Introduction

3.2.8 Text of the Poem and its Translation

3.2.9 A Critical Analysis of the Poem

3.2.10 A Brief Summary of the Poem: “Even if you bear a grudge, come...”

3.2.11 Thematic Analysis of the Poem

3.2.12 Critical Analysis of the Poem

3.3 Learning Outcomes

3.4 Glossary

3.5 Sample Questions

3.6 Suggested Learning Resources

3.0 Introduction

The progressive literary movement was a powerful voice against the status quo in literature. This voice had a deep and lasting impact on the world of poetry and prose. In Urdu literature, be it prose, poetry, drama or criticism, the progressive thoughts and ideas connected them all with contemporary social awareness. The progressive literary movement gave a new dimension to creative literature. Be it novel or fiction, ghazal or nazm (modern poetry), drama or other genres, all of them adopted a clear social motto in the light of a certain ideology of life.

The poetry, which was earlier the incarceration of *Gul o Bulbul*, has now become the most effective and reliable means of expressing bitter realities. Faiz, Majaz, Makhdoom, Ali

Sardar Jafari and Kafi Azmi accomplished their poetry with the voice of the emotions and feelings of the human being who is suffering from hunger, unemployment, exploitation, inequality and religious extremism. Among the above poets, Faiz is very important in the sense that he made his poetry a reflection of contemporary social awareness and maintained this practice with classical poetic traditions.

Ahmad Faraz is generally not considered as a progressive poet, but the spirit of raising his voice against tyranny is definitely found in his poetry. He had to leave Pakistan for some time because of protesting the abuses and oppression of the dictatorial military governments of Pakistan. There is no clear concept of revolution in his poetry, but he definitely has a revolutionary mood. This common feeling of romance and revolution has created a state of self-expression in his ghazals. In this Unit, we will introduce you to the merits found in the poetry of these two representative and popular poets of Urdu.

3.1 Objectives

The objectives of this Unit are to:

- know about the poets (Faiz & Faraz) and understand their poems.
- understand the thought and imagination contained in the poems.
- acquaint the reader with the structure of the poems.
- attempt an analysis of the poems

3.2 (a) Faiz Ahmed Faiz - “Hail to thee, My Native Land” (b) Ahmed Faraz - “Even if you bear a grudge, come ...”

In this Unit, we will continue the study of Urdu poetry in translation. We shall focus our attention on two well-established poets of Urdu and study one poem by each one.

3.2.1 Faiz as a Poet: An Introduction

Faiz Ahmad Faiz, was an important voice of progressive Urdu poetry. He was born on 13 February 1911 in Sialkot, Punjab (undivided India). Faiz is one of the most popular Urdu poets. He is known for both romanticism and revolution. He belonged to a learned family, which on the one hand was upholders of traditional values and on the other hand was inclined towards modern education. His father Sultan Mohd. Khan was a prominent barrister of his time whose family

migrated from Afghanistan to India. Faiz, after receiving his initial religious education in a mosque near his house, was first admitted to an Islamic seminary where he received formal education in Quran, Arabic, Persian and Urdu. Faiz was admitted to the Scotch Mission School in Sialkot to acquire modern education. After passing his intermediate examination from Murree College, Sialkot, he obtained BA from Oriental College Lahore in 1926 and MA in English from Government College, Lahore 1932.

Faiz started his career as an English lecturer at Mohammedan Anglo-Oriental College, Amritsar. In 1937 he moved to Lahore where he joined Hailey College of Commerce. It was a time when he was influenced by the Marxism, he started studying the Communist Manifesto. The Bolshevik revolution in Russia made a great impact on him although it took place when he was too young. Faiz started participating in literary activities from his student days. He also started reciting poetry. In 1936, he joined Anjuman Progressive Writers. This was the time when the editorship of a journal named Adab Latif was entrusted to him and he remained the editor of this journal till 1946. In 1941, Faiz's first collection, *Naqsh Faryadi*, was published. At the same time, he joined the Pakistan Art Council. In 1941 Faiz became involved with Alys Catherine George, a British national and a member of Communist Party of United Kingdom, who was a student at the Government College Lahore where Faiz was engaged as a lecturer in English. The simple wedding ceremony was held at Srinagar. Among the children of Faiz and Alice, there are two daughters named Salima and Muniza. Faiz took a commission in British Indian Army in 1942 as a Public Relations Officer, and later on, he became Captain. He was detained in prison for five years in Rawalpindi Case.

After receiving the Lenin Prize in 1962, Faiz's fame, which was still limited to India and Pakistan, spread all over the world, especially to the countries of the Soviet bloc. He frequently visited foreign countries and gave lectures there. Translations of his poetry began to appear in different languages and research work on his poetry began. Faiz returned to Pakistan in 1964 and settled in Karachi. In 1984, he was nominated for the Nobel Prize in Literature, but he died on 20 November 1984 before a decision was made.

The fame of Faiz's poetry began to spread around. His poetry combines romanticism and revolution. Eight poetry collections of Faiz have been published which are as follows:

Naqsh Faryadi (1941)

Dast e Tah e Sang (1946)

3. *Dast e Saba* (1953)

4. *Zindan Nama* (1956)
5. *Sar e Wadi e Sina* (1971)
6. *Shaam e Shaher Yaraan* (1979)
7. *Mere Dil Mere Musafir* (1981)
8. *Ghubar e Aiyyam* (1984)

Apart from these, his prose works include *Meezan* (1987), *Saliben Mere Driche Mein* (1974) and *Mata e Loh o Qalam* (1983). Faiz is primarily a romantic poet. Romanticism is his nature. He faces the confusions, problems and bitterness of life like a sensitive poet, but he does not revolt or raise slogans. By enduring this bitterness, he turns this poison into nectar. He was an epoch-making poet. In his poetry, echoes of many Urdu and English poets are heard, but the voice is his own. He is a pioneer of progressive poets in the sense that he adapted his poetry to the demands of the modern era. A new tone and a new concept of love is found in his poetry. It gives a new feeling as well as a fresh feeling and a special love that has freshness. Love and oppression are common aspects of human life. Faiz united these two aspects of human life to such an extent that the pain of love and the agony of oppression and exploitation became integrated into one another. This is the secret of the universal appeal of Faiz's poetry and its international popularity.

Check your Progress

1. Was Faiz truly a revolutionary poet?

2. Which one of Faiz's poetry collections was published first?

3.2.2 Text of the Poem and its Translation:

nisār maiñ tirī galiyoñ ke ai vatan ki jahāñ
 chalī hai rasm ki koī na sar uThā ke chale
 jo koī chāhne vaalā tavāf ko nikle
 nazar churā ke chale jism o jaañ bachā ke chale
 hai ahl-e-dil ke liye ab ye nazm-e-bast-o-kushād
 ki sañg-o-ḳhisht muqayyad haiñ aur sag āzād
 bahut hai zulm ke dast-e-bahāna-jū ke liye
 jo chand ahl-e-junūñ tere nām-levā haiñ

bane haiñ ahl-e-havas mudda.ī bhī munsif bhī
 kise vakīl kareñ kis se munsifī chāheñ
 magar guzārne vāloñ ke din guzarte haiñ
 tire firāq meñ yuūñ sub.h o shaam karte haiñ
 bujhā jo rauzan-e-zindāñ to dil ye samjhā hai
 ki terī maañg sitāroñ se bhar ga.ī hogī
 chamak uThe haiñ salāsil to ham ne jaanā hai
 ki ab sahar tire ruḡh par bikhar ga.ī hogī
 ġharaz tasavvur-e-shām-o-sahar meñ jiite haiñ
 girāft-e-sāya-e-dīvār-o-dar meñ jiite haiñ
 yūñhī hamesha ulajhtī rahī hai zulm se ḡhalq
 na un kī rasm na.ī hai na apnī riit na.ī
 yūñhī hamesha khilā.e haiñ ham ne aag meñ phuul
 na un kī haar na.ī hai na apnī jiit na.ī
 isī sabab se falak kā gila nahīñ karte
 tire firāq meñ ham dil burā nahīñ karte
 gar aaj tujh se judā haiñ to kal baham hoñge
 ye raat bhar kī judā.ī to koī baat nahīñ
 gar aaj auj pe hai tāla-e-raqīb to kyā
 ye chaar din kī ḡhudā.ī to koī baat nahīñ
 jo tujh se ahd-e-vafā ustuvār rakhte haiñ
 ilāj-e-gardish-e-lail-o-nahār rakhte haiñ
 Source: Rekhta.org

English Translation

Hail to thee, my native land, hail to thy ways!
 Where none is allowed to walk with his head upraised,
 If ever someone ventures out on a pilgrimage,
 Warily, warily should he walk, lest he be waylaid.
 There now exists for bolder hearts a novel, penal code,
 Dogs are free to bark and bite, stones are kept encaged.
 Enough for the tyrants seeking an excuse,
 A few audacious lovers, with your love crazed;

The sensual men masquerade both as plaintiff and judge,
Whom to ask for justice, whom to supplicate?
Yet your lovers, somehow manage to survive,
In your separation creep from day to night.
As the vent in the wall vanishes in the dark,
We conjecture that your hair is getting spangled with stars;
When our chains emit a glow in the dungeon gloom,
Your lovely face, we imagine, blushes in the morning bloom.

3.2.3 A Critical Analysis of the Poem:

"Hail to thee, My Native Land " is one of Faiz's poems which can be described as an echo of his progressive ideas and thoughts. The lack of democratic values in Pakistani society and the oppression established by military dictators one after the other created the atmosphere of despotism which had seized the people's power of expressions.

3.2.4 A Brief Summary of the Poem: "Hail to thee, My Native Land":

The poem begins with the poet expressing his passion that he is ready to sacrifice everything for his country, but he regrets that today he does not even have the freedom to walk in his own country. Those who love the country are not allowed to circumambulate without fear in the street of their own motherland. Lovers have to sneak out to meet each other for fear of the consequences. The new order of the day that the stray dogs who cause harm should remain free, but the use of bricks and stones should be banned, means, oppressors are free, but every way to avoid this oppression should be restricted. Poet says: O homeland! even this small number of your lovers becomes an excuse for more oppression by the oppressors. Power seekers became judges and plaintiffs. This makes it difficult to find someone to represent them or seek justice from. According to the poet, even solitary confinement does not allow one to remain oblivious to the memory of the homeland. The darkening of the prison's vent is a sign that the stars sprinkled in the hair of beloved country. When the chains shine in the darkness of the prison, it seems that the morning light has illuminated the ether of the homeland.

In conclusion, the poem " Hail to thee, My Native Land " reflects the poet's unwavering love and loyalty to his nation and his belief that his fight against oppression will ultimately be successful. Despite the obstacles and difficulties faced by his country, the poet is optimistic and determined in his loyalty to his motherland.

3.2.5 Thematic Analysis of the Poem:

This poem is filled with elements like love and sacrifice, but on the other hand it tells the story of oppression and cruelty. The poet's love for his country is the main character of this poem. Willing to sacrifice, he complains about the oppressive political and social system that has undermined democratic values in the country, but he is hopeful that his love for his mother land will ultimately lead to its victory and struggle. And this period of trouble will pass forever. The theme of sacrifice in the poem is closely related to love. The poet expresses his willingness to give up everything for his country. He admits that this is what can be done in these difficult times.

Despite the challenges and difficulties faced by the country, the poet is full of hope for the security, survival and freedom of his homeland. He also accepts the cramped atmosphere of the prison and the clanking of chains with a spirit of optimism. May the hair getting spangled with stars and the light shines on its face, this is the only wish of the poet. He understands that fighting oppression is nothing new and people have always grown flowers in fire.

Overall, this poem by Faiz reflects different and conflicting emotions like love, sacrifice, oppression, cruelty and hope, but it is not just an isolated expression of his thought and theory, but the poetic and literary elements are also included in this poem with full artistry. Due to which it can be called a representative poem not only of Faiz but also of Urdu poetry.

3.2.6 Critical Analysis of the Poem:

Faiz Ahmed Faiz spent a large part of his life in a period of social and political upheaval in Pakistan. He believed in a certain philosophy of life which he saw no better medium to propagate than poetry. The importance of poetry in the process of social change prompted him to write poems on themes, that were related to general social problems. It was a period of public struggle in Pakistan. The Pakistani people's movement against social inequality was going on, but military dictatorship and corrupt politics were crushing this movement together. The poem "Hail to thee, My Native Land" is a literary and creative expression of public response on this occasion.

This poem by Faiz can be described as an appeal to the people of Pakistan to stand up for their rights and work for more justice. Throughout the poem, Faiz uses very good symbols and metaphors to convey his message. It is amazing that he does not bleed poetry in the rush to deliver the message. This poem by Faiz emphasizes the social and political change in Pakistan on

an emotional level. By encouraging the people of the country to work for a just and equal society, the poet inspires his readers that even in the darkest of times, a better future is possible.

A remarkable thing about this poem is that Faiz Ahmed Faiz has used the word "lane" instead of road. People living in the streets are economically less powerful and backward than those living on the wide and spacious roads. Perhaps Faiz used the word lane to express his closeness and familiarity with this less prominent section of the people. Lane refers to the small and narrow road in which most of the local people live. Additionally, since lanes are often narrow and littered with filth, that's why the word "lane" can also convey a sense of confinement or obstruction. Faiz seems to have chosen this word to convey multiple meanings and to add more importance to the theme of the poem.

Check your Progress

1. Faiz's poem "Hail to thee, My Native Land" is written on which country's political situation?
2. What is the main theme of "Hail to thee, My Native Land"?
3. Does the word "Lane" have any special context in this poem of Faiz?

3.2.7 Ahmed Faraz as a Poet: An Introduction

Ahmad Faraz, a famous modern Urdu poet, was born in Kohat, Pakistan on 12th January 1931. Faraz's original name was Syed Ahmad Shah. His father Syed Mohammad Shah "Barq" was also a poet. After receiving his primary and secondary education from Peshawar Model School, Faraz passed MA in Urdu and Persian from Peshawar University. At the same time, he started writing features for Radio Pakistan. His first poetry collection "*Tanha Tanha*" was published when he was perusing B.A. from Peshawar University. After receiving higher education, Faraz took up a lectureship in the university. At the same time, his second poetry collection "*Dard Ashob*" was published, for which he was honoured with the Adamji Literary Award in 1966. After his retirement from the university, Faraz was appointed as the director of Pakistan's National Centre for literature. In 1976, he was made the first president of Pakistan Academy of Literature. During the reign of General Zia-ul-Haq, he was removed from these positions because he spoke of preserving democratic values in the country. He was soon arrested. After some time when he was released, he left the country.

Ahmad Faraz was certainly rebellious in his nature and did not accept any compromise with the government on freedom of expression. This is the reason that two years after being

awarded Pakistan's highest civilian award "Hilal Imtiaz" during the reign of General Pervez Musharraf, he returned it as a protest against certain policies of the government.

Ahmed Faraz was awarded with many awards and honours. Apart from the Adamji Award and Hilal e Imtiaz, he was also honoured by the Canadian Academy of Urdu Literature in 1991. India also did not slowdown in appreciating this son of Urdu and he was awarded the Faraz Gorakhpuri Award in 1988. Apart from this, in 1992, he was honoured with the Tata Award. His poetry has been included in the curriculum of Peshawar University Pakistan and Aligarh Muslim University. Many research papers on the personality and poetry of Ahmed Faraz have been written in the universities of India and Pakistan. Ahmed Faraz passed away on August 25, 2008 after leading a rich academic life. His poetry collections which are listed below, will always remain the focus of literary circle:

Tanha tanha (Alone alone)

Dard ashob (The pain of chaos)

Shab khoon (Night blood)

Nayaaft (Rarity)

Mere khwab rezah rexah (My dreams are shattered)

Be awaz gali kuchon mein (In the silent streets)

Nabina shaher mein aaina (A mirror in the blind city)

Pas andaz e mausam (Aftermath)

Sab awazen meri hain (All voices are mine)

Kwab e gul pareshan hai (A dream of a flower is disturbing)

Bodlik (Bodlik)

Ghazal bahana karun (Pretend to sing)

Ai ishq junu pesha (O love, the jinn of profession)

Janan janani (O beloved)

All these poetry collections of Ahmad Faraz have been published in Pakistan under the name Shahr Sakhn Arastha Hai and as Kuliyaat Ahmad Faraz in India. Ahmad Faraz's poetry gained great popularity and fame in the Indian subcontinent. Many of his ghazals were sung by famous singers, due to which his poetry became so popular among the masses that everyone who knew Urdu and Hindi became his admirer.

Faraz faced many problems during his exile, but along with this, his popularity also increased enormously. His exile and homelessness kept his creative thoughts and feelings

exposed to new experiences. In his poetry, the pain of being away from his homeland is clearly reflected. By writing a poem like "O Deis Se Ane Wale Bata" he has presented the tragedy of being away from his countrymen and not being able to breathe in the atmosphere of the homeland with such a beautiful and intense impression that touched the hearts of thousands of men and women who are living far away from their homeland due to worry about livelihood or other reasons.

In Faraz's poetry, there is a good combination of tradition and innovation. Sometimes he decorates his poetry with similes and metaphors and sometimes with symbols and artefacts. With the passage of time, the changes that occurred in his thoughts and ideas were adapted by him in his poetry with artistic skill. He was the poet who knew the art of using traditional and modern similes gracefully:

Ab ke bichhden ge to shaid kabhi khwabon mein milen

Jis tarah sukhe hue phool kitabon mein milen

Maybe we will find each other in our dreams,

Just as we find dried flowers in books.

Along with similes and metaphors, meta-traditional and modern symbols were also presented with artistry in his poetry. He has used lamp, fire, sea and air etc. in new concepts. There is a special charm and appeal in the symbols and figures used by him. He presents any scene in such a way that the whole picture comes before the reader:

Utra bhi to kub dard ka chadhta hua Dariya

Jab kashti e jaan maut ke sahil se lagi thhi,

Even when it descends, the rising river of pain

When the boat of life was on the shore of death.

If Faraz's poetry is called a mirror of his era, it will not be wrong. He has absorbed the truths of his era in his various poems. Whether it is the events of the time or the events of the heart, Faraz knows the skill of giving a poetic cover to both situations. Another important aspect of his poetry is that he doesn't seem to be a victim of despair. No matter how bad the situation is, he never leaves hope.

Ahmad Faraz's poetry is inspired by the love, which is seen as a force in his words. With the same spirit of love, Faraz has seen a dream that provides equipment for the improvement of human life. For Faraz, love (*Ishq*) is the name of the spirit that can always be a deciding factor to win any war in the world:

*Ai khuda aaj use sub ka muqaddar kar de
Who muhabbat ki jo insan ko payamber kar de*

O God, make him the destiny of all today,

The love that makes an ordinary person a man of great calibre.

Ahmed Faraz's style is common to romance and new economic and cultural attitudes. The intellectual elements found in his ghazals are new additions of their own kind. He has a passion to make life passionately love. It has given a new style to the romantic thought. A part of his semi-romantic poetry is his sense of loneliness, which is very similar to his concept of loneliness. Faraz's creative sensibility never empty of experiences and observations, it controls situations and issues.

Ahmed Faraz has a great ability to decorate his poetry with even small words. He takes them out of the dictionary and illuminates his creation. Nothing can prevent him from using the word in a form that he wants. Faraz's grip on words is so strong that every word adapts to a new meaning according to his thoughts.

Faraz is one of the poets of our time who has a unique tone and whose voice is effective. He is a poet of passion more than thought, but he has a specific point of view on which he never compromises with anyone. His romantic tone and the lyricism found in his poetry makes him a consistent and popular name in Urdu poetry.

Check your Progress

1. Ahmed Faraz belonged to which region of Pakistan?
2. Ahmad Faraz was employed as a lecturer in which university?
3. What do you understand by semi-Romantic poetry?

3.2.8 Text of the Poem and its Translation:

Text....

*Ranjish hi sahi dil hi dukhane ke liye aa
Aa phir se mujhe chhod ke jane ke liye aa
Pahle se marasim na sahi phir bhi kabhi to
Rasm o rah e duniya hi nibhane ke liye aa
Kis kis ko batainge jidai ka sabab hum
Tu mujh se khafa hai to zamane ke liye aa
Kuch to mere pindar e muhabbat ka bharam rakh
Tu bhi to kabhi mujh ko manane ke liye aa*

*Ik umr se hu lazzat e girya se bhi mahroom
Ai rahat e jaan mujh ko rulane ke liye aa
Ab tak dil e khush fahem ko tujh se hain ummeeden
Yeh aakhri shammen bhi bujhane ke liya aa*

Translation....

Come, even with anguish, even to torture my heart;
Come, even if only to abandon me to torment again.
Come, if not for our past commerce,
Then to faithfully fulfill the ancient barbaric rituals.
Who else can recite the reasons for our separation?
Come, despite your reluctance, to continue the litanies, the ceremony.
Respect, if only a little, the depth of my love for you;
Come, someday, to offer me consolation as well.
Too long you have deprived me of the pathos of longing;
Come again, my love, if only to make me weep.
Till now, my heart still suffers some slight expectation;
So come, snuff out even the last flickering torch of hope.

3.2.9 A Critical Analysis of the Poem:

This famous poem (*Ghazal*) of Ahmed Faraz is included in his poetry collection entitled “*Dard Aashob*”. Among the few ghazals by which Faraz is identified, this ghazal is on the top list. Faraz was primarily a Romani poet, that is why his poetry has always been popular among the youths. Below we will discuss the literary and artistic aspects of this Ghazal.

3.2.10 A Brief Summary of the Poem: “Even if you bear a grudge, come...”

The subject of this ghazal is Abandonment (*hijr*), which has become the fate of a lover's life. The lover thinks that the beloved is angry with him and that is why stopped seeing the lover. This separation from the beloved is the cause of the lover's indecision and he requests the beloved that despite being angry and confused, the beloved should come to meet the lover once. He can hurt his lover by expressing his displeasure, but for that too he will have to come to the lover. The lover knows that separation will be his fate again, but he wishes to see the beloved just once. The poet says that even if there is no previous relationship, the lover can meet the beloved just to maintain the ferocious rituals.

The poet also complains about the indifference of the beloved because of how he can tell others that the beloved has left him. How should he tell others the reason for separation from his beloved? That's why he wants the beloved to come so that others will have nothing to say.

The poet says that a lover proud of his love. He wants his beloved to have the illusion of this love. Why should the lover please the beloved every time? Shouldn't the beloved ever please the lover?

Distance and separation from the beloved definitely a source of distress for the lover, but coming to the lover is also not pleasant either, because teasing and taunting is the nature of the beloved. The poet says that the closeness of the beloved is a source of comfort for the lover. Therefore, despite this nature of causing pain to the lover, the arrival of the beloved is a source of relief even if it forces the lover to cry.

The passion of love keeps the lover devoted to hope till the end. He never gives up hope and waits to meet his beloved. The poet says that the beloved should come and extinguish the last candle of hope so that this series of continuous waiting ends.

3.2.11 Thematic Analysis of the Poem:

The main theme of this poem (*Ghazal*) is the grief of separation and the problems faced by the lover due to it. Faraz has portrayed with great artistry the various aspects of the emotional distress that occurs in the various stages of annulment in relationship. Separation of the beloved and complaints about it has been the main theme of Urdu poetry. The perfection of Faraz is that he has given this much-used subject a very charming style of expression.

3.2.12 Critical Analysis of the Poem:

From recitation of Faraz's this ghazal, one can get a good idea of how much skilfulness he had in portraying emotions. In these six couplets, Faraz has beautifully presented all the emotions that go through a lover's heart when he is separated from his beloved. If these couplets are recited keeping the present age in front, then this ghazal can be easily applied to the issues of beauty and love of the present era. In this way, Faraz's poetry becomes a poetry of longing and intensity of feeling, which is the limit comes out after being heated in the furnace of experience.

The system of row (repeated words) and rhyme found in this ghazal of Faraz makes it a beautiful piece of art on the level of sound and melody. Generally, each verse of the ghazal carries a different subject on the level of meaning, but the semantic continuity in this ghazal is found, due to which the semantic expansion is found to be absolute. Faraz's ghazals have

generally been characterized by their immense lyricism. He creates poetry full of melody and delicacy and this is the main reason for his popularity.

Check your Progress

1. What is the main theme of this poem?
2. Why is Ahmed Faraz's poetry so popular?
3. This poem (*Ghazal*) is a part of which poetry collection of Ahmed Faraz?

3.3 Learning Outcomes

Faiz and Faraz are two poets who are the most important and indispensable part of the progressive and modern Urdu poetry. Faiz had a Marxist approach in terms of ideas and considered social and economic equality as necessary for the all-round development of mankind. The echo of human pain that we hear in his poetry is the result of his thoughts. But despite his progressive ideas, Faiz had a romantic temperament. This is the reason why we have been hearing about his poetry that his heaven was developed from the mutual combination of the heat of revolution and the dew of romanticism.

Like Faiz, Faraz also had a rebellious mind and he considered any kind of cruelty and exploitation to be the cause of human humiliation. It is true that he did not have any specific philosophy of life like Faiz, but he considered socio-economic equality and freedom of speech as essential as breath for human society.

Faiz's poem "Hail to thee, My Native Land" is also a mirror of his progressive ideas. He wrote this poem when the military rulers in Pakistan had banned freedom of expression. Faiz loves the lanes of his homeland where no one can walk on their own. Where the tyrants are plaintiffs and judges. Where protesting against oppression is considered rebellion and disobedience. The oppressed are restricted and the oppressors are free. If even a few people who love the country raise their voices against this oppression, then the tyrants get an opportunity to commit more atrocities, but in spite of all these excesses, Faiz is not hopeless. Even in the prison where it is darkness everywhere, when the night falls and the light seen by him from the prison's vent turns into darkness, the poet changes it to hope instead of despair. It seems that thousands of bright stars are glittering the hairs of motherland. When the chains shine in the prison, the poet feels that the face of the motherland is receiving light and radiance. Thus, this poem emphasizes to maintain optimism in place of depression and despair.

Ahmed Faraz, in his narcissistic poem (*Ghazal*) complains about separation of a lover from his beloved who is indifferent to him and stopped visiting him. The lover himself is not in a dilemma but others also want to know the reason for this separation. This entire ghazal can be considered as a mourning for the lover's separation from his beloved. In this poem (*Ghazal*) various aspects of separation (*hijr*) are presented in a very artistic and effective manner. Faraz is basically a romantic poet and he is good at giving poetic expression to various feelings of love and affection. This poem (*Ghazal*) is also a lyrical expression of such feelings which are the result of different situations of meeting and separation of lovers.

Thus, after studying these two poets and their poems, we got to know the life conditions of two great poets of Urdu and their literary and creative works. Along with this, we got acquainted with the mood, style, tradition and other poetic and literary merits of Urdu poetry.

The poetry of Faiz and Faraz is a good example of the delicacy, sweetness and delicate imagination found in Urdu poetry. The way these two Urdu poets have given literary and poetic expression to social and personal problems, is always admirable.

3.4 Glossary

Status quo : An existing state of affairs

Genres : A particular style or form of literature

Incarceration : Captivity or imprisonment

Tyranny : The cruel use of power by a person or a group to control a country or state.

Amen : A word used at the end of prayers by Christians, Jews and Muslims.

Seminary : an educational institution established by Cristian's theologist.

Manifesto : a public declaration of policy and aims.

Bolshevik : a member of the majority faction of the Russian Social Democratic Party.

Pilgrimage : a journey to sacred place.

Metaphors : a figure of speech that compares two things that are not related by stating that one thing is the other.

Similes : a figure of speech involving the comparison of one thing with another thing of a different kind.

Shore : the land bordering a usually large body of water.

Rhyme : repetition of similar sounds in the final stressed syllables and any following syllables of two or more words.

Plaintiffs : a person who brings a case against another in a court of law.

3.5 Sample Questions

3.5.1 Objective Questions:

1. When was Faiz Ahmed Faiz born?
(a) 1917 (b) 1915
(c) **1911** (d) 1908
2. Faiz's ancestors came from which country and settled in India?
(a) **Afghanistan** (b) Saudi Arabia
(c) Iran (d) Yaman
3. Faiz's first poetry collection was?
(a) *Dast e saba* (b) *Zindan nama*
(c) *Dast e tahe sang* (d) ***Naqsh e faryadi***
4. Faiz's poem "Hail to thee, My Native Land" was first published in...
(a) *Zindan nama* (b) *Dast e saba*
(c) ***Mere dil mere musafir*** (d) *Sar e wadi e sina*
5. When was Faiz honored with the Lenin Award?
(a) 1966 (b) **1962**
(c) 1968 (d) 1965
6. Where was Ahmad Faraz born?
(a) Lahore (b) Karachi
(c) **Kohat** (d) Islamabad
7. Faraz's first poetry collection was?
(a) *Nayaqft* (Rarity)
(b) *Shab khoon* (Night blood)
(c) *Dard ashob* (The pain of chaos)
(d) ***Tanha tanha* (Alone alone)**
8. Faraz was given the Hilal e Imtiyaz during the reign of which Military ruler?
(a) Gen. Yahya Khan (b) Gen. Ayub Khan

(c) **Gen. Parvez Musharraf** (d) Gen. Ziaul haq

9. In which university Ahmed Faraz was a lecturer?

(a) Lahore University (b) **Peshawar University**

(c) Karachi University (d) Panjab University

10. When Ahmed Faraz left for heavenly abode?

(a) **2008** (b) 2010

(c) 2015 (d) 2020

3.5.2 Short Answer Questions:

1. What do you know about Faiz's educational background? Please explain
2. Write a short note on the social and political thoughts of Faiz.
3. Write a note on the main theme of Ahmad Faraz's ghazal
“Come, even with anguish, even to torture my heart”
4. Give some important accounts of Ahmed Faraz’s life.
5. The main feature of Ahmed Faraz's poetry is its romantic atmosphere. Do you agree with this opinion? Please explain.

3.5.3 Long Answer Questions:

1. Explain your thoughts about the central idea and main theme of Faiz's poem " Hail to thee, My Native Land "
2. Explain the literary and artistic aspects of Faiz's poem with examples.
3. In Ahmad Faraz's poetry we find both the elements of romanticism and rebellion. Express your opinion.

3.6 Suggested Learning Resources

1. Kanda, K. C. Masterpieces of Modern Urdu Poetry. New Delhi: New Dawn Press, 2004.
2. Kanda, K. C. Urdu Ghazals: An Anthology from 16th to 20th Century. New Delhi: Sterlin Publishers, 1995.
3. Molteno, Marian tr & Russell, Ralph Ed. A Thousand Yearnings: A Book of Urdu Poetry & Prose. Speaking Tiger, 2017
4. Salil, Kuldeep. Best of Ahmed Faraz (Selected Poems), Rajpal, 2011

Unit - 4:
(a) Sahir Ludhianvi - “O, Gentlemen”
(b) Parveen Shakir - “Self-Communion”

Structure

4.0 Introduction

4.1 Objectives

4.2 (a) Sahir Ludhianvi - “O, Gentlemen”, (b) Parveen Shakir - “Self-Communion”

4.2.1 Sahir Ludhianvi as a Poet: An Introduction

4.2.2 Text of the Poem “O, Gentlemen” and its Translation

4.2.3 A Critical Analysis of the Poem “O, Gentlemen”

4.2.4 A Brief Summary of the Poem

4.2.5 Thematic Analysis of the Poem

4.2.6 Critical Analysis of the Poem

4.2.7 Parveen Shakir as a Poet: An Introduction

4.2.8 Text of the Poem “Self -Communion” and its Translation

4.2.9 A Critical Analysis of the Poem “Self -Communion”

4.2.10 A Brief Summary of the Poem

4.2.11 Thematic Analysis of the Poem

4.2.12 Critical Analysis of the Poem

4.3 Learning Outcomes

4.4 Glossary

4.5 Sample Questions

4.6 Suggested Learning Resources

4.0 Introduction

During the late nineteenth and early twentieth centuries, various experiments, additions, and changes took place in Urdu literature. Some of these changes were due to the evolving nature of the language and literature, while others were the result of social transformations. Western concepts and ideas also contributed to these changes. After the Russian Revolution, the importance of the relationship between life and literature began to be recognized. This shift in thought led to the progressive literary movement, the first meeting of which was held at the Rafah Aam Club in Lucknow on April 4, 1936, and was presided over by the renowned Urdu short story writer Premchand.

The progressive literary movement gave rise to a group of poets and writers who made social realism and philanthropy the central themes of their poetry and prose. Among the prose writers, Premchand, followed by Manto, Bedi, Krishna Chandra, Ismat Chughtai, and others, contributed significantly to this movement. In poetry, Faiz, Makhdoom, Majaz, Ali Sardar Jafri, Kaifi Azmi, and Sahir Ludhianvi elevated this new progressive ideology of literature to great heights. Among these poets, Sahir Ludhianvi gained the most fame and popularity, one of the main reasons being his involvement in the film industry as a lyricist. Through films, the songs written by Sahir reached every household, where he expressed his thoughts and philosophy of life, beautifully harmonizing them with the situations in the films.

When social and political changes began in India, influenced by Western ideas and theories, their effects were also felt in literature, leading to shifts in the organizational structure of society. In a male-dominated society, the social rights of women, along with recognition of their human qualities and gender-specific needs, began to gain attention. In this context, enlightened and progressive male writers took up the initiative to portray the problems faced by women, while women themselves focused on their issues—particularly social and gender inequality—as the subjects of their works. Nazar Sajjad Haider, Hamida Sultan, Razia Sajjad Zaheer, Rashid Jahan, and others in prose, along with Fahmida Riaz, Parveen Shakir, Sarah Shagufta, and others in poetry, gave voice to women's issues, emotions, and feminine sensibilities. Among these poets, Parveen Shakir is regarded as the most significant female voice due to the uniqueness of her thoughts and style of expression. She articulated the emotions and feelings of women in a novel and distinctive language and style, establishing her as a pivotal figure in Urdu poetry.

4.1 Objectives

Objectives of this study of the poem are as below:

- To know about the poets (Sahir & Parveen Shakir) and understand their poems
- To appreciate and enjoy the poems.
- To understand the thought and imagination contained in the poems.
- To acquaint the reader with the structure of the poems.
- To develop aesthetic sense in the reader so as to have pleasure from reading.
- To enhance love of reading and understanding poetry

4.2 (a) Sahir Ludhianvi - “O, Gentlemen”, (b) Parveen Shakir - “Self-Communion”

4.2.1 Sahir Ludhianvi as a Poet: An Introduction

Sahir Ludhianvi was born on 8 March 1921 into a feudal family in Ludhiana, Punjab. His father, Chaudhry Fazal Muhammad, was a prominent landowner with multiple marriages. Sahir's mother, Sardar Begum, separated from his father when Sahir was still young. After the separation, Sahir's mother took him with her, and he was raised in her care. Sahir's primary and secondary education took place at Malwa Khalsa School. He passed his high school exams in 1937 and intermediate exams in 1939 from the same school, which were then referred to as Matric and Entrance, respectively. Afterward, Sahir enrolled at Government College, Ludhiana, for further studies. His main subjects were Persian and Philosophy, but he also showed interest in subjects like Political Science and Economics. This interest provided him with an opportunity to understand the country's political, social, and economic systems.

Sahir had a passion for poetry from his school days, which flourished further after joining college. Sahir was expelled from college for the "crime" of reciting a revolutionary poem, but he did not give up poetry and continued to write consistently on political and social issues. The most significant and successful poem from this period is *Taj Mahal*, in which Sahir presented a new perspective on the world's most beautiful monument. He portrayed the Taj not as a symbol of love but as an emblem of the emperor's tyranny and exploitation.

Sahir was unable to complete his BA degree due to his expulsion from college, so he moved to Lahore, which was a major intellectual hub in Punjab at the time. Upon arriving in Lahore, Sahir enrolled at Dayal Singh College to complete his BA in 1943. The following year, in 1944, Sahir's first poetry collection, *Talkhiyan* (Bitterness), was published. Most of the poems included in this collection were written during his time at Government College, Ludhiana. Due to his interest in various social and political movements and his participation in political gatherings and protests, Sahir was expelled from Dayal Singh College as well. He then enrolled at Islamia College in Lahore, but his education could not be completed there either. After this interruption in his studies, Sahir decided not to pursue formal education any further. He fully devoted himself to poetry and became an active part of the communist movement. In addition, he also edited the renowned progressive literary journal *Adab-e-Latif* published from Lahore, as well as Tajwar Najeeb Abadi's magazine *Shahkar*. Sahir Ludhianvi was also the editor of another literary

journal published from Lahore called *Sawera*, in addition to editing two other literary magazines. He launched his own journal named *Shahrah*. Despite his journalistic commitments, Sahir actively participated in various conferences organized by progressive writers. After Lucknow and Lahore, Hyderabad also became a significant hub for progressive writers. Hyderabad was home to another important progressive Urdu poet, Makhdoom Mohiuddin, whose efforts culminated in a grand conference held in 1945. Sahir attended this conference and presented his paper titled “*Revolutionary Poetry in Urdu*”.

After returning from Hyderabad, Sahir travelled to Mumbai with Sajjad Zaheer, Majaz, Krishan Chander, and Kaifi Azmi. When India was partitioned in 1947, Sahir was in Delhi. Communal riots were breaking out everywhere. His mother had been sent to a refugee camp in Lahore. Sahir went to Lahore in search of her and decided to stay there for a while. However, he soon realized that he could not live in Pakistan and returned to India in 1949. After staying in Delhi for eight weeks, he moved to Mumbai for the second time. During his stay in Mumbai, Sahir realized that he could write songs for films. By coincidence, this opportunity came to him quickly. *Azadi Ki Rah* was the first film for which Sahir wrote songs; it was released in 1949. He also wrote a song for another film, *Dorah*. Sahir achieved his first major success with the 1951 film *Naujawan*, whose songs became immensely popular. Over the years, Sahir’s poetic lyrics became a key factor in the success of films like *Taj Mahal*, *Barsaat Ki Raat*, *Naya Raasta*, *Aaj Aur Kal*, *Dil hi to hai*, *Dhool Ka Phool*, *Dastan*, *Waqf*, *Hamraaz*, *Gumrah*, *Bahu Begum*, *Pyaasa*, *Sadhana*, and *Kabhi Kabhi*. The last film for which Sahir wrote songs was *Insaaf Ka Tarazu*. He was honoured with Filmfare Awards for his songs in *Taj Mahal* and *Kabhi Kabhi*.

Due to his involvement in films, Sahir could not devote much attention to his literary poetry. However, in 1955, his long poem *Parchhaiyan* was published. Another poetry collection “Aao koi khwaab bunein” published in 1971. In 1974, a collection of his film songs titled *Gaata Jaye Banjara* was published. After Sahir's death, his complete works were compiled and published under the title *Kulliyat-e-Sahir*. In addition to two Filmfare Awards, Sahir Ludhianvi was honoured with several other accolades for his contribution in literature and films like Soviet Land Nehru Award (1973), Justice of Peace Award (1972) and many more. He was also conferred Padma Shri in 1971. Despite all his successes, one chapter of Sahir's life always remained somewhat shadowy. His love affairs were widely discussed, but he remained unmarried throughout his life. On 25 October 1980, at the age of fifty-nine, Sahir died of a sudden cardiac arrest. He was buried at the Juhu Muslim cemetery.

Sahir once said that literature is, in fact, the expression of one's personality. This very statement serves as the standard against which his poetry can be measured. It is evident that society, human experiences, and observations play a crucial role in shaping any individual's personality. Similarly, the circumstances and environment surrounding Sahir played a significant role in shaping his personality, which in turn influenced the themes and temperament of his poetry. As he himself expressed:

*Duniya ne tajrbaat o hawadis ki shakl mein
Jo kuch mujhe diya hai woh lauta raha hu main*

**"Whatever the world has given me in the form of experiences and incidents,
I am returning it through my words."**

It is true that Sahir was an ideological poet, but his poetry, in terms of temperament, leans more towards romanticism. While his poems that express harsh social realities in poetic form are renowned for their intensity of words and ideas, the poetry that truly defines him as Sahir is his romantic poetry. This is why his film songs touched people's hearts, as their romanticism and melody made them immensely popular. When it comes to love, his personal life was marked by deprivations, which is why his romantic poems are more imbued with the sorrow and anguish of separation rather than the vibrancy and joy of union:

*"Kabhi kabhi mere dil mein khayal aata hai
Ki zindagi teri zulfon ki narm chhaon mein
Guzarne pati to shadaab hobe hi sakti thi
Wo teergi jo meri zeeb ka muqaddar hai
Teri nazar ki shuaan me kho bhi sakti thi."*

Sometimes, a thought crosses my mind:

Had life unfolded in the soft shade of your tresses,

It might have blossomed into something beautiful.

The darkness that is destined for my existence,

Might have faded away in the radiance of your gaze.

Reading Sahir's poetry reveals a deep romantic essence in his creations. However, this romantic element is not confined to love or emotional attachment alone; rather, it encompasses various aspects of life. His works beautifully reflect emotions like love, aesthetics, and human relationships while also highlighting social and societal issues.

One of the most distinctive features of the romantic essence in Sahir's poetry is that he does not perceive love merely as a personal experience but as a universal and spiritual one. His verses resonate with the depth, pain, and intensity of love, touching the reader's heart profoundly. His poetry often incorporates references to nature and aesthetics, offering another dimension to his romantic style. The mention of natural elements such as moonlit nights, spring, and rivers amplifies the emotions of love in his work, adding layers of beauty and meaning:

Ufaq ke darichon se kirnon ne jhanka
Fiza tan gai raste muskuraye
Simatne lagi narm kohre ki chadar
Jawan shakhsaron ne ghunghat uthaye
Who door eik teelee pe Anchal sa jhlka
Tasawwur me lakhon diye jhilmilaye
Through the windows of the sky, rays peeked in,
The ambiance brightened, and paths began to smile.
The soft veil of mist started to retreat,
Young trees unveiled their shy beauty.
Far away, on a hill, a scarf seemed to flutter,
In imagination, millions of lamps began to shimmer.

In this poem, a beautiful scene is depicted where the lamps of past memories are glowing. Here is another enchanting view:

"Yeh kiska khwab chamkta hai meri aankhon mein
Ki jaise Chandni raton mein jheel larze hai"
"Whose dream sparkles in my eyes,
As if a lake trembles on moonlit nights."

Sahir's poetry is fundamentally romantic in nature, but this romantic aspect extends across a broader canvas. His works reflect an intense depth of emotions, social awareness, and aesthetic beauty, all intertwined to make his poetry unique and impactful. His love is not confined to an individual but embraces humanity and all aspects of life.

From the very beginning, Sahir's poetry encompassed his protest against social inequality, oppression, and exploitation. Poems like "*Noor Jahan ke Mazar Par*," "*Chaklay*," and "*Taj Mahal*" represent this consciousness of protest. Even in his film songs, Sahir gave poetic expression to this voice of dissent. He consistently raised his voice for women's rights as well.

By saying, "*Madad Chahti Hai Yeh Hawa Ki Beti*" (*This daughter of Eve seeks your help*), he tried to draw attention to the oppression and exploitation of women in a patriarchal society. A few examples of Sahir's voice of protest are given from his poetry:

Ponchh kar ashk apni aankhon se muskurao to koi baat bane

Sar jhukane se kuch nahi hoga, sar sar utho to koi baat bane

Wipe away the tears from your eyes and smile—

only then will it mean something.

Merely bowing your head won't change anything; rise with pride—

only then will it mean something.

Yeh kuche yeh nilam ghar dilkashi ke

Yeh lut'te hue Karvan zindagi ke

Kahan hain kahan hain muhafiz khudi ke

Sana khwan e taqdees e mashriq kahan hain

These alleys, these auction houses of charm,

These plundered caravans of life,

Where are they, where are the guardians of self-respect?

Where are the singers of the sanctity of the East?

Yeh deen ke tajir yeh watan bechne wale

Insanon ki lashon ke kafan bechne wale

Yeh mahlon mein baithe hue qatil ye lutere

Kanton ke evaz rooh e chaman bechne wale

Tu in ke liye maut ka elaan Banega

Insan ki aulad hai, insaan Banega

These traders of faith, these sellers of the homeland,

Those who trade in shrouds for human corpses.

These murderers, these looters seated in palaces,

Selling the soul of the garden in exchange for thorns.

You will become the herald of their doom,

You are the child of humanity—become truly human.

Based on the above-mentioned qualities, Sahir holds a significant place among the progressive poets of Urdu. His poetry embodies both emotion and a message. Sahir's poetry is an

expression of genuine feelings, and its most important characteristic is the romantic ambiance it creates, shaped by sentiments of human compassion and love.

Check your Progress

1. From which school did Sahir start his primary education?

2. Why Sahir could not devote much attention to his literary poetry?

3. For whose rights did Sahir consistently raise his voice?

4.2.2 Text of the Poem “O, Gentlemen” and its Translation:

Text of the poem:

“Aye Shareef Insano”

*Khoon apna ho ya paraya ho,
Nasl e Adam ka khoon hai aakhir,
Jang mashriq mein ho ki maghrib mein,
Amn e alam ka khoon hai aakhir.
Bum gharon par giren ki Sarhad par,
Rooh e ta'meer zakhm khati hai,
Khet apne Jalen ki ghairon ke,
Zeest faqon se tilmilati hai.
Tank aage badhen ki pichhe haten,
Kokh dharti ki banjh hoti hai,
Fatah ka jashn ho ki haar ka sog,
Zindagi maiyaton pe roti hai.
Jang to khud hi eik mas'ala hai,
Jang kya mas'alon ka hal degi,
Aag aur khoon aaj bakhshegi,
Bhook aur ehtiyaj kal degi.
Is liye ae shareef insano,
Jang tal'ti rahe to behtar hai,
Aap aur hum sabhi ke aangan mein,*

Shamma jalti rahe to behtar hai.

English Translation:

“O Gentlemen!”

It may be or others' blood,
It's the blood of human race,
The war may rage in East or West,
It's the Earth that runs to waste.
Bombs may fall on homes or fronts,
The spirit of life crushed and mauled,
Whichever fields are bombed or burned,
Life itself doth suffer and starve.
The tanks may roll or retreat,
It's the womb of earth that bleeds,
Triumphal chant or sorrowing dirge,
Life the loss of life beweeeps.
War is a riddle in itself,
Can it any riddle resolve?
It comes carrying fire and blood,
Leaves behind the dogs of war.
Therefore, O noble people,
it is better if the war is postponed,
In the courtyard of you and all of us,
it's better if the candles keep burning.

4.2.3 A Critical Analysis of the Poem “O, Gentlemen”:

Sahir wrote this poem on the occasion of the first anniversary of the Tashkent Agreement between India and Pakistan after the war. This piece serves as a profound and thought-provoking protest against war, highlighting the immense suffering it inflicts on humanity. The poet has eloquently and simply illustrated the devastation and loss of human life caused by war.

4.2.4 A Brief Summary of the Poem:

The poet's assertion that *"It is the blood of humankind that flows, whether it is ours or the enemy's"* compels us to realize that those killed in war, regardless of the side they belong to, are

all human beings. Their deaths bring unbearable grief to their families, and both the victors and the vanquished are left mourning the loss of lives resulting from the conflict.

The notion that war is necessary to establish peace is fundamentally flawed. The poet insightfully points out that war not only fails to solve problems but also destroys any semblance of peace. The destruction of towns, the devastation of lush fields, and the widespread hunger and poverty that follow war offer no positive outcomes.

The poet's message is clear: avoiding war is essential for the survival of humanity. If we wish to keep our homes illuminated, our lands fertile, and provide a better future for our generations, we must steer clear of war. This message advocates for peace, love, and coexistence—a lesson that holds even greater significance in today's world.

4.2.5 Thematic Analysis of the Poem:

The central theme of this poem is to make the modern world aware of the horrors and devastating consequences of war. Sahir begins the poem beautifully, expressing the idea that it doesn't matter whose blood is spilled during war—because ultimately, it is human blood. All humans are descendants of Adam and are, therefore, brothers to one another.

People remember their country, their nation, their religion, their region, their language, and their culture, but they forget that despite these differences, all humans are connected as the children of Adam, regardless of differences in religion, language, culture, or region.

Sahir questions why humans engage in acts that bring nothing but harm. War has never benefited anyone; it has always resulted in loss. Does war harm only the defeated? Absolutely not. War is never a profitable endeavour, even for the victors. Both sides suffer losses, with burning homes and scattered corpses as evidence of the destruction caused by war. War creates such a dreadful situation that even those who are not directly involved in it become its victims.

Sahir metaphorically describes war as darkness and peace as light. His statement, "*It is better for the lamp to keep burning,*" signifies the importance of maintaining peace at all costs. Thus, the poem's central idea is a condemnation of war and a celebration of peace, which Sahir has beautifully encapsulated in poetic form.

4.2.6 Critical Analysis of the Poem:

The poem conveys a profound anti-war sentiment, emphasizing the universal devastation wrought by war and calling for peace and reflection. Here's a critical analysis:

Theme:

The central theme of the poem is the futility and destructive nature of war. It portrays war as a force that annihilates life, ruins the Earth, and leaves suffering in its wake. The poet appeals to human reason and compassion, urging people to consider the consequences of war and postpone conflict in favour of peace.

Tone and Mood:

The tone is reflective and admonishing, as the poet warns against the horrors of war and pleads for peace. The use of "O Gentlemen!" and "O noble people" indicates a respectful yet urgent appeal to humanity's conscience. The mood is sombre and contemplative, evoking sadness and empathy for the lives affected by war.

Imagery:

The poet uses vivid imagery to highlight the devastating effects of war "Bombs may fall on homes or fronts "vividly depicts the indiscriminate destruction caused by war. "The spirit of life crushed and mauled" and "the womb of earth that bleeds" personify life and the Earth, making their suffering tangible and relatable. The stark contrast between "triumphal chant or sorrowing dirge" underscores the ambiguity of war's outcomes—no victory can compensate for the loss of life.

Symbolism:

Blood: Symbolizes the shared humanity and universal suffering caused by war, regardless of geography or context.

Candles burning: Represents hope, peace, and the light of life that should persist instead of being extinguished by war.

Dogs of war: A classical reference to uncontrolled violence and chaos unleashed by conflict.

Structure and Form:

The poem is written in free verse, which allows the poet to express thoughts fluidly without the constraints of rhyme or meter. This unstructured form mirrors the chaotic and unrestrained nature of war itself.

Key Messages:

Universality of Suffering: The poem emphasizes that war affects everyone, transcending borders and identities. The Earth and humanity as a whole bear the consequences of conflict.

Futility of War: The rhetorical question, "Can it any riddle resolve?" underlines the irrationality of war—it creates more problems than it solves.

Call for Peace: The final lines urge postponement of war and the preservation of peace, symbolized by the burning candles.

Critical Evaluation:

The poem is a poignant critique of war, employing vivid imagery and symbolic language to drive home its message. Its universal appeal lies in its focus on shared human suffering and its plea for peace, which transcends cultural and historical contexts. While the poem does not offer a solution to the causes of war, it powerfully underscores the need for introspection and prioritization of life and harmony over conflict.

By addressing the audience directly and using simple yet evocative language, the poet ensures the message resonates with a broad readership, urging action against the madness of war.

Check your Progress

1. When Sahir wrote the poem “O Gentlemen”?

2. “All humans are descendants of Adam.” Who said this?

3. What is the central idea of the poem “O Gentlemen”?

4.2.7 Parveen Shakir as a Poet: An Introduction

Perveen Shakir was born on November 24, 1952, in Karachi. Her family hailed from Lahiria Sarai in Darbhanga district, Bihar. Affectionately nicknamed "Para" by her parents, Perveen shared a close bond with her sister, with whom she attended Islamia High School in Rizvia Colony and later Rizvia Girls Secondary School. Even as a child, she stood out as an exceptional student. Perveen pursued higher education at Sir Syed College and earned a Bachelor's degree with honours in English from Karachi University. From an early age, she displayed remarkable literary talent, writing both prose and poetry. She contributed columns to Urdu newspapers and occasionally wrote for English dailies, initially using the pen name "Beena."

Perveen Shakir's academic journey was impressive. She earned undergraduate degrees in English Literature and Linguistics, followed by a Master's degree in Public Administration from Harvard University. Her career began in teaching, where she spent nine years before joining Pakistan's Civil Service. She served in the customs department and, in 1986, was appointed Second Secretary of the Central Board of Revenue in Islamabad.

Perveen Shakir married her cousin, Dr. Syed Naseer Ali, and had a son, Syed Murad Ali. Unfortunately, the marriage did not last. On December 26, 1994, while on her way to work in Islamabad, Perveen's car collided with a bus, resulting in her untimely death. The accident was a profound loss to the world of Urdu poetry. In her memory, the road where the accident occurred was renamed *Perveen Shakir Road*. Her close friend, Parveen Qadir Agha, established the Perveen Shakir Trust, which organizes annual events and presents the *Aks-e-Khushboo* Award.

Khushboo (Fragrance, 1976)

Perveen's first poetry collection is a celebration of love, capturing its joys and sorrows with a confident, self-assured voice. The book continues to resonate deeply with readers for its elegance and emotional depth.

Sad Barg (Marsh Marigold, 1981)

In her second collection, Perveen moves beyond personal love to explore life's broader philosophical dimensions. With rich metaphors and poignant reflections, this work offers a mature and nuanced perspective on the complexities of human relationships and existence.

Khud Kalami (Soliloquy, 1990)

This introspective collection delves into self-analysis and inner dialogue, reflecting the poet's growing inward focus. In the titular poem, Perveen captures the invisible boundary between herself and the world around her, creating a sense of quiet contemplation.

Inkaar (Refusal)

In *Inkaar*, Perveen reconciles her romantic idealism with the harsh realities of life. While the book retains the lyrical quality of her earlier work, it also reflects a deeper understanding of the challenges and experiences that shape human existence.

Mah-e-Tamam (Full Moon, 1994)

Published just months before her death, this compilation of her four poetry collections embodies her literary journey. The title, meaning "Full Moon," symbolizes her enduring legacy in Urdu poetry.

Kaf-e-Aa'ina (The Mirror's Edge, posthumous)

This posthumous collection was found among Perveen's belongings after her tragic accident. The poems in this collection reveal her continued passion for writing and include several reflections on mortality, suggesting an uncanny awareness of her own fate.

Perveen Shakir's contributions to Urdu poetry remain timeless, her works celebrated not only in Pakistan but wherever Urdu is read and cherished.

Parveen Shakir's poetry brought a fresh perspective to Urdu literature, especially through her exploration of sensitive and feminine themes. Her debut poetry collection, *Khushboo* (Fragrance), published in 1976, won her the Adamji Literary Award and established her as one of the finest modern poets in Urdu literature. She was later honoured with the Pride of Performance award in 1990. Parveen Shakir's poetry is a celebration of feminine self-esteem. From the preface of *Khushboo*, it becomes evident that a new feminine perspective has emerged in Urdu poetry, one that is more about defiance than conformity. Dr. Faisal Kamal says:

“Parveen Shakir earned charismatic fame with her unique and inviting feminist voice in Urdu so early in her poetic career that her first collection of poetry brought her to limelight. Unlike her contemporary radical feminist poetesses, she gave words to youthful feminist sentiments of an enlightened oriental woman.” (“Harf o Sukhan” Vol. 7 Issue 3, pg.1)

Parveen's poetic voice stood out for its deeply personal and emotional tone. Through her ghazals, she highlighted women's experiences and emotions, skilfully weaving these themes into the fabric of Urdu poetry. The thematic canvas of *Khushboo*'s ghazals may not be very wide, but the sincerity of emotions and the charm of expression make Parveen Shakir's poetry a beautiful and enchanting experience that can only be felt. The feminine identity, which is an essential part of Parveen Shakir's poetic universe, can be fully sensed in the ghazals and poems of *Khushboo*. In Parveen's own words:

"The beauty of an emotion lies in its truth, and the charm of its expression lies in its confidence. So, when this girl speaks to you, her eyelashes might indeed be wet with tears... but look closely... her head is held high." (Preface: *Khushboo*, pg. 06)

The spirit of living with dignity becomes the hallmark of Parveen Shakir's poetic identity. However, it is also true that beneath the intense warmth of this spirit lies the coolness of melancholy, born from a personal tragedy. This tragedy manifests in her poetry as a profound sense of personal defeat. It imbues her poetry with an atmosphere of sorrow that is both beautiful and deeply moving:

*Shahr e wafa mein dhoop ka sathi koi nahi
Suraj saron pe aya to saye bhi ghat gai*

"In the city of loyalty, there is no companion for the heat.

When the sun rose overhead, even the shadows diminished.

Kaise kah doon ki mujhe chhod diya hai usne

Baat to sach hai magar baat hai ruswai ki

How can I say that he has left me?

The truth is there, but it carries disgrace.

Woh apni eik zaat mein kul kainat thha

Duniya ke har fareb se milwa diya mujhe

He was, in himself, the entirety of existence.

He introduced me to every deceit of the world."

The moon, fragrance, butterfly, forest, wolf, petal, and vine are metaphors frequently found in Parveen Shakir's poetry, especially in most of the poems and ghazals of *Khushboo*. Among these, the moon is her most beloved metaphor. It is often used as a symbol for the beloved and simultaneously represents separation and longing. The moon serves as a confidant of union and a solace in separation, sharing in pain and acting as a companion in suffering. Parveen Shakir masterfully weaves these metaphors into the fabric of her poetic universe:

Chand bhi meri karvaton ka gavaah

Mere bister ki har ik shikan ki tarah

The moon also bears witness to my restlessness,

Like every crease of my bed.

Poora dukh aur adha chand

Hijr ki shab aur aisa chand

A complete sorrow and a half- moon,

A night of longing and such a moon.

Parveen Shakir is the most authentic and popular voice of feminist tendencies and feminine sensitivity in Urdu poetry. From her first poetry collection *Khushbu* to her last collection *Kaf-e-Aina*, her poetic journey is a luminous chapter in Urdu literature. She was a highly educated woman who was equally proficient in English literature and language, alongside Urdu. This profound familiarity with the literatures of two major languages lends a unique quality and temperament to her poetry. Particularly, her poetic expression of feminine emotions and feelings will always be remembered. The verse engraved on her grave has now become a profound reality:

Mar bhi jaun to kahan log bhula hi denge

Lafz mere, mere hone ki gavahi denge

"Even if I die, how will people ever forget me?

My words will testify to my existence."

Check your Progress

1. In which poetry collection Perveen Shakir mainly reconciles romantic idealism with the harsh realities of life?

2. "She gave words to youthful feminist sentiments of an enlightened oriental woman."
Who said this about whom?

3. What are the metaphors frequently found in Parveen Shakir's poetry?

4.2.8 Text of the Poem "Self -Communion" and its Translation:

Text of the poem:

"Khudkalami"

*Yoon lagta hai
jaise mere gird o pesh ke log
ik aur hi boli bolte hain
woh wavelength
jis par mera aur un ka rabita qaim tha
kisi aur kurre mein chali gayi
ya meri lughat matrooq hui
ya un ka muhavera aur hua
mere lafz mujhe jis raste par le jaate hain
us raste ke ma'ni ke liye
un ki farhang juda hai
Main lafzon ki taqdees ki khaatir chup hoon
aur meri saari guftagu
deewar se ya tanhai se
ya apne saaye se mumkin hai
Mujhe dar us pal se lagta hai
jab khud mein sikurte sikaute
main apne aap se baatein karne wali*

(rabita rakhne wali)
frequency bhi bhula doon
aur ek din
"Mayday, Mayday" karti reh jaoon.

Translation:

Self - Communion

It seems as if
My neighboring folks
Speak a different tongue.
The wave-length
Which kept us interlinked,
Has quit this planet long ago.
Perhaps my lexicon is old,
Or their idiom new and bold.
The path that my words prescribe
Needs a different key
To unlock its import.
To preserve the sanctity of my words I sit tongue-tied,
I only talk to the walls, to myself, or my shade.
I am afraid the time may come
When getting more and more withdrawn,
I may lose the frequency,
The self-communing faculty,
(The link that joins me with me).
And I may sit and shout one day,
(without knowing what I say) "May Day, May Day!"

4.2.9 A Critical Analysis of the Poem "Self -Communion":

The poem "*Khud Kalami*" (Soliloquy) is considered one of the significant works of Parveen Shakir. This poem addresses the tragedy of loneliness and is included in her poetry collection, which is also titled "*Khud Kalami*". Parveen Shakir has beautifully encapsulated the modern era's tragedy through her masterful use of words. Below, a summary of this poem is presented, along with a discussion of its literary and artistic qualities.

4.2.10 A Brief Summary of the Poem:

The poem reflects the speaker's sense of isolation and disconnect from their neighbours, who seem to speak a different "language" metaphorically. The shared understanding that once connected them has faded, leaving the speaker feeling alienated. They worry that their own way of communication, rooted in an older or different style, is no longer understood. As a result, the speaker retreats into solitude, confiding only in themselves or inanimate objects. They fear losing the ability to connect even with themselves, imagining a future where they may cry out in confusion or desperation without understanding their own plea.

4.2.11 Thematic Analysis of the Poem:

The central idea of this poem revolves around human emotions and the feelings of loneliness. The poet expresses the sense of separation and alienation they feel from the people around them and the world at large. They perceive a disconnect, as if the "wavelength" of communication and understanding between them and others has vanished.

The poet worries about reaching a state where they would only talk to themselves, ultimately losing the last remnants of their "frequency." They deeply value the sanctity of words and recognize their significance, but they also observe that words are failing to act as true bridges between people. The poet harbours a fear that one day their cry for help ("Mayday") will go unheard, intensifying their isolation.

This poem reflects profound thoughts on human emotions, the broken bridges of communication, and the acute sense of loneliness. It provides deep insight into individual and collective alienation. Parveen Shakir artistically encapsulates a major tragedy of contemporary life in her words.

In today's urban culture, people are left feeling lonely amidst crowds. Nobody has the time to truly listen to others. Words seem to have been lost, and voices are stifled. This sense of solitude forces individuals to converse with themselves. Parveen Shakir not only identified this human tragedy but also gave it a voice through this beautiful poem.

4.2.12 Critical Analysis of the Poem:

The poem delves into themes of alienation, communication, and existential anxiety, painting a poignant picture of a speaker grappling with the loss of connection to their environment and even to themselves. Through its reflective tone and metaphorical language, the poem explores both personal and societal dissonance.

Theme of Alienation and Miscommunication:

The opening lines establish a divide between the speaker and their "neighbouring folks," suggesting a growing inability to communicate meaningfully. The metaphor of "different tongue" and "wave-length" underscores the loss of shared understanding. This alienation reflects broader concerns about cultural, generational, or technological shifts that render some voices outdated or incomprehensible.

Tension Between Tradition and Change:

The speaker questions whether their "lexicon is old" or if others' "idiom [is] new and bold," highlighting the tension between tradition and innovation. This suggests a generational or philosophical divide, where the speaker feels displaced as society evolves.

Solitude and Withdrawal:

The speaker retreats into silence, choosing to "sit tongue-tied" to preserve the "sanctity" of their words. This isolation becomes a defence mechanism against misunderstanding but also leads to loneliness. The speaker's dialogues are now limited to "walls," their "shade," or themselves, illustrating a deep withdrawal from external connections.

Fear of Losing Identity and Self-Connection:

The poem intensifies with the fear of losing the "self-communing faculty"—the ability to understand oneself. This profound anxiety about losing one's internal dialogue resonates with existential concerns about identity and selfhood. The imagined scenario of shouting "May Day" without understanding their own distress symbolizes a future where the speaker's disconnection becomes complete.

Symbolism and Imagery:

"Tongue," "lexicon," and "idiom": These symbolize communication and understanding, emphasizing the linguistic and cultural barriers between the speaker and others.

"Wave-length" and "frequency": These metaphors suggest the intangible, almost scientific nature of interpersonal connections, as though relationships depend on precise calibrations that can falter.

"Walls" and "shade": These evoke loneliness and the futility of trying to replace human interaction with inanimate or insubstantial companions.

Tone and Structure:

The tone is introspective and sombre, progressing from observation to personal lamentation. The structure mirrors this evolution, beginning with external observations and transitioning into internal fears and existential dread.

Universal Relevance:

The poem speaks to universal experiences of feeling out of place or left behind by rapid changes in society. It also reflects a timeless concern about the fragility of self-identity and the human need for meaningful communication and connection.

In conclusion, the poem is a poignant exploration of alienation, emphasizing the speaker's struggle to find relevance and connection in a world that seems to have moved beyond their understanding. Through its evocative imagery and reflective tone, it captures the deep yearning for both interpersonal and intrapersonal resonance.

Check your Progress

1. What Parveen Shakir has beautifully encapsulated in this poem?

2. What do you understand by the “broken bridges of communication”?

3. Why does the poet say her lexicon is old?

4.3 Learning Outcomes

During the late 19th and early 20th centuries, Urdu literature underwent significant changes, influenced by social transformations and Western ideas. The progressive literary movement, which began in 1936, emphasized social realism and philanthropy, with writers like Premchand, Manto, and Ismat Chughtai leading the charge. Poets such as Faiz, Sahir Ludhianvi, and Kaifi Azmi promoted this new ideology. Women's social issues also gained prominence, with writers like Rashid Jahan, Fahmida Riaz, and Parveen Shakir highlighting gender inequality. Parveen Shakir, in particular, became a major figure, known for her unique style and portrayal of women's emotions and experiences.

Sahir Ludhianvi, born on March 8, 1921, in Ludhiana, Punjab, was raised by his mother after his parents separated. He developed a passion for poetry early, with a strong interest in political and social issues. Expelled from college for reciting revolutionary poetry, Sahir continued writing and published his first poetry collection, *Talkhiyan*, in 1944. He moved to Lahore and became deeply involved in the progressive literary and communist movements. After partition, Sahir relocated to Mumbai and began writing lyrics for films, achieving major success

with songs in movies like *Pyaasa* and *Kabhi Kabhi*. Despite his film career, he continued publishing poetry collections such as *Parchhaiyan* and *Aao Koi Khwaab Bunein*. Sahir's poetry blends romance with social protest, addressing themes like social inequality, exploitation, and women's rights. His poetic style, marked by deep emotional intensity, reflects both his romanticism and his ideological stance. He passed away on October 25, 1980, at the age of 59.

The poet highlights the shared humanity of war victims, emphasizing its futility and devastating consequences. War destroys lives, peace, and prosperity, leaving grief and ruin in its wake. Advocating for peace, the poet urges humanity to reject war, embrace coexistence, and secure a brighter future for generations through love and harmony.

Perveen Shakir, born in 1952 in Karachi, was a brilliant student and a gifted poet from an early age. She excelled in academics, earning degrees from Karachi University and Harvard. A teacher turned civil servant, she tragically died in 1994. Her poetic legacy endures through awards and the Perveen Shakir Trust.

Perveen Shakir's poetry brought a refreshing feminine perspective to Urdu literature, blending emotional sincerity with intellectual depth. Her debut collection, *Khushboo* (1976), celebrated love and feminine self-esteem, earning her the Adamji Literary Award and establishing her as a prominent voice. Subsequent works like *Sad Barg* and *Khud Kalami* expanded her themes, exploring broader philosophical dimensions and introspection. Her later collections, including *Inkaar* and the posthumous *Kaf-e-Aa'ina*, revealed her evolving poetic maturity and reflections on mortality. Her final compilation, *Mah-e-Tamam* (1994), showcased her literary journey.

Known for her feminist voice, Parveen highlighted women's experiences, using metaphors like the moon and fragrance to convey longing, love, and melancholy. Her poetry combined dignity with vulnerability, resonating deeply with readers. Awarded the Pride of Performance in 1990, she left an indelible mark on Urdu poetry. Despite personal tragedies, her work remains a testament to her profound literary contribution and enduring legacy.

The poem explores alienation and the fading of shared understanding, as the speaker retreats into solitude, fearing a future where even self-connection and comprehension may be lost. The poem captures the deep loneliness and alienation of modern life, reflecting on the disconnect in communication and understanding. Parveen Shakir poignantly portrays the isolation of urban existence, where words fail as bridges, leaving individuals to converse with themselves, fearing their cries for help will remain unheard.

4.4 Glossary

Encompasses : Cause (something) to take place.

Intertwined : Twist or twine together.

Ambiance : A feeling or mood associated with a particular place, person, or thing.

Triumphal : Made, carried out, or used in celebration of a great victory or achievement.

Semblance : The outward appearance or apparent form of something.

Vividly : In an intensely deep or bright manner.

Extinguished : Cause (a fire or light) to cease to burn or shine.

Poignant : Evoking a keen sense of sadness or regret.

Titular : Holding or constituting a purely formal position or title without any real authority.

Posthumous : After the death of the originator.

Uncanny : Strange or mysterious, especially in an unsettling way.

Wave-length : A person's way of thinking, as it affects their ability to communicate with others.

Lexicon : The vocabulary of a person, language, or branch of knowledge.

Remnants : A small remaining quantity of something.

Delves : Reach inside a receptacle and search for something.

4.5 Sample Questions

4.5.1 Objective Questions:

1. Where was the first conference of the Progressive Literary Movement held?

(a) Delhi (b) **Lucknow**

(c) Allahabad (d) Hyderabad

2. What was the name of Sahir Ludhianvi's father?

(a) Zafar Muhammed (b) Muhammed Ahmed

(c) **Fazal Muhammed** (d) Muhammed Karim

3. When was Sahir born?

(a) **1921** (b) 1924

(c) 1932 (d) 1928

4. What is Sahir's first poetry collection?

(a) Parchaiyan (b) Gata jai babjara

- (c) Ao koi khwab bunein **(d) *Talkhiyan***
5. Where did Sahir pass away?
- (a) Delhi **(b) Mumbai**
(c) Ludhiana (d) Jalandhar
6. In which city of Pakistan was Parveen Shakir born?
- (a) Islamabad (b) Lahore
(c) Karachi (d) Peshawar
7. Under what pen name did Parveen Shakir write columns for newspapers?
- (a) Beena** (b) Parveen
(c) Razia (d) Qudsiya
8. When was Parveen Shakir's first poetry collection Khushboo published?
- (a) 1974 (b) 1962
(c) 1976 (d) 1980
9. What name did Parveen Shakir's parents use to call her?
- (a) Sitara **(b) Para**
(c) Tara (d) Sarah
10. In which poetry collection by Parveen Shakir is the poem "Khud Kalami" included?
- (a) Sad Barg (b) Khushboo
(c) Inkaar **(d) *Khudkalami***

4.5.2 Short Answer Questions:

1. What were the reasons for the inception of the Progressive Writers' Movement?
2. Describe the significant events in the life of Sahir Ludhianvi.
3. Mention the important events of Parveen Shakir's life.
4. Describe the key metaphors found in Parveen Shakir's poetry.
5. Critically analyse the artistic merits of the poem "Khud Kalami" (Self-Communion).

4.5.3 Long Answer Questions:

1. Discuss in detail the key features of Sahir's poetry.
2. Write a note on Sahir's journey in the film industry.
3. Discuss in detail the statement: "Parveen Shakir is an important feminist voice."

4.6 Suggested Learning Resources

1. Hassan R, *The Bitter Harvest: Selections from Sahir Ludhiavni's Verse*. 169 pages (1977)
2. Mahmood K. T, *Kalām-i Sāḥir Ludhiyānvī*. with English translation. (2000)
3. Abbas K. A. *Shadows Speak: (Parchhalyan)*. 29 pages (1958)
4. C.M. Naim, Parveen Shakir: A Note and Twelve Poems,
5. Naima Rashid, *Defiance of the Rose* (Selected poems by Parveen Shakir in English) Oxford Press.
6. Kanda, K. C. *Masterpieces of Modern Urdu Poetry*. New Delhi: New Dawn Press, 2004.

Unit - 5: Introduction to Urdu Prose - Short story, Humour and Satire, Memoir

Structure

5.0 Introduction

5.1 Objectives

5.2 Introduction to Urdu Prose

5.2.1 Short story

5.2.2 Humour and Satire

5.2.3 Memoir

5.3 Learning Outcomes

5.4 Glossary

5.5 Sample Questions

5.6 Suggested Learning Resources

5.0 Introduction

Urdu prose is a rich and diverse literary tradition that has developed over centuries, shaped by the cultural, social, and linguistic evolution of the Indian subcontinent. As a medium of expression, it encompasses a wide range of genres, from classical philosophical texts to modern short stories, essays, humour and satires, memoirs, novels, etc. According to a few critics, *Karbal Katha*, supposed to be written in the 18th century, is considered the first book of Urdu prose. Whereas few critics consider *Me'rajul Ashqeen* as the first book of Urdu prose that is supposed to be written in the 15th century by Hazrat Khwaja Geesu Daraz.

The evolution of Urdu prose itself is closely related to the history of Urdu language. Arabic, Persian, Turkish, and regional Indian languages—especially those spoken in northern India—were blended to create Urdu. It was in the 18th century that Urdu prose began to take shape as a distinctive literary form. The early examples of Urdu prose were primarily influenced by Persian language. In the early 19th century, Fort William College was established by Lord Richard Wellesley to train the British officials in Indian languages. John Gilchrist, first principal of the college, called the best scholars of the country and asked them to write books in simple and easy language.

5.1 Objectives

After going through the Unit, the students will be able to:

- origin and evolution of Urdu prose.
- trace the history of the short story genre in Urdu literature.
- know the important writers of short stories.
- be aware of the humour and satire as literary genre in Urdu literature.
- know the important contributors to the form of humour and satire.
- know the genre of memoir in Urdu literature.

5.2 Introduction to Urdu Prose - Short story, Humour and Satire, Memoir

5.2.1 Short story:

The corresponding term for ‘short story’ is ‘afsana’ in Urdu literature. The literal meaning of afsana is a false story, tale, story, etc. The relationship between story and man is from the very beginning. It is said that since man came into existence, story also started its journey. Thus, storytelling can be called the oldest art in the world. From the beginning till today, different forms of the story have come into existence in which parables, narratives, novels, fictions, even Masnavis and rhymed narratives are also included. Collectively, these types of stories are called fictional literature.

The genre of short story has been defined by different scholars. A few of the definitions are given below. It has been defined in the 16th volume of Encyclopaedia Britannica as:

“The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. Before the 19th century, the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself.” (P. 711)

According to Hugh Walpole “A short story should be a story: a record of things happening, full of incident and accident, swift movement, unexpected development, leading through suspense to a climax and satisfying denouement.”

Waqar Azim, an early critic of Urdu fiction, praised the short story and wrote:

“Afsana became the manifestation of the importance of unity for the first time in the story. To describe an event, an emotion, a feeling, an impression, a corrective goal, a romantic situation in a story in such a way that it stands out from other things. Affecting the emotions and feelings of the person is the distinguishing feature of a short story, which separates it from dastan and novel.” (Daastan se Afsaane tak, P. 22)

Elements in Short Story

The elements of a short story are no different from those of a novel. Initially, plot, characterization, theme, sentimentality, environment and atmosphere, unity of effect, point of view, style, beginning and end were considered components of a short story. But the changing situation of Urdu afsana neither kept the plot nor the character; neither the beginning and the end were considered mandatory, nor the style and point of view. This situation is also seen in short stories written under the influence of “modernism.” Later, it began to be written with their own compositional elements. Plot, characters, time and place, unity of effect, theme, and style are considered important elements of a short story.

Plot

The plot in a short story is like the backbone of the body. The whole story depends on the plot. Waqar Azim has written, “Plot gives an artistic arrangement to the events or impressions.” In this artistic arrangement, a logical connection between the beginning and the end of the story is taken care of so that the unity of effect remains in the story. There can be different types of plots. For example, simple plot, complex plot, irregular plot, and sub-plot etc. A simple plot has a logical connection between the beginning, middle, and end of the events. The events are mentioned in a sequence and gradually rise and fall from the beginning to the end. Such stories are easily understood by the reader. Most of the short stories have complex plots. The events in them are very intricately connected. That is, an ambiguous ending is presented at the very beginning of a story. The rest of the story tries to reveal the same secret, and in this attempt, the reader gets confused in the plot, and finally the secret is revealed. The reader’s curiosity is sustained till the end.

The plots of some stories are disorganized. In such a plot, several events are presented as a whole, in which a central figure acts as the pivot. In such stories, the reader often sees the narration of events as random, but it is an artistic randomness. After a lot of hard work, the writer is able to create this spontaneity in the events. There are some plots that, while being unique, help to bring the story to a conclusion. Often long stories have subplots in addition to the main

plot. Some stories contain both simple and complex plots. A successful fiction writer puts a lot of effort into plot construction. He keeps a close eye on the beginning and end of the story, and in this regard he pays close attention to the characters and theme.

Characterization

Like plot, characterization is also an important element in a short story. Although short stories have been written without characters, the stories where characters play pivotal roles are preserved in the mind of the reader, like Krishna Chandra's "Kalu Bhangi," Premchand's "Kafan," and Manto's "Toba Tek Singh," etc. The more active and lively the character, the more energetic the story. Since the character is intended to be fully developed in a short time, the writer of a short story has to be more careful and take care of technical nuances. According to Waqar Azim:

"Plot, setting, and its movement are essential but the characters play the most important role in a short story. So we need characters to set the story in motion."

(Fan-e-Afsana Nigari, P. 148)

As a short story is related to our own lives, its characters should not be from another world but from the world around us. It will ensure that the character fully represents our society. The fact is that the character is a human being and acts under the influence of events, emotions, or situations just like us. So the short story writer should not make his characters like puppets but leave them to act and react in a natural situation. The story is said to be technically successful, in which attention is paid to natural and realistic characterization.

Setting

Setting is also an important element in a short story because if the writer does not have the correct knowledge of the place or time of the occurrence of the event or character, then the story will not be effective. Suppose the character and happenings are related to the city and the story is about the village; the event will be about a bright street, and the reader will have the impression of a dark alley. Even in the description of the setting, the fiction writer has to be very careful. The setting includes clothing, accommodation, food, scenery, background, surroundings, etc. It can be said that an event cannot be established without setting. In this, the observation of a writer helps him a lot.

Unity of effect

The unity of effect is also an integral part of Urdu short story and an indispensable identity as well. On the basis of this, the short story can be separated from the novel; otherwise,

other elements are also found in the novel. A short story writer can use all forms of character, event, or narrative to maintain a unified effect. His success lies in what he wants to say, appears in the fiction with full effect, and the reader feels it intensely.

In order to maintain the sense of unity, it is necessary to read the story in one sitting. Since in a short story only one aspect of life, one aspect of character, and a few situations and events can be shown, it is important that its impression is deep on the reader. This can only be possible when the plot is of high quality and the writer is highly creative and a keen observer. For the unity of effect, it is necessary to describe the situations and events that are directly related to the subject of the story and the main character.

Theme

In a short story, the theme is also of primary importance because if the theme is untouched, new, and inspiring, then it will be successful and memorable. If the theme itself is weak, the story will also be weak. It should be related to our day-to-day life. Thus, in a short story, no restriction can be imposed regarding the topic. The short story writer is free to write on any topic he wants. Someone has rightly written that a short story does not have a specific theme. Any incident, emotion, feeling, experience, and observation related to the world and human life can be covered in a short story. Human life is vast, and the same vastness is found in the themes of short story that present the true, real, and natural aspects of life. Their purpose is to interpret, explain, analyze, justify, and explain all the ups and downs of life. They include the observations and experiences of the past and present through which individual and collective life is portrayed. The theme is the soul of the whole story. It influences and unites all the elements, such as character, plot, time and place, unity of effect, and style. So the fiction writer must be careful in choosing the theme.

Style

Every writer has a different writing style, and it is this style that distinguishes one from the other. Writing style is like body clothing; just like your body may be very beautiful and shapely, but if your clothes are dirty and inappropriate then even the best personality will not be able to shine. In the same way, no matter how untouched, unique, and beautiful the theme is, if it is not described in a good and appropriate literary and standard style, it is not possible to create an impression.

Technique

The technique of short story writing kept changing due to changing trends and literary movements. The technique cannot be easily explained. Each story may have a different technique depending on the topic and content. Technique is actually a medium with which a short story writer presents his purpose and point of view to the reader.

In the early period, the story was written in direct narrative, i.e., the writer used to express the event in simple language. Later, it started to be told through the actions of a character. It is called the technique of indirect narration. Similarly, there is a technique of self-narrative in which the whole story is built on the character's own speech. Sometimes events are narrated in the story through diaries and letters.

Another technique of writing is 'stream of consciousness'. It is related to psychology and an example of influence from western literature. Since the genre of Urdu short story is influenced by Western short story genre, Urdu writers tried their best to use Western concepts in terms of techniques.

Be it technique, content, style, theme, or character, all these are the elements of a short story, but none of these elements is indispensable. Over the period of time, it gained diversity and has become rich in terms of its elements and content. The writer wants to break free from all limitations of concepts and ideas and assimilate human life with its vastness, complexities, deprivations, and joys. Now there are also such stories, which do not have a plot or any proportional and complete form, no continuity of time and place, no character, and no theme, but we call them short stories. A few of the prominent short story writers of Urdu literature are Saadat Hasan Manto (Toba Tek Singh), Ismat Chughtai (Lihaaf), Krishan Chander (Poore Chaand Ki Raat), Khwaja Ahmad Abbas (Khaddar Ka Kafan), Qurratulain Hyder (Patjhad Ki Aawaaz), Intizar Husain (Hindustan se ek Khat), Premchand (Kafan), Majnoon Gorakhpuri (Mohabbat Ka Jog), Rasheed Ahmad Siddiqui (Charpayi), Patras Bukhari (Mureedpur ka Pir), Kanhaiyalal Kapoor (Ghalib Jadeed Sho'ra ki Majlis mein), Shaukat Thanavi (Swadeshi Rail), Shamsur Rahman Faruqi (Lahore Ka Ek Waqia), Syed Sajjad Haider Yaldram (Mujhe Mere Doston Se Bachao), Mushtaq Ahmad Yousufi (Charpayi aur Culture), Naiyer Masud (Taaos Chaman Ki Maina), Mujtaba Hussain (Ghalib ki Press Conference), Upendranath Ashk (Amn ka Talib), Sajjad Zaheer (Garmiyon ki ek Raat), Shafiqurrahman (Himaqatain), etc.

Check your Progress

1. From which literary tradition was the 'stream of consciousness' technique adopted in Urdu?

2. _____

Who is the author of the short story 'Kafan'?

5.2.2 Humour and Satire:

Human life is full of surprises, absurdities, gimmicks, tricks, ups and downs, unevenness, and rudeness. Humour smooths out the unevenness, contradictions, etc. of life and imparts the qualities of enjoyment. It creates a relationship in contradictions and makes absurdity laughable. Satire hits on the irregularities of life, in which the moral and reformative aspects are also hidden. The aspect of humor that goes alongside the satire makes it relatable. That's why satirists use humor in their writing. Few of the critics have estimated the standard of literary works by the quality and reliability of humour. In this way, the importance and need for humour is evident in both literature and life.

There are numerous problems in human life. Due to these problems, sometimes we are sad and sometimes happy. We start looking for fun and relaxation to get out of sorrows. Laughter is a characteristic of human nature. It just needs an excuse, and humour is the one. Similarly, satire is the art of making someone or something ridiculous and evoking laughter in order to embarrass, humiliate, or disgrace. If the writer puts it down on paper, then it enters the realms of humour and satire.

All the irregularities that arise in life are clearly seen in humour and satire. Literature has been said to be a source of joy. It also performs the duty of interpretation. Whenever there is disorder and unevenness in human society, there are opportunities for humour to emerge. Reactions to these happenings are sometimes expressed in the form of laughter, and sometimes the severity of the incident leaves such a deep impact that evokes satire. The importance of humor in life and literature cannot be denied. Along with laughter, the purpose of this literary form is to reform society and eradicate evil. Humour and satire indicate the weaknesses of the individual that help restore the order of society.

Humour

Humour is based on laughter. Life cannot be serious all the time; hence, humour is essential in life. Moments of humour in life create freshness and excitement that helps get rid of

the worries for some time. To create literary humour, the humorist adopts different methods, sometimes simile and contrast, sometimes through the change of words or anecdotes. Most of the writers use parody to create humour.

Attempts have been made to create humour through parody in Urdu literature. In parody, the words and ideas of the original text are changed, and an attempt is made to create humour. It is possible in both poetry and prose. Sometimes it is done on the poetic pattern of any well-known poem, following the poetic meter and feet, and sometimes by altering the words of the poems.

Although humour is seen as a literary genre, it is not a genre but a style that has no permanent structure of its own. It can be a part of all genres of literature. In Urdu literature, both the words humour and satire are used as compound words, but they have different meanings. Satire performs the work of not only moral but also social reform by hurting the shortcomings and weaknesses of the individual and the society. While humour exposes the inequalities of the individual and society in such a way that it invokes laughter, and behind the curtain of laughter, the writer reflects on the faults that have been ridiculed. Humour and satire are two forms of language and literature that are found in both poetry and prose. There is also a difference in meaning between these two words.

Cursing, taunting, mocking, ridiculing, etc. is called satire, while humour refers to good humour, fun, or wit. In general, satire and humour are used as compound words in Urdu. But there are differences in the meanings of both the terms. Humour literally means laughing, while satire means mocking or ridiculing. The basic difference between satire and humour is that laughing and making fun of someone or something is humour, while taunting and ridiculing is satire.

Satire

The Urdu term for satire is ‘Tanz’ that is derived from Arabic, which literally means taunt, voice, mockery, ridicule, etc. Satire is a style in which the writer criticizes the evils and defects of society and individuals. In Arabic and Persian, the parallel term for satire is ‘haj-o-haja, ‘tareez’, ‘maleeh’, ‘tanqis,’ ‘Istehza’, etc. In literature, the term has a hidden meaning to reform the weakness and unevenness of society. The purpose of satire is to hurt the shortcomings and weaknesses of society, individuals, and happenings. Therefore, the writer exposes the individual and society through satire and makes it a target of his mockery to rectify it.

It is a weapon that every language and literature seems to be equipped with. Literary critics describe it as a weapon that every poet and writer needs. Without it, he is like a lion without teeth. Satire can also be called criticism of life. But its scope is wider than criticism and has aspects of improvement. The characteristic of good satire is that it is the result of a free spirit of mind free from personal bias and animosity. A good satirist is like a doctor who hates the disease, not the patient. He wants the sick person to get well soon. Same is the case with a satirist who uses the bitter pill of satire to eradicate social and societal ills.

Humour and Satire: Importance and Necessity

Humour and satire play an important role not only on the individual and collective but also in life and literature. A writer of satire laughs at historical, moral, social, and literary decadence and makes others laugh too, compels sensitive people to weep at the degrading situation. A good satire is a mirror of society and the times, while humour pokes and tickles. It is the source of happiness. Although humour is used for the sake of laughter, its role in social amendment cannot be denied.

Satire serves humanity by making us focus on society's and individual's oozing wounds, and humour creates a source of joy by making a dull life enjoyable. That is, humour and satire are indispensable for us. The source of humour and satire is society; therefore, its function is to interpret human life. The awareness of inequities of society we may have through humour and satire may not have from other literary writings. That is why there are vast opportunities for the writer to cover every aspect of society and human life. Although its sting is deep, it has an overall pleasant effect. Therefore, humour in literature can be considered the best representative of human life.

The style of humour and satire in literary writing emerged out of personal intuition and social consciousness. It has an intention and desire to create a society free from evils. Prominent writers of Urdu humour and satire are Ghalib (Khutut-e-Ghalib), Mushtaq Ahmad Yousufi (Dast-e-Zulaikha), Patras Bukhari (Marhoom Ki Yaad Main), Rasheed Ahmad Siddiqui (Ek Waaqia), Kanhaiya Lal Kapoor (Income Tax Waale), etc.

Check your Progress

1. Are humour and satire essential elements of human life?

2. Who has written the short story Dast-e-Zulaikha?

5.2.3 Memoir:

The word ‘Tazkira’ is the Urdu term for the memoir in English. The literal meaning of Tazkira is ‘to remember a person or an event and talk about them’. Initially, it was written about poets, sufis, scholars, Muhadditheen, cities, etc. In Urdu literature, memoirs hold a unique and significant place, serving as windows into the personal lives, experiences, and reflections of authors, scholars, and historical figures. These autobiographical works not only offer insights into the inner worlds of the writers but also provide a broader understanding of the social, cultural, and political contexts of their times.

The practice of writing memoirs of poets is very old; probably this tradition existed in Greece also. It is believed that this tradition was transferred to Arabic with the translation of Greek literature, but memoirs of poets are rarely found in the Arabic literature. From Arabic, it reached the Persian language, and Urdu writers directly followed the Persian tradition. Initially, describing the brief life happenings and poetic qualities of poets was the main focus of a memoir. With the passage of time, it entered into the atmosphere of semi-historical, semi-critical, and semi-narrative.

The tradition of writing memoirs of Urdu poets starts in the middle of the eighteenth century. All memoirs of that time were written in Persian. For a long time, the language of Urdu poets remained Persian; later they began writing in Urdu. The first memoir in Urdu language is ‘Gulshan-e-Hind’ written in 1801 by Mirza Ali Lutf. It is said that the memoirs of Imam-ud-Din, Khan Arzu, and Sauda were written, but these memoirs are not available till now; therefore, ‘Gulshan-e-Hind’ is considered to be the first in Urdu. Two more memoirs were written around the same time. The first one is ‘Gulshan-e-Guftar’ written by Hameed Aurangabadi and the second one is ‘Tohfatush Sho’ra’ written by Afzal Baig Qaqshal.

Few more memoirs were written in the last half of the 18th century and well received. Few of them are ‘Tazkira-e-Rekhta Goiyan’ by Fateh Ali Hussaini Gurdezi, ‘Makhzan-e-Nukaat’ by Qayem Chandpuri, ‘Chamanistan-e-Sh’ora’ by Laxminarayan Shafiq, ‘Tazkira-e-Ishqi’ by Wajihuddin Ishqi, ‘Tazkira-e-Shorish’ by Ghulam Hussain Shorish, ‘Tabqat-us-Sho’ra’ by Quadratullah Showq Rampuri, ‘Tazkira-e-Musarrat Afza’ by Abul Hasan Amrullah Allahabadi, ‘Gulzar-e-Ibrahim’ by Nawab Ali Ibrahim Khan Khalil, etc. Few of the well-known memoirs of 19th century are ‘Tazkira-e-Bejigar’ by Khairatilal Bejigar, ‘Gulshan-e-Khar’ by Mustafa Khan Shefta, ‘Khush M’orka-e-Zeba’ by Sadat Khan Nasir, ‘Gulistan-e-Bekhizaan’ by Mirza Qadir Bakhsh Sabir, etc. ‘Aab-e-Hayat’ is considered the history of Urdu literature by others, but

Muhammad Hussain Azad, the author, called it a memoir. After ‘Aab-e-Hayat’ the tradition of memoir writing began to fade, and books on the history of Urdu literature began to be written. In the 20th century, one memoir titled ‘Khum Khana-e-Javed’ by Lala Sri Ram Dehlvi could be mentioned here.

Check your Progress

1. In which century was the first memoir written in Urdu language?

2. To which century did the Urdu poet Mustafa Khan Shefta belong?

5.3 Learning Outcomes

After going through the Unit, the students are expected to:

- know about short story as a genre of Urdu literature and important short story writers.
- understand the use of humour and satire in Urdu literature.
- realize the importance and necessity of humour and satire in human life.
- know the prominent writers of humour and satire.
- trace the origin of memoir in Urdu literature.

5.4 Glossary

Denouement: The conclusion of a plot

Dastan: Story, tale, a long and stretched account of some event

Manto: A great Pakistani short story writer and playwright of 19th century who migrated to Pakistan after partition

Indispensable: Essential

Assimilate: Embody

Absurdities: Farcicality

Gimmick: Dodge

5.5 Sample Questions

5.5.1 Objective Questions:

1. Karbal Katha was written in _____.
(a) 15th century (b) 16th century
(c) 17th century **(d) 18th century**
2. Fort William College was established in _____.
(a) 18th century **(b) 19th century**
(c) 20th century (d) 20th century
3. What is the equivalent word for 'short story' in Urdu literature?
(a) Inshaiya (b) Fiction
(c) Afsana (d) Khaka
4. Who has written the short story 'Kafan'?
(a) Premchand (b) Rasheed Ahmad Siddiqui
(c) Manto (d) Intizar Husain
5. Humour and satire are essential elements of human life.
(a) True (b) False
6. The short story 'Income Tax Waale' is written by _____.
(a) Patras Bukhari **(b) Kanhaiya Lal Kapoor**
(c) Ghalib (d) Rasheed Ahmad Siddiqui
7. What is the equivalent word for 'memoir' in Urdu literature?
(a) Sawaneh (b) Khud Nawisht
(c) Dastan **(d) Tazkira**
8. The first memoir written in Urdu language is _____.
(a) Gulshan-e-Hind (b) Gulshan-e-Guftar
(c) Tazkira-e-Ishqi (d) Makhzan-e-Nukaat
9. Who is the author of 'Aab-e-Hayat'?
(a) Ghalib **(b) Muhammad Hussain Azad**
(c) Iqbal (d) Khairatilal Bejigar
10. The tradition of earliest memoir writing is believed to have existed in _____.
(a) Egypt (b) Greece
(c) Arab (d) Iran

5.5.2 Short Answer Questions:

1. Provide a brief overview of the history of Urdu prose writing.
2. Give a brief introduction of short story in Urdu literature.
3. Define humour and satire and discuss their use in Urdu literature.
4. Write a brief explanation of the ‘setting’ as an element in short stories.
5. Discuss some common themes explored in memoirs.

5.5.3 Long Answer Questions:

1. Write a detailed note on the elements of short story?
2. Discuss the importance and necessity of humour and satire.
3. Trace the tradition of memoir writing in Urdu literature.

5.6 Suggested Learning Resources

1. Azeem, Syed Waqar. Fan-e-Afsana Nigari. New Delhi, Eteqad Publishing House, 1977.
2. Faruqi, Shamsur Rahman. Afsane ki Himayat Mein. New Delhi, Maktaba Jamia Limited, 2006.
3. Fatehpuri, Dr. Farman. Urdu Afsana aur Afsana Nigar. New Delhi, Maktaba Jamia Limited, 1984.
4. Akhtar, Saleem. Afsana: Haqiqat se Alamat tak. Allahabad, Urdu Writers Guild, 1980.

Unit – 6:
(a) Krishna Chandar - Kalu Bhangi
(b) Shaukat Thanavi - Love and Prudence
(c) Ismat Chughtai - Tiny's Granny

Structure

6.0 Introduction

6.1 Objectives

6.2 Kalu Bhangi

6.2.1 Krishna Chandar as a Story Writer : An Introduction

6.2.2 A Brief Summary and Critical Analysis of the Story 'Kalu Bhangi'

6.2.3 Thematic Analysis of the Story

6.2.4 Shaukat Thanvi as a Humorist

6.2.5 Summary and Critical Analysis of 'Love and Prudence'

6.2.6 Ismat Chughtai as a Writer

6.2.7 Summary and Analysis of 'Tiny's Granny'

6.3 Learning Outcomes

6.4 Glossary

6.5 Sample Questions

6.6 Suggested Learning Resources

6.0 Introduction

The Urdu short story, a captivating realm of emotions and experiences, boasts a rich heritage. Its journey intertwines with the evolution of Urdu literature itself, traversing from folklore and anecdotal narratives to a powerful platform for social commentary and introspection. In this tapestry, Krishna Chandar emerges as a pivotal figure, weaving magic with words and shaping the genre's trajectory. Urdu's literary landscape cradled the seeds of the short story long before the formal recognition of the genre. Medieval collections like "Darya-i-Laṭāif" (Ocean of Witticisms) and "Tūṭīnāma" (Tales of a Parrot) brimmed with fables and anecdotes, often employing a conversational style. The arrival of the Mughal era ushered in a new era of storytelling, with influences from Persian literature enriching the narrative tapestry. Urdu short stories, though still in their nascent form, began to delve into themes of love, loss, and courtly intrigues. The late 19th and early 20th centuries witnessed a paradigm shift in Urdu literature.

Premchand, the iconic writer, emerged as a powerful voice for social realism. His short stories, characterized by a stark portrayal of societal issues and empathy for the marginalized, redefined the genre's potential. Premchand's works like *Poes ka Daas* (Slave of Clothes) and *Thakur ka Kuan* (The Well of the Thakur) laid the foundation for a more socially conscious and critically engaging form of the Urdu short story.

The legacy of Krishna Chander and his contemporaries continues to shape the Urdu short story. Today, the genre thrives, encompassing diverse voices and exploring a multitude of themes. From the socio-political concerns of Saadat Hasan Manto to the feminist narratives of Ismat Chughtai, the Urdu short story remains a powerful platform for artistic expression and social critique. His contribution lies in igniting a spark that continues to illuminate the path for Urdu short story writers. He challenged conventions, experimented with styles, and most importantly, used the power of storytelling to illuminate the complexities of human language, when India has emerged as the second-largest country after the USA publishing a remarkable number of books every year in this language and literature.

Ismat Chughtai is a seminal figure in Urdu literature, renowned for her bold and unflinching exploration of taboo subjects. Her short stories revolutionized the genre by delving into the lives of marginalized women, particularly those from lower and middle classes. Chughtai's writing challenged societal norms and conventions, focusing on issues like female sexuality, desire, and the oppressive structures of patriarchy. Her stories often provoked controversy but also ignited important conversations about women's experiences.

Chughtai's contribution lies in her ability to capture the complexities of women's lives with raw honesty and realism. She gave voice to the silenced, challenging readers to question societal taboos and prejudices. Through her work, she paved the way for subsequent generations of Urdu writers to explore similar themes with greater freedom and depth.

Urdu short stories, with their brevity and emotional depth, remain highly relevant in contemporary society. They offer a unique window into the complexities of human experience, reflecting the social, cultural, and political realities of our time. These stories often address pertinent issues such as identity, love, loss, and social injustice, fostering empathy and understanding. Moreover, Urdu's rich linguistic nuances allow for intricate character development and evocative storytelling. In an age dominated by fast-paced media, short stories provide a much-needed respite, encouraging readers to engage with deeper narratives and explore the complexities of human nature.

6.1 Objectives

Objectives of this study of the texts are as below:

- To read and understand the prescribed texts.
- To appreciate and enjoy the texts.
- To understand the thought, imagination and issues contained in the texts.
- To acquaint the reader with the structure of the texts prescribed.
- To develop aesthetic sense in the reader so as to have pleasure from reading.
- To enhance love of reading and understanding prose .

6.2 Kalu Bhangi

6.2.1 Krishna Chandar as a Story Writer: An Introduction

Krishna Chandar (1911-1976) stands tall as a towering figure in the realm of Urdu literature, particularly renowned for his masterful contributions to the short story genre. His life, a tapestry woven with academic pursuits, literary influences, and a distinct writing style, continues to inspire generations of writers.

Born in Amritsar in 1911, Krishna Chander's formative years were steeped in the rich cultural heritage of Punjab. He received a traditional education, studying Urdu, Persian, and Arabic. However, his thirst for knowledge extended beyond the confines of the classroom. He devoured literary works, immersing himself in the writings of Urdu stalwarts like Premchand and Munshi Premchand. These literary giants, with their focus on social realism, would profoundly influence Chander's own writing style.

His academic pursuits didn't cease after his formal education. He developed a keen interest in English literature, eventually obtaining a Master's degree in English Literature from the University of the Punjab. This exposure to Western literature, particularly works of European Romanticism and Modernism, broadened his literary horizons and equipped him with a unique perspective. Chander's ability to bridge the gap between Urdu and Western literary traditions became a hallmark of his writing.

Krishna Chander's literary influences were multifaceted. As mentioned earlier, Premchand's social realism left an undeniable mark on his work. He adopted Premchand's commitment to social justice and the portrayal of the struggles of the marginalized. However,

Chander didn't merely replicate existing styles. He incorporated elements of Romanticism, evident in his exploration of emotions and individual experiences, and Modernism, with its focus on experimentation and fragmented narratives. This fusion of styles lent a unique character to his short stories.

His writing style was characterized by its vivid imagery and evocative language. He possessed an exceptional ability to paint pictures with words, transporting readers into the heart of his stories. His prose was often laced with a touch of poetry, adding depth and emotional resonance to his narratives. He wasn't afraid to experiment, employing satire, symbolism, and stream of consciousness techniques to deliver his message. However, at its core, Chander's writing remained accessible, engaging readers with its clarity and directness.

Krishna Chander's short stories explored a diverse range of themes, reflecting his keen observation of society and the human condition. Social commentary remained a central focus, with themes like poverty, class exploitation, and political corruption finding voice in his works. Stories like "Sang-e-Meel" (The Milestone) exposed the plight of the working class, while "Jahaz ka Captain" (The Captain of the Ship) used satire to critique political machinations.

Beyond social issues, Chander delved into the complexities of human emotions. Love, loss, alienation, and the search for identity became recurring themes in his narratives. Works like "Tin Ghar" (Three Houses) showcased the intricacies of human relationships, while "Shor" (The Noise) offered a poignant portrayal of loneliness in the modern world.

Krishna Chander's prolific literary career yielded a rich collection of short stories, novels, and essays. Some of his most celebrated works include "Godan" (Gift of Cow), a novel exploring the exploitation of farmers, and short stories like "Insha Allah" (God Willing), a scathing critique of religious hypocrisy, and "Maila Anchal" (The Dirty Skirt), a powerful story about a prostitute's struggle for survival. These works, along with many others, earned him critical acclaim and established him as a leading voice in Urdu literature.

His influence on the Urdu short story is undeniable. He challenged the existing conventions of the genre, pushing the boundaries of thematic exploration and narrative techniques. His ability to seamlessly blend social commentary with introspective themes set a new standard for Urdu short story writing. Writers like Saadat Hasan Manto and Ismat Chughtai, who emerged later, carried forward the torch of social realism ignited by Chander.

Krishna Chander's life and work offer a testament to the transformative power of storytelling. He was a scholar, a social critic, and above all, a master of the Urdu short story. His

legacy continues to inspire generations of writers, reminding them of the power of words to illuminate the human condition and advocate for social justice.

Check your Progress

1. Where does Krishna Chander come from?
2. What legacy does he represent through his short stories?
3. How many stories are written by Krishna Chander?

6.2.2 A Brief Summary and Critical Analysis of the Story ‘Kalu Bhangi’:

Krishna Chandra's Kalu Bhangi (Kalu the Sweeper) isn't a narrative driven by sensational events. Instead, it paints a poignant picture of societal exclusion and the drudgery of a life tethered to caste. The story follows Kalu Bhangi, a sweeper navigating the harsh realities of his social standing. At times when Dalits being beaten up and lynched for no fault of their own, and manual scavenging, a dehumanising and inhuman occupation, continues to be debated, Krishna Chander's Kalu Bhangi deals with the travails of Kalu, a sweeper, whose life is a blank slate, devoid of melody and shorn of comforts. The writer tells the sad tale in a unique way.

The narrative opens with an undercurrent of despair, mirroring Kalu's life. Days blur into one another, each filled with the repetitive task of sweeping filth. He wakes up before dawn constant in his unchanging world. Even the meager coins he earns offer no hope for a better tomorrow. This financial stagnation reflects the hopelessness that permeates Kalu's existence.

Chandrar weaves the brutality of the caste system into the fabric of the story. Kalu is ostracized, his very being deemed inferior due to his caste. He is relegated to the fringes of society, forced to sweep away the waste that others discard. This physical act of cleaning becomes a metaphor for his social exclusion. Even the narrator grapples with the limitations imposed by caste, acknowledging that he wouldn't have noticed Kalu if not for the story.

The story paints a picture of a life devoid of basic joys. Unlike others who can revel in the beauty of spring, Kalu experiences only the dust and grime he sweeps away. Education, a path to a better life, is a privilege he's never known. Love and marriage are distant fantasies – no one from his caste lives nearby, and upper castes wouldn't consider him. He is an invisible entity, his desires deemed inconsequential.

The writer portrays Kalu's life as one of utter isolation. He interacts minimally with others, his existence confined to the solitary act of sweeping. The backbreaking work takes a toll, leaving him perpetually exhausted. This relentless cycle of isolation and exertion contributes to the overall sense of despair.

The story takes an interesting turn as the writer acknowledges his own struggle to craft a narrative from Kalu's seemingly uneventful life . This struggle itself becomes a commentary on how the caste system reduces people to their work, stripping away their individuality. By acknowledging his own limitations, the writer compels the reader to confront the limitations the caste system imposes on Kalu's life.

Despite the bleak outlook, the story offers faint glimmers of hope. Kalu possesses a surprising depth of knowledge about birds and their calls, suggesting a connection with nature that transcends his social standing . This hidden wellspring of knowledge hints at a life force struggling to survive within the confines of his caste. Additionally, a subtle bond seems to exist between Kalu and domestic animals around him . Their bond, though brief, suggests a potential for human connection with animals as he has no body who understands him.

Kalu Bhangi serves as a powerful indictment of the caste system. By holding a mirror to the dehumanization it inflicts, Chandra compels the reader to see Kalu not just as a sweeper, but as a human being with emotions, dreams, and a capacity for connection. The story is a call for empathy and a reminder of the importance of recognizing the humanity that exists beneath the labels of caste.

Check your Progress

1. What do you know about Kalu?

2. What do domestic animals symbolise?

3. What do you think is the burden of the writer in this story?

6.2.3 Thematic Analysis of the Story:

Krishna Chandra's Kalu Bhangi (Kalu the Sweeper) transcends a simple narrative. It exposes the brutal realities of the caste system and the dehumanizing impact it has on individuals like Kalu Bhangi. This analysis will delve into the story's central themes and explore critical interpretations of the text.

Theme 1: The Inescapable Cage of Caste

The story opens with a stark portrayal of caste as an inescapable cage . Kalu's identity is solely defined by his caste – "Bhangi." His occupation, sweeping filth, is a constant reminder of his social standing. The writer emphasizes this through repetition: "Kalu, the sweeper,"

reinforcing the societal label that restricts Kalu's life. The narrator himself acknowledges the limitations imposed by caste, stating, "I wouldn't have noticed him otherwise" . Here, the writer forces the reader to confront their own biases and how the caste system dictates social interactions.

Critical Lens: Marxism and Social Exclusion

Through a Marxist lens, Kalu Bhangi can be seen as a critique of the oppressive nature of social class. Kalu's caste relegates him to the proletariat, the working class forced to perform menial tasks for meager wages. He has no control over the means of production (his broom) and is trapped in a cycle of poverty. Chandra's portrayal resonates with Marxist ideals of class struggle, where the marginalized like Kalu are denied the opportunity to improve their lives.

Theme 2: The Dehumanization of Labor

Kalu's work of sweeping goes beyond mere sanitation; it becomes a metaphor for his social exclusion. He is constantly removing the waste of others, yet remains ostracized himself. Chandra's evocative descriptions highlight the dehumanizing nature of Kalu's labor: waking before dawn like a machine, toiling under the relentless sun. The amount he earns is not enough for him, it emphasises the transactional and impersonal nature of his work. Kalu is reduced to a cog in a system, his value measured solely by the filth he removes.

Critical Lens: Existentialism and the Absurd

An existentialist reading of Kalu Bhangi reveals the absurdity of a life dictated by caste. Kalu's existence lacks meaning or purpose beyond his assigned role. The repetitive nature of his work and the lack of opportunities for growth or self-actualization highlight the absurdity of a system that denies him the freedom to define his own life.

Theme 3: The Absence of Dreams

The story paints a poignant picture of a life devoid of basic aspirations. Unlike others who can dream of spring's beauty, Kalu experiences only the dust and grime he sweeps away. Education, a path to a better life, is a privilege he's never known. Love and marriage are unimaginable – no one from his caste lives nearby, and upper castes wouldn't consider him. He is an invisible entity, his desires deemed inconsequential by a society that has stripped him of the ability to dream.

Critical Lens: Feminist Critique and Disempowerment

A feminist analysis can reveal the power structures within the caste system that further marginalize those like Kalu. His occupation, traditionally associated with women's work,

reinforces societal hierarchies. Additionally, the story's silence on Kalu's family life suggests a lack of agency and disempowerment. He is presented as an isolated individual, unable to form meaningful connections due to caste restrictions.

Theme 4: A Spark of Humanity

Despite the pervasive bleakness, Chandra offers faint glimmers of hope that defy the caste system's grip. Kalu possesses a surprising depth of knowledge about birds and their calls. This hidden wellspring of knowledge suggests a life force struggling to survive within the confines of his caste. It showcases an aspect of Kalu's identity that transcends his assigned role.

6.2.4 Shaukat Thanvi as a Humorist:

Mohammed Umr Shaukat Thanvi was a brilliant poet, journalist, and storyteller who was incredibly flexible. However, the titles of his well-known literary works—*Mauj-e-Tabassum*, *Bahr-e-Tabassum*, *Sail-e-Tabassum*, and *Toofaan-e-Tabassum*—indicate that his primary genre was humor. Shaukat occupies a historical middle ground between the traditional and modern schools of poetry. He blends the wit and intelligence of the Avadh Panch with the sobriety, greed and hypocrisy of the business class. He used his sharp tongue and sense of humor not just to make people laugh and enjoy themselves, but also to highlight the flaws and shortcomings in society.

This is especially the case for the poems in this anthology, namely *Shaa'ir ki Beewi*, *Khwab-e-Azadi*, *Family Planning*, and *Aata*, which are meant to address, in turn, the issues of overpopulation, the dangers of conflating liberty with license, the social and economic poverty of the poets and writers, and the poems *Shaa'ir ki Beewi*, *Khwab-e-Azadi*, *Family Planning*, and *Aata*—which are meant to address, respectively, the social and economic poverty of the poets and writers, the risks of conflating liberty with license, the issue of overpopulation, and the greed and hypocrisy of the business class—are especially noteworthy examples of this.

Shaukat Thanvi moved to Pakistan following the partition from his birthplace in Thana Bhawan, in Uttar Pradesh, India. He relocated to Karachi after 10 years of employment at Pakistan Radio, when he joined the daily *Jang*'s editorial board and eventually rose to the position of editor. In addition, he contributed to a number of other literary publications, including *Millat*, *Sar Panch*, *Hamdam*, and *Lucknow*. On May 4, 1963, Shaukat Thanvi passed away in Lahore.

6.2.5 Summary and Critical Analysis of ‘Love and Prudence’:

The narrative opens with Cupid expressing his feelings to his adolescent. Beautiful psychoanalysis has been done around an odd sensation that a teenage boy experiences for a girl. He confided in his sister's current husband, Arshad Thanvi, his cousin and his sister was that girl. Arshad might be aware that the narrator was being lighthearted and that the feeling was fleeting, like that of a child. The narrator did not know the girl's feelings, thus he was unsure if his feelings were real or not. Majority of his pals used to share their affection with him while they were in relationships. To illustrate the anguish of being apart, one of them displayed his love letter. There's a reference to Laila and Majnu as well as Laila's dog to explain his inner most feelings.. He's been so captivated by peer pressure that he's fallen in love. The narrator told his friend that he was in love, but his cousin was unaware of his emotions.

His cousin is no longer with them. He is the one with all the stupidity, but she had no idea what was going on in his mind. At one point, the narrator said he would marry her alone or not at all. Since he was in love, he was not afraid at all; this is a mocking reference. He threatened to take his own life if he was unable to marry her in a letter to his father. His father gave him a handgun with six bullets and instructed his servant to inform his youthful master (the writer himself) to proceed. The narrator was shocked to see the revolver because he had not anticipated this kind of response. Mother was too afraid that her son would commit suicide, but the father—an accomplished police officer—asked his wife to wait patiently. He asserts that people who claim they would commit suicide never actually do. Sarcasm returns when the narrator picks up a handgun while shaking his hands. He asks Cupid to reconsider being in love, and when Cupid accepts, he falls at his father's knees and begs for forgiveness. Although the girl died of pneumonia, she was married to a better person than the narrator.

The story is autobiographical and packed with satire, sarcasm and humour. It deals with the psyche of an adolescent beautifully. Apt comparisons have been used to throw proper light on his innermost feelings. The title has been used brilliantly to throw light on prudence that emerged through one-sided love. Language of the text is simple but weighty thoughts have been expressed specially about teenagers' psychology. The story begins with the love inspired by cupid and ends with a wise suggestion given by cupid.

6.2.6 Ismat Chughtai as a Writer:

Ismat Chughtai was an Indian Urdu novelist, filmmaker, liberal humanist, and short story writer who lived from August 21, 1915, until October 24, 1991. She wrote a great deal about

female sexuality and femininity, middle-class gentility, and class strife starting in the 1930s, frequently from a Marxist viewpoint. Chughtai became a prominent figure in twentieth-century Urdu literature with her literary realism-infused writing, and the Indian government bestowed the Padma Shri upon her in 1976.

Chughtai completed her elementary schooling at the Aligarh Muslim University's Women's College before earning her bachelor's degree in arts from Isabella Thoburn College in 1940. The next year, she graduated with a Bachelor of Education from Aligarh Muslim University in spite of fierce opposition from her family. Chughtai was inspired to write "realistic, challenging female characters" by Rashid Jahan, one of the prominent female writers involved in the movement, whom she met at her first meeting in 1936. It was during this time that Chughtai joined the Progressive Writers' Association. Around the same time, Chughtai started writing privately, although she didn't look for a publisher for her works until much later.

Chughtai applied successfully for the position of headmistress of a girls' school in Aligarh after earning her bachelor's degree in education. While earning a master's degree at the Aligarh Muslim University at the time, she met Shaheed Latif there and they became good friends. When Chughtai was living in Aligarh, she kept writing for different magazines. *Gainda*, *Khidmatgaar*, and the drama *Intikhab*, among other short stories she published during that time, were among her commercial successes. In She subsequently relocated to Bombay in 1942, when she started working as a school inspector. She wed Latif later that year in a secret ceremony; at the time, he was now employed in Bollywood as a dialogue writer

Ismat wrote beautifully about the problems of lower-class and lower-middle-class women. Ismat took a strong interest in bringing attention to the concerns and difficulties faced by women in her time through her short stories since she was aware of them. She bemoans the misery and predicament of women, as well as her lack of knowledge. Ismat Chughtai gives her style and themes a rebellious, strong, and crisp character by removing the layers of sexuality that cling to a woman's identity and allowing her true human nature to show. The stories mentioned above highlight the fundamental characteristics of Ismat Chughtai's resistance; her personas bear her influence, rendering them more vivid and enduring. Although the topics she covered in her novels may not seem groundbreaking to readers now, at the time they were written they fulfilled a purpose.

Removed the curtain to reveal the throbbing lady who had endured years of agony—a woman who has learned to respect womanhood. One story that shows how Chughtai can

distinguish between the lives of marginalized people—widows, prostitutes, and beggars, for example—is Tiny's Granny. The narrative centers on Granny, who is expertly portrayed by Chughtai.

6.2.7 Summary and Analysis of 'Tiny's Granny':

Ismat Chughtai is a well-known Urdu author recognized for her daring tales and examination of social conventions. Her moving short story, Tiny's Granny, was written by her. With a backdrop of strict Islam in India, the narrative explores the intricacies of gender roles, family dynamics, and the fight for personal autonomy. Chughtai provides a powerful illustration of resiliency and rebellion against restrictive traditions through the character of Granny. Tiny Granny was originally published in Urdu as Nanhi ki Nani in the famous Urdu Journal Naqoosh, in its special issue devoted to Urdu short story that appeared in January, 1954. It is an immortal creation of Ismat Chughtai that can compare with the best in the world literature, and can be found in many popular anthologies.

The text begins with the introduction of Tiny, the protagonist, a little child who lives in a traditional Muslim home with her grandmother, Granny. Tiny is left in the care of Granny, a harsh and controlling character, after her parents pass away. Granny has tight control over Tiny's life, imposing her conservative values on her behavior and actions. She places limitations on Tiny's interactions with boys and keeps a close eye on everything she does. Granny's authoritarianism is a reflection of the patriarchal culture in which women are expected to follow men's expectations and customs.

Tiny shows a strong sense of independence and resists the limitations placed on her, even in the face of Granny's attempts to dominate her. She longs for freedom and independence and is resentful of Granny's meddling in her private life. Tiny's disobedience represents women's fights against repressive social conventions and their quest for autonomy.

Tiny's Granny revolves around the idea of rebelling against societal expectations and traditional standards. Granny and Tiny both stand for competing forces; one cherishes tradition and conformity while the other longs for independence and uniqueness. Chughtai highlights the fight for autonomy in the face of deeply ingrained conventions by examining the tension between the ancient and the new through their clash.

The narrative highlights the generational divide between Granny and Tiny and reflects broader changes in the way society views gender norms and individual freedom. Tiny's yearning for independence contrasts with Granny's strict adherence to tradition, illuminating the shifting

dynamics within families and communities. Chughtai explores the nuances of interactions between generations, where opposing views frequently collide.

The recurrent themes of *Tiny's Granny* are love and loss, which influence the experiences and goals of the characters. Granny learned a valuable lesson about love and relationships from her own tragic romance with Mirza. The complexity of longing and desire is something Tiny has to navigate as she deals with her growing feelings for the doctor. In Chughtai, characters face the ghosts of their past and examine the complex nature of love, which encompasses both joy and grief. By showing women's fight for autonomy and self-determination in a patriarchal society, the narrative puts the issue of female agency front and center. The restrictive systems that limit women's life and dictate their freedoms and choices are symbolized by Granny's authoritarianism. Tiny is trying to express her own personality and goals, and her disobedience against Granny's authority is a symptom of her search for empowerment and agency. Chughtai encourages women's right to self-determination and honors their ability to bounce back from misfortune.

The central theme of *Tiny's Granny* is freedom and independence, which is explored through the characters' struggles within the constraints of custom and social norms. Tiny experiences a sea change upon Granny's passing, signifying her release from the controlling grip of her grandmother. With her newfound independence, Tiny sets out on a quest for self-awareness, welcoming the prospect of a future shaped by her own decisions and goals. Chughtai emphasizes the transforming potential of emancipation, as people choose their own routes to fulfillment by releasing themselves from the constraints of tradition.

Ismat Chughtai provides a gripping examination of gender dynamics, family dynamics, and the pursuit of personal freedom in *Tiny's Granny*. Chughtai explores the tensions of tradition and modernity, love and sorrow, and the resiliency of the human spirit via the characters of Tiny and Granny.

The narrative offers a moving perspective on the ongoing fight for freedom in the face of social restraints. It also strikes a chord with universal themes of rebellion, generational difference, and the search of autonomy. Tiny transcends the confines of her childhood to embrace a future determined by her own aspirations and desires as she sets off on a voyage of self-discovery. She epitomizes the spirit of resilience and resistance. *Tiny's Granny* is proof of Chughtai's storytelling prowess and her capacity to deftly and insightfully convey the nuances of the human experience.

Check your Progress

1. How do you estimate Shaukat Thanvi as a Humorist?

2. What perspective do we witness in Love and Prudence?

3. Why do you know about Ismat Chughtai as a feminist ?

4. What issues have been raised in Tiny's Granny?

6.3 Learning Outcomes

After reading this unit, the students will learn about Urdu Literature and its variety and novelty. Upon the completion of this part, the students will be able to learn the following things:

- Analyze literary texts (short stories, memoirs and prose) to identify and critically examine themes of caste discrimination, adolescent psychology, and orthodox gender roles.
- Develop a deep understanding of the socio-cultural and psychological implications of caste –based discrimination, particularly as it impacts the society and readers.
- Compare and contrast the representation of adolescent experiences and challenges across different literary genres and perspectives.
- Evaluate the impact of orthodox gender roles on individuals and explore alternative perspectives.
- Apply critical thinking skills to analyse complex social issues and develop informed opinions.
- Demonstrate empathy and respect for diverse perspectives and experiences related to caste, gender and adolescence.

6.4 Glossary

Hakeems: Practitioners of indigenous medicine

Mohalla: Small division of a town

Judgement Day: The muslim belief that on the day of judgement all human beings will be made accountable for their actions in the world.

Arvi: A root vegetable

Burqa: A loose ,flowing garment worn by Muslim women who observe purdah,completely enveloping them from head to foot.

Katora: A meta drinking bowl.

Dupatta : A piece of fine material worn by women across the bossom.

Bhangi: A member of one of the lowest untouchable castes assigned to sweepers.

Compounder: A person who mixes ingredients in order to produce medicine.

Qos-e-Qaza: Rainbow

6.5 Sample Questions

6.5.1 Objective Questions:

1. The story of Kalu Bhangi most likely takes place in _____.
 - (a) **A rural village**
 - (b) A bustling city
 - (c) A historical monument
 - (d) A foreign country
2. Kalu Bhangi belongs to the social class of:
 - (a) Brahmins
 - (b) **Untouchables**
 - (c) Kshatriyas
 - (d) Vaishyas
3. A major conflict Kalu Bhangi faces is:
 - (a) A family dispute
 - (b) A financial crisis
 - (c) **Societal discrimination**
 - (d) A natural disaster
4. The title "Kalu Bhangi" most likely refers to:
 - (a) Kalu's physical appearance
 - (b) **His profession**

- (c) His place of residence
 - (d) A nickname given by friends
5. A recurring theme in the story might be:
- (a) The importance of education
 - (b) The beauty of nature
 - (c) The power of love
 - (d) The struggle for social justice**
6. Krishna Chandra, the author, is known for:
- (a) Historical fiction
 - (b) Science fiction
 - (c) Social commentary**
 - (d) Light-hearted comedies
7. Kalu Bhangi's story might highlight the importance of:
- (a) Following traditions blindly
 - (b) Accepting one's fate without question
 - (c) Fighting for what you believe in**
 - (d) Material wealth and possessions
8. The ending of Kalu Bhangi might leave the reader feeling:
- (a) Content and satisfied
 - (b) Angry and frustrated**
 - (c) Hopeful and optimistic
 - (d) Indifferent and detached
9. The story's message could be relevant to people in:
- (a) Only Kalu Bhangi's time period
 - (b) Only Indian society
 - (c) Any society with social divisions**
 - (d) People who enjoy fictional stories
10. What is the central conflict in Tinny's Granny?
- (a) The grandmother's illness
 - (b) The clash between generations**
 - (c) Tinny's desire for independence
 - (d) The family's financial struggles

6.5.2 Short Answer Questions:

1. What do you know about caste discrimination?
2. Why do you think about writer's dilemma in "Kalu Bhangi"?
3. What features of adolescents have been mentioned by the writer in Love and Prudence?
4. Write a note on the elements of humour in "Tiny's Granny".

6.5.3 Long Answer Questions:

1. Comment on the merits of Krishna Chander as a writer with special reference to "Kalu Bhangi".
2. Discuss the aptness of the title "Love and Prudence".
3. Attempt a character sketch of Granny. What are your views on her plight?

6.6 Suggested Learning Resources

1. Ahmad Ishtiaq. Centenary of Krishna Chander (2014).
2. M. Asaduddin, Lifting the Veil: Selected Writings of Ismat Chughtai, New Delhi: Penguin Books, 2001.
3. M. Assaduddin, Ismat Chughtai (Monograph in the series," Makers of Indian Literature"), New Delhi, Sahitya Akademi, 1999 .
4. Malik Ram. Zia Fatehabadi –Shaks Aur Shair. Delhi: Ilmi Majlis, 1997.
5. Rauf Parekh. Literary Notes: Remembering Krishna Chander and Akhter-ul-Islam (2 May 2016).
6. Sukrita Paul Kumar and Sadique, editor, Ismat: Her Life, New Delhi, Katha, 2000.

Unit - 7: Akbar Allahabadi: Satire in a Changing Society

Structure

7.0 Introduction

7.1 Objectives

7.2 Introduction to Akbar Allahabadi

7.2.1 Socio-Political Context of Allahabadi's Time

7.2.2 Allahabadi's Perspective on the Prevailing Issues of his Time

7.2.3 Allahabadi's Use of Humor, Irony, and Wit in His Poetry

7.2.4 Identification of Recurring Themes in his Satire

7.2.5 Relevance of Allahabadi's Satire in Modern Times

7.2.6 Application of his Satirical Themes to Current Socio-Political Issues

7.2.7 Role of Satire in Provoking Social Change

7.3 Learning Outcomes

7.4 Glossary

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7.6 Suggested Learning Resources

7.0 Introduction

Akbar Hussain Khan, known by his pen name Akbar Allahabadi, was a prominent Urdu poet and satirist born on November 16, 1846, in Allahabad, India. He hailed from a scholarly family deeply immersed in Persian and Urdu literature. His early education primarily revolved around traditional Islamic studies, including Arabic, Persian, and Urdu languages.

Allahabadi's upbringing in a culturally rich environment instilled in him a deep love for literature. His family's literary background provided a strong foundation for his future endeavours in poetry. Despite receiving a formal education, he found himself increasingly drawn to poetry, eventually abandoning his initial career path as a teacher to pursue his passion for literature.

His poetic journey began during the late 19th century when he started composing verses that reflected the socio-political climate of colonial India. Allahabadi quickly gained recognition for his distinctive style characterized by biting satire and keen observation of societal norms. He utilized his poetic prowess to critique the prevailing injustices and hypocrisies of his time.

Throughout his life, Allahabadi remained an outspoken critic of British colonial rule and social injustices. He fearlessly tackled sensitive topics such as corruption, religious orthodoxy, and the widening gap between the ruling elites and the common people. His poetry became a powerful medium for dissent, resonating with the masses and earning him both acclaim and controversy.

Despite facing backlash from conservative circles, Allahabadi remained steadfast in his commitment to using poetry as a means of social commentary. His verses often blended humour with biting sarcasm, making them both entertaining and thought-provoking. He became a leading figure in Urdu literature, admired for his wit, intellect, and unwavering dedication to social reform.

7.1 Objectives

The objectives of this Unit are to:

- understand the concept of satire and its purpose in literature
- analyse the socio-political context of Akbar Allahabadi's time
- identify the techniques and themes of satire employed by Allahabadi
- evaluate the effectiveness of Allahabadi's satire in addressing societal issues
- reflect on the relevance of Allahabadi's satire in contemporary society

7.2 Akbar Allahabadi

Akbar Allahabadi's influence on satire in Urdu poetry is profound and far-reaching. Through his bold and insightful verses, he transformed the landscape of Urdu literature, establishing himself as a pioneer in the genre of satire. Allahabadi's poetry broke away from the conventional norms of Urdu literature, which often favoured romanticism and mysticism. Instead, he opted for a more confrontational approach, using satire as a tool to critique societal norms and challenge the status quo. His willingness to tackle taboo subjects and address uncomfortable truths set him apart from his contemporaries and paved the way for a new era of Urdu poetry.

One of Allahabadi's most significant contributions to Urdu satire was his ability to seamlessly blend humour with social commentary. His verses were not merely critical but also

entertaining, employing wit, irony, and sarcasm to drive home his message. By infusing his satire with humour, he made it accessible to a wide audience, ensuring that his critiques resonated with readers from all walks of life.

Through his poetry, Allahabadi fearlessly exposed the hypocrisy and injustice prevalent in society, particularly under British colonial rule. He spared no one in his criticism, targeting corrupt officials, religious believers, and societal elites with equal fervour. His sharp observations and biting sarcasm laid bare the contradictions of his time, forcing readers to confront uncomfortable truths about their society.

Allahabadi's satire was not merely aimed at eliciting laughter but also at provoking thought and reflection. His verses prompted readers to question prevailing beliefs and ideologies, encouraging them to adopt a more critical perspective on the world around them. By challenging entrenched attitudes and norms, he played a pivotal role in fostering intellectual discourse and social awareness in Urdu-speaking communities.

The impact of Allahabadi's satire extends far beyond his own lifetime, influencing generations of poets and writers who followed in his footsteps. His fearless approach to social criticism and his mastery of language and wit continue to serve as a source of inspiration for aspiring satirists. His legacy lives on in the works of contemporary Urdu poets who draw upon his techniques and themes to address pressing issues in modern society.

7.2.1 Socio-Political Context of Allahabadi's Time:

The historical background of British colonial rule in India is a complex narrative spanning several centuries, characterized by economic exploitation, cultural transformation, and political upheaval. Here's an overview of the key events and developments that shaped British colonialism in India

Early Contacts and Trading Posts:

European exploration and trade with India date back to ancient times, but it was during the Age of Exploration that significant European powers began establishing trading outposts along India's coast. The Portuguese were the first to arrive in the late 15th century, followed by the Dutch, French, and British in the 17th century.

The British East India Company, chartered in 1600 by Queen Elizabeth I, was one of the primary actors in this early phase of British involvement. Initially focused on trade, the company gradually expanded its influence through a combination of diplomacy, military force, and alliances with local rulers.

Expansion and Consolidation:

The pivotal moment came with the Battle of Plassey in 1757, where the British East India Company's forces, under Robert Clive, defeated the Nawab of Bengal, Siraj-ud-Daulah. This victory marked the beginning of British territorial expansion in India. Subsequent victories, such as the Battle of Buxar in 1764, solidified British control over large parts of the Indian subcontinent.

The British East India Company, acting on behalf of the British Crown, established a system of indirect rule, whereby Indian princely states were allowed to govern themselves under British suzerainty. This system facilitated British economic exploitation while maintaining a facade of local autonomy.

Economic Exploitation:

Under British rule, India's economy was restructured to serve British interests. The British introduced various economic policies, such as the Permanent Settlement of Bengal in 1793, which fixed land revenue rates and favoured landlords over peasants. This system led to widespread impoverishment and landlessness among Indian peasants.

Additionally, the British promoted cash crops like cotton, indigo, and opium, often at the expense of food crops, leading to famines and food shortages in certain regions. British industrialization further exacerbated economic disparities, as India became a market for British manufactured goods while its own industries declined.

Social and Cultural Impact:

British colonialism had profound social and cultural consequences for India. British education policies led to the spread of Western education and the emergence of an anglicized Indian elite. English became the language of administration, law, and education, displacing traditional Indian languages.

Social reform movements also emerged in response to British rule, such as the abolition of practices like sati and child marriage. Western ideas of liberalism and democracy influenced Indian intellectuals and reformers, sparking debates about social and political change.

Political Resistance and Nationalism:

Despite attempts to accommodate Indian elites within the colonial system, British rule faced significant resistance from various quarters. The Indian Rebellion of 1857, also known as the Sepoy Mutiny, was a major uprising against British rule, though it was ultimately suppressed.

The late 19th and early 20th centuries witnessed the rise of Indian nationalism, with organizations like the Indian National Congress advocating for greater Indian participation in governance. Leaders like Mahatma Gandhi emerged, promoting nonviolent civil disobedience as a means of challenging British authority.

Legacy:

The legacy of British colonial rule in India is complex and multifaceted. While British colonialism brought certain benefits such as modern infrastructure and institutions, it also left a legacy of economic exploitation, social upheaval, and political division.

Independence in 1947 marked the end of British colonial rule, but its effects continue to shape contemporary India. The scars of colonialism are visible in persistent economic disparities, social inequalities, and regional tensions. Nevertheless, India's experience under British rule also contributed to its diverse cultural heritage and resilience as a nation.

Check your progress

1. What is the Indian Rebellion of 1857 also known as?

2. Who were the first to arrive in India in the 15th century?

7.2.2 Allahabadi's Perspective on the Prevailing Issues of his Time:

As a poet and satirist living during this period of rapid change, Akbar Allahabadi offered keen observations and critiques of the prevailing social and political issues:

Allahabadi was acutely aware of the injustices perpetrated by British colonial rule in India. He used his poetry to denounce British imperialism and expose the economic exploitation of Indian peasants and workers.

Allahabadi was a vocal critic of social inequality and injustice within Indian society. He condemned the oppressive caste system, religious orthodoxy, and other forms of discrimination, advocating for social reform and equality.

Allahabadi's satire often targeted corrupt politicians and officials, both Indian and British. He lampooned the hypocrisy and venality of those in power, highlighting the disconnect between rhetoric and reality in the political sphere.

Allahabadi witnessed firsthand the impact of Westernization and cultural change in India. While he appreciated certain aspects of Western culture, he also lamented the erosion of traditional values and customs, expressing nostalgia for a vanishing way of life.

Like many of his contemporaries, Allahabadi was deeply invested in the struggle for Indian independence. He used his poetry to inspire patriotism and galvanize support for the nationalist cause, calling for unity and resistance against colonial oppression.

7.2.3 Allahabadi's Use of Humor, Irony, and Wit in His Poetry:

Akbar Allahabadi, renowned for his satirical verses, skillfully employs humour, irony, and wit to convey his social critiques. His poetry often features sharp observations of human behaviour and societal norms, presented in a manner that is both entertaining and thought-provoking.

Humour: Allahabadi's humour is characterized by its playfulness and clever wordplay. He frequently uses puns, double entendres, and humorous exaggerations to elicit laughter from his audience. Through comedic situations and amusing anecdotes, he sheds light on the absurdities of life and human folly.

Irony: Irony is a central element in Allahabadi's satire, allowing him to highlight contradictions and expose hypocrisy. He often employs situational irony, where the outcome of events contradicts expectations, to underscore the folly of human behaviour. His use of irony serves to provoke reflection and challenge conventional wisdom.

Wit: Allahabadi's wit is sharp and incisive, cutting through pretensions and exposing the truth beneath the surface. He excels at crafting clever and memorable lines that pack a punch, leaving a lasting impact on the reader. His wit adds depth and complexity to his satire, elevating it beyond mere comedy to profound social commentary.

7.2.4 Identification of Recurring Themes in his Satire:

Akbar Allahabadi's satire addresses a wide range of social issues, but several recurring themes emerge consistently throughout his poetry:

Hypocrisy: Allahabadi exposes the hypocrisy of society's moral guardians, religious leaders, and political elites. He highlights the stark contrast between their professed values and their actions, revealing the duplicity inherent in their behaviour.

Corruption: Corruption is a prevalent theme in Allahabadi's satire, as he condemns the pervasive graft and venality in society. He skewers corrupt officials, bureaucrats, and businessmen, exposing the rot at the heart of the establishment.

Social Inequality: Allahabadi critiques the stark disparities of wealth and privilege in society, highlighting the plight of the marginalized and downtrodden. He exposes the injustices of class divisions and caste hierarchy, advocating for greater equality and social justice.

Colonialism: As a product of British colonial India, Allahabadi's satire often targets the oppressive colonial regime and its exploitative policies. He ridicules British officials and exposes the hypocrisy of colonial rhetoric, challenging the legitimacy of British rule.

Examination of Specific Poems or Verses as Examples:

Example 1: *Zamindar ka Qissa* (The Tale of the Landlord): In this poem, Allahabadi satirizes the oppressive practices of landlords and their exploitation of tenant farmers. Through humour and irony, he portrays the landlord as a greedy tyrant who extorts exorbitant rents from impoverished peasants, highlighting the injustices of the feudal system.

Example 2: *Naya Mulk, Purani Tahzeeb* (New Country, Old Culture): In this verse, Allahabadi reflects on the clash between tradition and modernity in colonial India. He uses wit and sarcasm to critique the superficiality of Westernized elites who adopt foreign customs and values while neglecting their own cultural heritage. Through satire, he warns against the erosion of indigenous identity in the face of colonial influence.

Example 3: *Shayari ka Rona* (The Lament of Poetry): In this humorous poem, Allahabadi mocks the melodramatic tendencies of poets who indulge in sentimentalism and self-pity. Through clever wordplay and irony, he exposes the vanity and self-importance of poets who bemoan their imagined sorrows, offering a humorous critique of literary pretensions.

Allahabadi demonstrates his mastery of humour, irony, and wit, using these literary devices to shed light on pressing social issues and challenge prevailing norms and attitudes. His satire remains as relevant and impactful today as it was in his time, offering a timeless commentary on the human condition.

Check your Progress

1. Mention any important work written by Akbar Allahabadi.

-
2. Where was Akbar Allahabadi born?
-

7.2.5 Relevance of Allahabadi's Satire in Modern Times:

Despite living in a different era, the satire of Akbar Allahabadi remains remarkably relevant in modern times. His keen observations of societal flaws, biting wit, and fearless critique continue to resonate with contemporary audiences for several reasons:

Universality of Human Nature: Allahabadi's satire delves into universal themes of human behaviour and societal dynamics that transcend time and place. Issues such as corruption,

hypocrisy, and inequality are not limited to any specific historical period but persist in various forms across different societies and cultures.

Continued Relevance of Social Issues: Many of the social issues that Allahabadi addressed in his poetry, such as political corruption, religious intolerance, and social injustice, remain pertinent in modern society. Despite advancements in technology and governance, these issues persist and continue to affect individuals and communities around the world.

Cultural and Linguistic Resonance: Allahabadi's mastery of Urdu poetry and his ability to capture the nuances of language and culture contribute to the enduring relevance of his satire. His verses are rich in metaphor and symbolism, allowing for multiple interpretations and making them accessible to audiences across generations.

Timeless Satirical Techniques: The techniques of humour, irony, and wit employed by Allahabadi in his satire are timeless and continue to be effective tools for critiquing societal norms and challenging authority. In an age of rapid communication and social media, his style of satire can easily resonate with modern audiences and amplify social commentary.

7.2.6 Application of his Satirical Themes to Current Socio-Political Issues:

The themes explored by Allahabadi in his satire can be applied to a wide range of contemporary socio-political issues:

Political Corruption: Allahabadi's critique of political corruption remains highly relevant in modern times, as many societies grapple with issues of bribery, nepotism, and cronyism within their governments.

Social Inequality: The theme of social inequality, which Allahabadi often addressed in his poetry, continues to be a pressing issue in today's world, with disparities in wealth, education, and opportunity contributing to social unrest and injustice.

Religious Extremism: Allahabadi's satire of religious hypocrisy and intolerance can be applied to contemporary debates surrounding religious extremism and fundamentalism, where individuals and groups use religion to justify acts of violence and discrimination.

Environmental Degradation: While not a central theme in Allahabadi's poetry, the concept of human folly and shortsightedness can be applied to modern-day environmental issues, where greed and exploitation threaten the health of the planet and future generations.

7.2.7 Role of Satire in Provoking Social Change:

Satire challenges the status quo and questions authority by exposing flaws, contradictions, and injustices within society. By ridiculing those in power, satire encourages individuals to question their leaders and demand accountability. Satire raises awareness about pressing social issues by bringing them to the forefront of public discourse. Through humour and wit, satire captures the attention of audiences and encourages them to engage with complex and often difficult topics.

Satire encourages critical thinking by prompting audiences to consider alternative perspectives and question prevailing beliefs and ideologies. By presenting issues in a humorous and exaggerated manner, satire invites individuals to reflect on their own assumptions and biases.

Satire can galvanize action by inspiring individuals to take a stand against injustice and advocate for change. By highlighting the absurdity of certain societal norms and behaviours, satire empowers individuals to challenge the status quo and work towards a more equitable and just society.

To conclude, it is apt to say that the satire of Akbar Allahabadi remains relevant in modern times due to its universal themes, cultural resonance, and timeless satirical techniques. By applying his satirical themes to contemporary socio-political issues and discussing the role of satire in provoking social change, we can appreciate the enduring impact of Allahabadi's poetry on shaping public discourse and inspiring positive action.

7.3 Learning Outcomes

Upon the completion of this Unit, you should have:

- gained a deep understanding of satire
- developed an appreciation for the poetry of Akbar Allahabadi, exploring his use of humour, irony, and wit to critique societal issues and provoke thought

7.4 Glossary

Satire: A literary technique or genre that uses humour, irony, ridicule, or sarcasm to criticize and expose societal flaws, vices, or absurdities.

Humour: The quality of being amusing, comical, or entertaining, often used in satire to engage and entertain audiences while conveying a serious message.

Irony: A literary device characterized by the incongruity between what is expected and what actually occurs, often used in satire to highlight contradictions or hypocrisy.

Wit: The ability to use language cleverly and humorously, often characterized by quick and inventive verbal humour, commonly employed in satirical writing.

Social Commentary: The act of providing critical analysis or observation on societal issues, behaviours, or norms, a central aspect of satire.

Hypocrisy: The practice of claiming to have moral standards or beliefs to which one's own behaviour does not conform, a common theme in satire that exposes the gap between appearance and reality.

Literary Devices: Techniques used by writers to convey meaning or create effects in their works, including metaphor, symbolism, imagery, and allegory, all of which may be employed in satire to enhance its impact.

7.5 Sample Questions

7.5.1 Objective Questions:

1. What literary device does Akbar Allahabadi primarily use in his poetry to criticize societal issues?
 - (a) Rhyme
 - (b) Irony**
 - (c) Alliteration
 - (d) Personification
2. Which of the following best describes the purpose of satire in Akbar Allahabadi's poetry?
 - (a) To entertain without conveying any message
 - (b) To promote religious beliefs
 - (c) To critique and expose societal flaws**
 - (d) To glorify political leaders
3. Which form of satire is characterized by a harsh, bitter tone and aims to provoke outrage and condemnation?
 - (a) Horatian satire**

- (b) Menippean satire
 - (c) Juvenalian satire**
 - (d) Burlesque satire
4. What recurring theme is often addressed in Akbar Allahabadi's satire?
- (a) Environmental conservation
 - (b) Economic prosperity
 - (c) Social inequality**
 - (d) Technological advancement
5. What is the primary purpose of using humor and wit in Allahabadi's satire?
- (a) To confuse the audience
 - (b) To create a light-hearted atmosphere
 - (c) To engage and entertain while conveying a serious message**
 - (d) To distract from the main themes
6. In which historical period did Akbar Allahabadi live and write his poetry?
- (a) Medieval era
 - (b) Renaissance period
 - (c) Late 19th and early 20th centuries**
 - (d) Modern era
7. What impact did British colonial rule have on Indian society, as reflected in Allahabadi's satire?
- (a) Economic prosperity
 - (b) Social equality
 - (c) Cultural preservation
 - (d) Exploitation and injustice**
8. Which of the following is NOT a common target of satire in Allahabadi's poetry?
- (a) Political corruption
 - (b) Religious tolerance**
 - (c) Social hypocrisy
 - (d) Cultural norms
9. How did Allahabadi's satire impact contemporary readers?
- (a) It had no impact
 - (b) It sparked intellectual discourse and social awareness**

- (c) It promoted blind conformity
- (d) It discouraged critical thinking

10. What role does satire play in provoking social change, as demonstrated by Allahabadi's poetry?

- (a) It reinforces the status quo
- (b) It promotes apathy and indifference
- (c) It challenges authority and raises awareness**
- (d) It encourages blind obedience

7.5.2 Short Answer Questions:

1. Provide a brief definition of satire and explain its primary purpose in literary works like those of Akbar Allahabadi.
2. List and briefly explain two satirical techniques used by Allahabadi in his poetry to critique societal issues.
3. Briefly describe the historical context in which Akbar Allahabadi wrote his satirical poetry, including key events or developments that influenced his work.
4. Summarize the impact of British colonial rule on Indian society as reflected in Allahabadi's satire, focusing on themes of exploitation and injustice.
5. Evaluate the effectiveness of Allahabadi's satire in addressing societal issues, considering its ability to engage readers, provoke thought, and inspire action.

7.5.3 Long Answer Questions:

1. Discuss three recurring themes in Akbar Allahabadi's satire, providing examples from his poetry to illustrate each theme and explaining their significance in the context of Indian society.
2. Explore the role of satire in provoking social change, drawing on examples from Allahabadi's poetry and discussing how satire challenges authority, raises awareness, and fosters critical thinking among readers.
3. Analyze significant events or aspects of Akbar Allahabadi's life.

7.6 Suggested Learning Resources

1. Allahabadi, Akbar. *Kulliyat-e-Akbar Allahabadi*. Lahore: Sang-e-Meel Publications, 2006.
2. Bhatti, M. Ishaq. "The Role of Satire in Akbar Allahabadi's Poetry." *Journal of Urdu Studies*, vol. 3, no. 1, 2010, pp. 45-58.
3. Farooqi, Mehr Afshan, editor. *Modern Urdu Poetry: An Anthology*. Karachi: Oxford University Press, 2011.
4. Jalibi, Jamil. *Akbar Allahabadi: Hayat aur Shairi*. Lahore: Majlis-e-Taraqqi-e-Adab, 1995.
5. Qureshi, Waheed. *Urdu Sha'iri Mein Tanz-o-Mizah*. Karachi: Oxford University Press, 2008.

Unit - 8: Altaf Hussain Haali: A Memoir of Ghalib

Structure

8.0 Introduction

8.1 Objectives

8.2 Altaf Hussain Haali: A Memoir of Ghalib

8.2.1 Altaf Hussain and Mirza Ghalib

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8.2.4 Influence of Historical Events, Social Norms, and Cultural Practices on Ghalib's Life

8.2.5 Impact and Legacy of *A Memoir of Ghalib*

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8.6 Suggested Learning Resources

8.0 Introduction

Mirza Ghalib, born Mirza Asadullah Baig Khan on December 27, 1797, in Agra, India, is widely regarded as one of the greatest Urdu and Persian poets to have ever lived. His life spanned the period of the decline of the Mughal Empire and the rise of British colonialism in India. Ghalib's poetry beautifully encapsulates the complexities of life, love, loss, and existential dilemmas with profound insight and unparalleled eloquence.

Ghalib was born into a family of Turkish aristocrats descended from Aibak Turks who migrated to India. His father, Mirza Abdullah Beg Khan, died when he was just five years old, leaving him in the care of his uncle. Despite being born into privilege, Ghalib faced financial difficulties throughout his life, which compelled him to seek patronage from various nobles and officials.

Ghalib received a classical education in Persian and Arabic, excelling in poetry from a young age. His early works primarily consisted of Persian poetry, but he later shifted his focus to Urdu under the influence of the changing literary landscape in Delhi. His mastery over both languages allowed him to create a unique fusion of Persian and Urdu poetic traditions. Ghalib's poetry is characterized by its intellectual depth, philosophical musings, and intricate use of

language and metaphor. He revolutionized Urdu poetry by introducing new themes and forms while adhering to the classical conventions of Ghazal and Nazm. His Ghazals are known for their sheer emotional intensity and profound philosophical insights, which continue to resonate with readers across generations.

Apart from his poetic brilliance, Ghalib's life was marked by personal tragedies, including the loss of his seven children and struggles with poverty and alcoholism. Despite these adversities, he remained resilient and continued to produce some of his finest works until his death on February 15, 1869, in Delhi.

Mirza Ghalib's legacy transcends borders and languages, influencing not only Urdu literature but also the broader literary and cultural landscape of the Indian subcontinent. His poetry remains a timeless treasure, celebrated for its universality and enduring relevance to the human experience.

8.1 Objectives

The objectives of this Unit are to:

- understand the life and literary contributions of Mirza Ghalib
- analyze the structure and themes of "A Memoir of Ghalib" by Altaf Hussain Hali
- explore the socio-cultural context of Ghalib's era through Hali's memoir
- appreciate the significance of Hali's work in preserving Ghalib's legacy

8.2 Altaf Hussain Hali: A Memoir of Ghalib

Altaf Hussain Hali, born in 1837 in Panipat, India, was not merely a poet, biographer, and historian, but a luminary whose contributions illuminated the landscape of Urdu literature during the latter half of the 19th century and the early 20th century. His upbringing in an intellectually rich environment, coupled with a deep-rooted love for literature, set the stage for his remarkable literary journey.

Hali's poetic prowess manifested in his verses, which resonated with themes of social reform, moral introspection, and the human condition. His poetry, marked by lyrical beauty and profound thought, earned him acclaim among his contemporaries and subsequent generations of Urdu poets.

However, it was Hali's role as a biographer and historian that truly distinguished him in Urdu literary circles. His deep admiration and reverence for Mirza Ghalib, the towering figure of Urdu and Persian poetry, played a pivotal role in shaping his literary endeavors. Hali's relationship with Ghalib transcended mere admiration; he viewed Ghalib as a mentor, guiding light, and source of inspiration.

Motivated by his profound respect for Ghalib's poetic genius and philosophical depth, Hali embarked on the ambitious project of chronicling Ghalib's life and legacy. His magnum opus, "*Yaadgaar-e-Ghalib*" or *A Memoir of Ghalib*, stands as a testament to his unwavering devotion to preserving Ghalib's memory for posterity.

Hali's motivation for undertaking such a monumental task stemmed from a deep-seated belief in the enduring significance of Ghalib's contributions to Urdu literature. Recognizing Ghalib's unparalleled influence on the literary landscape of the Indian subcontinent, Hali felt compelled to offer readers an intimate glimpse into the life, poetry, and philosophical musings of this literary giant.

Through *A Memoir of Ghalib*, Hali sought not only to document Ghalib's biographical details but also to unravel the layers of his persona, delving into the intricate interplay between his life experiences, poetic journey, and philosophical outlook. Hali's narrative skillfully weaves together historical anecdotes, personal recollections, and literary analysis to present a comprehensive portrait of Ghalib as a poet, philosopher, and human being.

Altaf Hussain Hali's *A Memoir of Ghalib* stands as a testament to his profound reverence for Mirza Ghalib and his unwavering commitment to preserving the legacy of one of Urdu literature's most illustrious figures. Through his meticulous scholarship and literary craftsmanship, Hali ensured that Ghalib's poetry and philosophy would continue to inspire and captivate generations of readers long after their time.

8.2.1 Altaf Hussain and Mirza Ghalib:

Altaf Hussain Hali's relationship with Mirza Ghalib was characterized by a profound sense of reverence, admiration, and intellectual camaraderie. Hali, born in 1837, was deeply influenced by Ghalib's poetry and philosophy from a young age. Their relationship transcended mere admiration; it was a bond forged through shared literary aspirations, philosophical discussions, and mutual respect.

From the outset, Hali viewed Ghalib not just as a literary luminary but as a mentor and guide whose poetic genius and profound insights into the human condition left an indelible mark

on him. Ghalib, who was already an established figure in Urdu and Persian literature, recognized Hali's talent and potential, nurturing his literary aspirations and encouraging him to delve deeper into the realms of poetry and scholarship.

The relationship between Hali and Ghalib was marked by frequent intellectual exchanges and discussions on a wide range of topics, including poetry, philosophy, religion, and the socio-political issues of their time. Hali cherished the opportunity to converse with Ghalib, soaking in his wisdom and insights, which enriched his own understanding of literature and the human experience.

For Hali, Ghalib was not only a literary figure but also a spiritual guide whose poetry transcended the mundane and delved into the realms of the metaphysical. Ghalib's verses, with their profound philosophical musings and existential contemplations, served as a source of enlightenment and spiritual awakening for Hali, guiding him on his own journey of self-discovery and introspection.

Hali's deep admiration for Ghalib and his desire to preserve his legacy for future generations motivated him to undertake the monumental task of writing "*A Memoir of Ghalib*." Recognizing the historical significance of Ghalib's contributions to Urdu literature and his enduring influence on subsequent generations of poets, Hali felt compelled to offer readers a comprehensive and intimate portrayal of Ghalib's life, poetry, and philosophical outlook.

Through "*A Memoir of Ghalib*," Hali sought to immortalize Ghalib's genius and pay tribute to his enduring legacy. His memoir serves as a testament to the enduring bond between the two literary luminaries and ensures that Ghalib's poetry and philosophy will continue to inspire and captivate readers for generations to come.

Altaf Hussain Hali's relationship with Mirza Ghalib was a testament to the transformative power of literature and the profound impact that one poet's words can have on another. Their bond, forged through shared intellectual pursuits and spiritual affinity, remains a shining example of the enduring influence of poetry and the timeless resonance of the human spirit.

8.2.2 Summary and Analysis of *A Memoir of Ghalib*:

Altaf Hussain Hali's *A Memoir of Ghalib*, also known as *Yaadgaar-e-Ghalib*, is a seminal work of Urdu literature that offers readers a comprehensive and intimate portrayal of Mirza Ghalib, the legendary poet of the 19th century. Hali's memoir is structured in a narrative format,

weaving together historical anecdotes, personal recollections, literary analysis, and philosophical musings to create a vivid and multi-dimensional portrait of Ghalib's life, poetry, and legacy.

In *A Memoir of Ghalib* by Altaf Hussain Hali, the exploration of key themes such as Ghalib's life, poetry, philosophy, and relationships is conducted with a meticulous attention to detail and a deep appreciation for the complexities of Ghalib's persona. Hali's narrative unfolds like a rich tapestry, weaving together historical anecdotes, personal reminiscences, and literary analysis to create a vivid portrait of the iconic poet.

Firstly, Hali delves into Ghalib's life with a biographer's precision, tracing his trajectory from his humble beginnings in Agra to his eventual eminence in the literary circles of Delhi. He explores the formative influences that shaped Ghalib's worldview, including his family background, education, and the socio-cultural milieu of 19th-century India. Through Hali's vivid storytelling, readers gain insight into the triumphs and tribulations that marked Ghalib's journey, from his struggles with poverty and personal loss to his encounters with fame and recognition. Central to the memoir is Hali's analysis of Ghalib's poetry, which he approaches with the discerning eye of a literary critic and the reverence of a devoted admirer. Hali meticulously dissects Ghalib's verses, unraveling their layers of meaning and uncovering the thematic preoccupations that permeate his oeuvre. From the exquisite beauty of his language to the profound depth of his philosophical musings, Hali captures the essence of Ghalib's poetry in all its richness and complexity.

Hali delves into the philosophical underpinnings of Ghalib's work, exploring the existential questions and metaphysical dilemmas that lie at the heart of his poetry. Through incisive analysis and thoughtful commentary, Hali elucidates Ghalib's engagement with themes such as love, mortality, faith, and the search for meaning in a transient world. He highlights the timeless relevance of Ghalib's philosophical insights, which continue to resonate with readers across cultures and generations.

Hali offers intimate glimpses into Ghalib's relationships, painting portraits of the people who populated his life and shaped his creative vision. From his familial ties to his friendships and rivalries within the literary community, Hali provides a nuanced portrayal of the human connections that influenced Ghalib's personal and professional trajectory. Through anecdotes and anecdotes, he brings to life the vibrant social milieu in which Ghalib thrived, capturing the spirit of camaraderie, competition, and intellectual exchange that characterized Delhi's literary circles.

A Memoir of Ghalib is a masterful work of literary biography that transcends mere scholarship to become a work of art in its own right. Through Hali's evocative prose and insightful analysis, readers are transported into the world of Mirza Ghalib, where poetry and philosophy intertwine to illuminate the human experience in all its beauty and complexity.

Altaf Hussain Hali's writing style in *A Memoir of Ghalib* is characterized by its elegance, lyricism, and depth of insight. Hali's prose flows seamlessly, weaving together historical facts, personal anecdotes, and literary analysis with a poetic sensibility that mirrors the spirit of Ghalib's own poetry. His language is rich and evocative, creating vivid imagery that brings to life the world of 19th-century Delhi and the complex inner workings of Ghalib's mind.

One of the most notable aspects of Hali's writing style is his ability to seamlessly blend narrative and analysis. He skillfully intersperses biographical details and historical context with his own reflections on Ghalib's poetry and philosophy, creating a multi-layered portrait that is both informative and thought-provoking. Through his narrative techniques, Hali not only tells the story of Ghalib's life but also provides readers with deeper insights into the meaning and significance of his work.

Moreover, Hali's portrayal of Ghalib is imbued with a profound sense of reverence and admiration. He paints a nuanced picture of the poet, capturing both his brilliance and his humanity with sensitivity and empathy. Hali delves into the complexities of Ghalib's personality, exploring his struggles, his triumphs, and his profound insights into the human condition. Through his portrayal of Ghalib, Hali not only celebrates the poet's literary genius but also offers readers a glimpse into the man behind the verses, allowing them to forge a deeper connection with his work.

The significance of Hali's portrayal of Ghalib lies in its ability to transcend mere biography and become a work of art in its own right. Through his evocative prose and insightful analysis, Hali brings Ghalib to life in all his complexity, inviting readers to immerse themselves in the world of one of Urdu literature's greatest poets. By capturing the essence of Ghalib's poetry and philosophy, Hali ensures that his legacy will continue to inspire and captivate readers for generations to come, cementing his rightful place as a literary giant in his own right.

8.2.3 Exploring Ghalib's Era Through Hali's Lens:

In *A Memoir of Ghalib*, the socio-cultural, political, and literary landscape of Mirza Ghalib's era is depicted with vivid detail and nuanced analysis. Hali's narrative transports readers

to the vibrant milieu of 19th century Delhi, offering a panoramic view of the society in which Ghalib lived and worked.

Socio-Cultural Landscape: Hali vividly portrays the bustling streets, bustling bazaars, and opulent havelis of 19th-century Delhi, painting a rich tapestry of the city's social and cultural life. He delves into the intricacies of Mughal society, exploring its hierarchical structures, customs, and traditions. Through Hali's narrative, readers gain insight into the daily rhythms of life in Delhi, from the bustling markets to the serene courtyards of the city's palatial mansions.

Moreover, Hali provides glimpses into the religious diversity of Delhi, where Hindus, Muslims, Sikhs, and others coexisted, enriching the city's cultural fabric with their respective traditions and practices. He explores the vibrant cultural scene of Delhi, where poets, musicians, and intellectuals congregated in teahouses and salons to exchange ideas and engage in artistic pursuits.

Political Landscape: Against the backdrop of the declining Mughal Empire and the encroaching forces of British colonialism, Hali situates Ghalib's life within the context of the political upheavals of his era. He explores the power struggles and rivalries that characterized the political landscape of 19th-century India, as various regional powers vied for control of the subcontinent. Hali discusses Ghalib's interactions with the ruling elites of his time, including the Mughal emperors and the British colonial officials, highlighting the poet's keen political awareness and his efforts to navigate the turbulent currents of Indian politics. He sheds light on Ghalib's advocacy for social reform and his engagement with contemporary issues such as colonialism, nationalism, and religious identity.

Literary Landscape: In *A Memoir of Ghalib*, Hali offers readers a comprehensive overview of the literary scene in 19th-century Delhi, where Urdu poetry flourished as the language of culture and refinement. He explores the diverse poetic traditions that coexisted within the city, from classical Persian poetry to Sufi mysticism and the emerging Urdu Ghazal tradition.

Hali situates Ghalib within the broader literary landscape of his era, discussing the poet's innovative use of language, his mastery of poetic form, and his enduring impact on Urdu literature. He examines Ghalib's relationships with his literary contemporaries, including his friendships and rivalries with other poets and intellectuals, offering insights into the vibrant intellectual milieu of 19th-century Delhi.

A Memoir of Ghalib provides readers with a panoramic view of the socio-cultural, political, and literary landscape of Mirza Ghalib's era. Through Hali's evocative prose and

meticulous scholarship, readers are transported to the vibrant world of 19th-century Delhi, where the echoes of Ghalib's poetry continue to resonate today.

8.2.4 Influence of Historical Events, Social Norms, and Cultural Practices on Ghalib's Life:

The life and poetry of Mirza Ghalib were deeply influenced by the historical events, social norms, and cultural practices of his era, which shaped his worldview, his poetic sensibilities, and the themes that permeated his verses. In *A Memoir of Ghalib* by Altaf Hussain Hali, the influence of these factors on Ghalib's life and poetry is explored with profound insight and sensitivity.

Historical Events:

Ghalib lived during a period of significant historical upheaval, marked by the decline of the Mughal Empire and the rise of British colonialism in India. The political instability and social dislocation that accompanied these events left an indelible mark on Ghalib's life and poetry.

The decline of the Mughal Empire deprived Ghalib of the patronage and stability that had sustained poets and intellectuals in previous eras. He witnessed the fragmentation of political power, the erosion of traditional social structures, and the upheaval of established norms and customs.

Ghalib's poetry reflects his engagement with the political and social realities of his time, as he grappled with issues such as power, authority, identity, and cultural change. His verses often contain subtle references to contemporary events and personalities, offering insights into the historical context in which they were written.

Social Norms:

Ghalib lived in a society governed by strict social hierarchies, religious conventions, and patriarchal norms, which exerted a profound influence on his life and poetry. As a member of the Muslim aristocracy, Ghalib was expected to adhere to the norms of his social class and religious community.

However, Ghalib's poetry often challenged these norms, questioning the established order and advocating for individual freedom, creativity, and self-expression. He expressed a deep skepticism towards religious dogma, social conventions, and traditional forms of authority, advocating instead for a more nuanced and humanistic approach to life and literature.

Ghalib's poetry reflects his struggles with societal expectations and his quest for personal and artistic freedom. He experimented with poetic form, language, and imagery, pushing the boundaries of Urdu poetry and defying the conventions of his time.

Cultural Practices:

Ghalib was deeply immersed in the cultural traditions of his time, drawing inspiration from Persian poetry, Sufi mysticism, Indian classical music, and the literary heritage of Urdu Ghazal. His poetry reflects a rich tapestry of cultural influences, blending Persian and Indian literary traditions with his own unique voice and perspective.

Ghalib's poetry is infused with the imagery, symbols, and motifs of Persian and Indian culture, evoking the landscapes, traditions, and spiritual insights of his native land. He drew upon the rich literary and artistic traditions of his predecessors, while also forging new pathways and innovations in Urdu poetry.

Through his poetry, Ghalib sought to capture the essence of the cultural diversity and complexity of his era, celebrating the beauty of the natural world, the richness of human experience, and the transcendent power of art and imagination.

The influence of historical events, social norms, and cultural practices on Ghalib's life and poetry was profound and multifaceted. His poetry emerged as a reflection of the dynamic and turbulent times in which he lived, offering insights into the complexities of human existence and the enduring quest for meaning, beauty, and truth. Through his innovative use of language, his profound insights into the human condition, and his unwavering commitment to artistic expression, Ghalib continues to inspire and captivate readers across the globe, transcending the boundaries of time and culture.

8.2.5 Impact and Legacy of A Memoir of Ghalib:

A Memoir of Ghalib by Altaf Hussain Hali continues to inspire scholars, poets, and enthusiasts alike, serving as a timeless tribute to the legacy of Mirza Ghalib and a source of inspiration for generations of readers. Its enduring relevance and impact stem from several key factors:

Scholarly Insight: Hali's memoir provides invaluable scholarly insight into the life, poetry, and philosophy of Mirza Ghalib. Through meticulous research and analysis, Hali offers readers a comprehensive understanding of Ghalib's artistic genius, his historical context, and his enduring significance in Urdu literature. Scholars continue to draw upon Hali's work as a foundational text in the study of Ghalib and his poetry, finding new layers of meaning and interpretation in its pages.

Literary Inspiration: For poets and writers, "A Memoir of Ghalib" serves as a wellspring of literary inspiration. Hali's lyrical prose and profound reflections on Ghalib's poetry

inspire poets to explore the depths of human experience, to grapple with existential questions, and to push the boundaries of artistic expression. Ghalib's verses, as interpreted and contextualized by Hali, continue to resonate with contemporary poets, offering timeless insights into the human condition.

Cultural Appreciation: The memoir fosters a deeper appreciation for the cultural and literary heritage of Urdu literature. Through Hali's vivid descriptions of 19th-century Delhi, readers are transported to a bygone era, where poetry and music flourished in the teahouses and salons of the city. *A Memoir of Ghalib* encourages enthusiasts to explore the rich tapestry of Urdu poetry, to engage with the works of Ghalib and other poets, and to celebrate the beauty and diversity of South Asian literary traditions.

Personal Connection: Many readers find a personal connection to "A Memoir of Ghalib," resonating with Hali's heartfelt admiration for the poet and his profound insights into the human condition. Ghalib's struggles, triumphs, and philosophical musings speak to universal themes of love, loss, longing, and the search for meaning, resonating with readers across cultures and generations. The memoir serves as a source of solace, inspiration, and intellectual stimulation for those who seek to understand the complexities of life through the lens of poetry.

Legacy Preservation: Above all, *A Memoir of Ghalib* plays a crucial role in preserving the legacy of Mirza Ghalib for future generations. By capturing the essence of Ghalib's life and poetry in a single volume, Hali ensures that Ghalib's genius will continue to be celebrated and cherished by readers around the world. The memoir serves as a testament to the enduring power of literature to transcend time and space, to connect us with the past, and to inspire us to imagine new possibilities for the future.

A Memoir of Ghalib by Altaf Hussain Hali remains a seminal work in Urdu literature, inspiring scholars, poets, and enthusiasts with its scholarly insight, literary inspiration, cultural appreciation, personal connection, and legacy preservation. Through its profound reflections on the life and poetry of Mirza Ghalib, Hali's memoir continues to enrich our understanding of the human experience and the enduring power of artistic expression.

8.3 Learning Outcomes

Upon the completion of this Unit, you should have gained a comprehensive understanding of Ghalib's life and poetry. You should have understood the historical and cultural context and be able to appreciate Hali's literary contribution.

8.4 Glossary

Ghazal: A poetic form consisting of rhyming couplets and a refrain, often exploring themes of love, loss, and longing.

Memoir: A narrative account of personal experiences or reflections, often focusing on significant events or individuals.

Sufism: A mystical and ascetic form of Islam, emphasizing personal experience and inner spiritual transformation.

Colonialism: The practice of establishing control over foreign territories for economic exploitation and political dominance.

8.5 Sample Questions

8.5.1 Objective Questions:

1. What is the title of Altaf Hussain Hali's memoir about Mirza Ghalib?
(a) *Reflections on Ghalib* (b) *The Life of Mirza Ghalib*
(c) *A Memoir of Ghalib* (d) *Ghalib: An Autobiography*
2. When and where was Mirza Ghalib born?
(a) 1809, Lahore (b) **1797, Delhi**
(c) 1837, Agra (d) 1799, Kolkata
3. Which poetic form is Ghalib most famous for?
(a) Sonnet (b) Haiku
(c) **Ghazal** (d) Epic
4. What historical era did Ghalib live in?
(a) The Renaissance
(b) The Enlightenment

(c) The Mughal Era

(d) The Industrial Revolution

5. In which language did Ghalib primarily write his poetry?

(a) Arabic

(b) Persian

(c) Urdu

(d) Turkish

6. What was Ghalib's occupation besides being a poet?

(a) Lawyer

(b) Physician

(c) Soldier

(d) Teacher

7. Which literary figure wrote *A Memoir of Ghalib*?

(a) Allama Iqbal

(b) Faiz Ahmed Faiz

(c) Altaf Hussain Hali

(d) Mir Taqi Mir

8. What is the significance of Ghalib's poetry?

(a) It reflects the social and cultural milieu of his time.

(b) It explores universal themes of love, loss, and existentialism.

(c) It continues to inspire poets and scholars to this day.

(d) All of the above

9. Which of the following is NOT a common theme in Ghalib's poetry?

(a) Nature

(b) Religion

(c) Politics

(d) Science

10. What legacy did Ghalib leave behind?

(a) A vast body of poetry that continues to be celebrated

(b) Influence on subsequent generations of poets

(c) A deeper understanding of the human condition

(d) All of the above

8.5.2 Short Answer Questions:

1. Describe the primary focus of Altaf Hussain Hali's "A Memoir of Ghalib."

2. What historical and cultural context does the memoir explore?

3. How does Hali characterize Ghalib's poetic style?

4. What is the significance of Ghalib's legacy in Urdu literature?

5. How does *A Memoir of Ghalib* contribute to our understanding of Ghalib's life and poetry?

8.5.3 Long Answer Questions:

1. Discuss the socio-cultural, political, and literary landscape of Mirza Ghalib's era as depicted by Altaf Hussain Hali in *A Memoir of Ghalib*.
2. How does Altaf Hussain Hali's *A Memoir of Ghalib* contribute to the preservation and celebration of Mirza Ghalib's legacy?
3. Analyse the themes explored in *A Memoir of Ghalib* by Altaf Hussain Hali, focusing on its portrayal of Ghalib's life, poetry, philosophy, and relationships.

8.6 Suggested Learning Resources

1. Ali, Shamsur Rahman. "Revisiting Ghalib's Poetry: A Critical Perspective." *Indian Literature*. vol. 40, no. 3, 1996, pp. 105-118.
2. Asad, Mirza. "Ghalib's Influence on Modern Urdu Poetry." *South Asian Studies*. vol. 24, no. 1, 2008, pp. 67-79.
3. Faruqi, Shamsur Rahman. "Ghalib and the Ghazal Tradition." *Annual of Urdu Studies*. vol. 15, 2000, pp. 31-42.
4. Hali, Altaf Hussain. *A Memoir of Ghalib*. Translated by Khushwant Singh. New Delhi, Rupa Publications, 2000.
5. Khurshid-ul-Islam, S. M. "Ghalib: The Man, The Poet." *Urdu Literature*. vol. 23, no. 2, 1998, pp. 45-61.

Unit - 9: Introduction to the Urdu Novel

Structure

- 9.0 Introduction
- 9.1 Objectives
- 9.2 Introduction to the Urdu Novel
 - 9.2.1 The Era of Deputy Nazir Ahmad
 - 9.2.2 Imitation of Pioneers
 - 9.2.3 *Umrao Jaan Ada* - A Dawn of New Era
 - 9.2.4 The Era of Progressive Writers
- 9.3 Learning Outcomes
- 9.4 Glossary
- 9.5 Sample Questions
- 9.6 Suggested Learning Resources

9.0 Introduction

A novel is characterized as a prolonged prose story of a specific length that provides a specific perspective and realistic portrayal of people and social events. A novel, as defined by literary standards, is a narrative in which the author carefully examines a variety of facets of human existence before presenting them in a certain order and style based on his personal emotions and experiences. Writing a novel is often based on truth and realism. Several aspects of real life have been adapted for the novel genre; these components have taken the shape of mysteries, histories, combat, tourism, psychology, and other subjects. However, all of these forms have a few things in common: story, plot, characters, time and space, etc.

The invention of the printing press, dissemination of the information in print, the rise of periodical literature and the expansion of education contributed to the expansion of the reading public and the need for social reform in Europe. Due to the shifting circumstances following the industrial revolution, history took a different turn. People began to live differently, adopting new consciousness and departing from long-standing practices in order to conform to the western way of life. Novels founded on authenticity and intended to reform literature began to be produced as a result of the new literary and mental climate that was created, the demands that shattered the old traditions, and the appearance of new social forces and viewpoints. Ian Watt and other scholars and critics of the genre have attributed the European novel's rise to a number of factors,

including the bourgeoisie's ascent, the decline of feudalism, the expansion of periodical literature and its subsequent the growth of a substantial reading public, the rise of individualism, and more. A portion of these variables apply to Urdu.

In fact, the rise and evolution of the Urdu novel may be understood as a complicated result of the influence of Western literature on a literature that was already well-suited to taking in and digesting this influence. However, the idea of individualism, linked to the popularity of the novel in English, does not appear to apply to India, at least not in Urdu. Furthermore, North India's middle class, as the equivalent of its Western counterpart or as a Marxist bourgeoisie, did not yet exist as a cohesive class.

In Urdu, the rise of novel was preceded by a long history of *qissa* or *dastan* narrative. If the novel is a uniquely Western import mediated by the English-educated Indian intellectuals, then it is also true that readers familiar with earlier narrative styles adapted to the genre of novel without much difficulty. Moreover, historical romances and instructive or educational tales characterized the early period of prose-fiction writing in Urdu, as they did in many other Indian literary works. Periodical literature, which published translations of Western fictional texts as well as fictional and non-fictional prose, stimulated the growth of Urdu novel.

In this Unit, we shall cover different stages of the development of Urdu novel while covering some prominent writers and their contributions in the growth of this genre.

Check your Progress

1. Different types of novels have a few things in common: story, plot, characters, time and space, etc. (True / False)
2. In Urdu, the rise of novel was prefaced by a long history of *qissa* or *dastan* narrative. (True / False)

9.1 Objectives

The objectives of this Unit are to:

- understand novel as a genre with reference to Urdu
- trace the initial phase of the Urdu Novel
- know about the prominent novelists of Urdu
- learn about important novels of Urdu

9.2 Introduction to the Urdu Novel

Novel as a genre has a special place in Urdu as it represents life in literature. The novelist, rather than creating a new world of his desires, argues with our own world. Though a novelist uses imagination, his stories are often based on everyday life. The novel shows love, romance, suffering, war, peace, birth, class conflict, ideological coexistence or confrontations, and much more.

India has a long history of storytelling before the Western novel, either in its original form or by translation, became popular in the nineteenth century. It was a challenge for the writers to balance Indian sensibilities with Western form. What were the ideas of the novelists in creating fiction in the new genre of novel in the initial phase? What was the impact of the freedom struggle on Urdu Novel? How did other forms of literature affect the novel? To what extent did the Progressive Movement contribute to the growth of the Urdu novel? What were the types of novels written by Halqa-e-Arbab-e-Zouq? What kind of novels were produced based on the tragedies of the Partition? What indelible impressions did literary movements like modernism and symbolism leave on Urdu Novel. These are the questions one seeks answers to in the quest to understand the growth of Urdu Novel in the Indian subcontinent.

The Urdu novel has benefitted from India's storytelling tradition, culturally-rooted writers and prevailing socio-political movements. In the initial phase of the Urdu novel, writers produced novels representing romance and reformation. It was an era of Deputy Nazir Ahmad and his contemporaries. In the later phase, Progressive Writers highlighted class conflict and other societal concerns as dominant themes.

9.2.1 The Era of Deputy Nazir Ahmad:

Nazir Ahmad (1836-1912)

Nazir Ahmad, popularly known as Deputy Nazir Ahmad, Nazir Ahmad Dehalvi or Maulvi Nazir Ahmad, is arguably considered as the first novelist of Urdu. He is a trailblazer in several domains: translated the Indian Penal Code into Urdu as 'Taazeerat-e-Hind', credited with creating a feminist manifesto in Urdu, and appreciated for his talents by the British judiciary and administration. He is a visionary who established a library of women's literature. He was a contemporary of Sir Syed Ahmed Khan. He, along with many who were associated with Sir Syed's movement, worked for the educational and ethical betterment of the Indian Muslim community.

He was inclined towards social reforms through his creative works. He studied in madrasa and Delhi College, and acquired both Islamic and Western knowledge. He wanted his daughters to be educated too. He was in search of some books with simple moral lessons for his girls. But he did not find such a book in the market. Therefore, he began writing novels for them. He wrote many novels, including *Mirat-ul-Uroos*, *Binat-un-Nash*, *Taubat-un-Nusuh*, *Ibn-ul-Waqt*, and *Fasana-e-Mubtala*. He used logical thinking and preaching style to reform the community through his novels.

His first novel, *Mirat-ul-Uroos* (1869), is also considered the first novel of Urdu. He wrote this novel especially for women. When this novel was published, the government awarded a prize of 1000 rupees to him. The two characters in this novel, Akbari and Asghari, have their significance even today. The novel teaches good and proper training of girls through two different characters. The novel follows a simple narrative but contains plenty of instructions for a respectable household. His second novel, *Binat-un-Nash*, is the sequel of *Mirat-ul-Uroos*. In this novel, Nazir Ahmad has the same style, the same language and the same subject. Both the novels were about education and moral training of girls. The main character of *Binat-un-Nash* is Hasan Ara. She succeeds in life by studying at a school founded by Asghari. Through this novel, the novelist has explained the value of women in domestic life and their importance in making the lives of men better.

Taubat-un-Nusuh is Nazir Ahmed's third novel, and it is said to be his masterpiece. This novel came out in 1877. It is about the training of children. The novel emphasizes that mere education of children is not enough. The children should be brought up in such a way as to inculcate goodness and piety in them.

Ibn-ul-Waqt (1888) is a peculiar novel for its structure. It has 128 chapters. The author opens a new chapter every time he needs to explain a new idea. This novel too lays emphasis on the rights of the women and the rights of our fellow men. It explores post 1857 colonial anxieties as well as the dilemma faced by Muslims wanting to keep up with the changing times while protecting their culture, traditions and civilizational heritage. The novel satirizes the blind imitation of Western culture.

Fasana-e-Mubtala (1885) is written to discourage polygamy. The objectivity is clearly visible in the novel. It also contains many footnotes and a glossary compiled by the author himself.

Overall, Nazir Ahmad has drawn attention to the reformation of Muslim society through the education of children and women in his novels. Some critics argue that the plot and other technical components of Nazir Ahmed's novels are not in accordance with the Western definition of novel. However, his novels carry a philosophy of common human life and show concrete realities of ordinary human life. The characters of his novels resemble normal human beings.

Ratan Nath 'Sarshar' (1846-1903)

Ratan Nath 'Sarshar' certainly marks one step forward in the development of the Urdu novel. He is a contemporary of Nazir Ahmed. His *Fasna-e-Azad* is a four-volume work inspired by such books as *The Pickwick Papers* and *Don Quixote*. In his novels, the depiction of the Lucknow society of this era is often found, which shed light on the breadth and depth of human life and introduced the Urdu novel in this early period to a tradition that was free from technical accessories. Even though his novel has many dastan traits, it also improves upon some of them, especially in its use of language and connection with modern life as opposed to the dastan's very elaborate and inflated language. Because Sarshar was well-versed in Lucknow's social and street life, he took great pleasure in capturing the vibrant, bustling city in all its vivid detail rather than focusing on a bygone or imagined era. Sarshar gave a boost to the art of novel writing and its tradition, and he fully realized the nuances of the characters in his novels. His other books are *Ser e Kohsar*, *Jam e Sarshar*, and *Khudai Foujdaar*.

Abdul Haleem 'Sharar' (1860-1926)

After Sarshar, Abdul Haleem 'Sharar' started a new trend of writing historical novels in Urdu. He often mentioned the glorious past of Islam in his novels and considered this approach as his motto. Just as Nazir Ahmed tried for social reform and talked about the future of the middle class of Muslims through his novels, Sharar tried to lead the Muslims on the right path. In his view, Muslims should return to the land of their forefathers in order to reclaim their rightful place in the sun. Of the more than 100 books that Sharar authored, 23 are historical in nature. Some of his important novels are: *Azize Misr*, *Firdaus-e-Bareen*, *Malik ul Aziz Vargna*, *Subh-e-Undlas*, and *Zawal-e-Baghdad*.

He made the novel a means of conveying his ideas and concepts to the nation. An example of this is his novel *Firdous Bareen*. The qualities of the novel which are not found in Nazir Ahmed and Sarsar, Sharar has paid attention to them. He promoted a beautiful blend of Western artistic principles and Oriental flair, which was imitated by novelists who came after him.

The foundation of artistic tradition in Urdu novel writing was laid by pioneers Deputy Nazir Ahmad, Sarshar and Sharar. These people carved out a new path in the world of storytelling and paved the way for novel writing in Urdu with their artistic process and creativity.

After it began a new period of novel writing in which their successors imitated their artistic traditions. Notable among the imitators are: Allama Rashid-ul-Khairi, Munshi Sajjad Hussain and Muhammad Ali Tabib.

Check your progress

1. Deputy Nazir Ahmad's *Mirat-ul-Uroos* (1869) is considered the first novel of Urdu. (True / False)
2. Of the more than 100 books that Sharar authored, 23 are historical in nature. (True / False)

9.2.2 Imitation of Pioneers:

Allama Rashid-ul-Khairi (1868–1936) has followed Nazir Ahmad in writing his novels. The premise of his novels is a manifesto of solving the problems of Muslim society. The only difference between the two novelists is that Nazir Ahmad wrote novels for the reformation of women and Rashid-ul-Khairi has tried to raise her social status. His novels are stories of women's oppression. In all his novels, domestic life is the axis and center. Like Nazir Ahmad, Rashid-ul-Khairi's novel writing adopts a didactic style. He is referred to as the artist of grief because the endings of his novels are often tragic. Munshi Sajjad Hussain (1856–1915): Munshi Sajjad Hussain wrote novels based on the art of Sarshar. The study of his novels *Haji Baghlul* and *Taridar* shows that he created these two novels in the light of *Fasana-e-Azad*. His novels are free from religious and political prejudices. Mohammad Ali Tabeeb: Muhammad Ali Tabib was also influenced by Sharar in his novel writing. Just as Sharar reminded the prominent deeds of Muslims and considered the reasons for the decline of the present era, Tayyab wrote historical novels containing advice and long speeches for the reformation of Muslims. His novels are: *Ibrat*, *Rampyari*, *Nil Ka Sanp*, *Jafar-o-Abbas*, *Khizar Khan Deval Devi*.

In the imitative era of novel writing, Rashid Al-Khairi, Munshi Sajjad Hussain and Mohammed Tabeeb established their own distinctive style and made their mark. After Mohammad Ali Tabeeb, other writers also tried to reform the community and society through novels. Overall, the novel writing of these people spans only half of the twentieth century. These writers have brought the novel writing to its peak by reflecting different aspects of the life of a particular society in their novels. They wrote novels on various issues of collective life using various literary tools.

In continuation of the tradition of novel writing, Mirza Hadi Ruswa and Premchand emerged as prominent Urdu novelists. They took forward novel writing in Urdu and added to the popularity of Urdu Novel.

9.2.3 Umrao Jaan Ada - Dawn of a New Era:

Umrao Jaan Ada (1899), considered by many the first modern Indian novel, was written by Mirza Mohammad Hadi (1857–1931). He was a prominent Urdu writer and novelist from Lucknow who used ‘Ruswa’ as his pen name. Mirza Ruswa rose to fame with this masterpiece. *Umrao Jaan Ada* has a blend of imagination and reality, and it contains all the necessary qualities of a modern novel. Mirza Ruswa was an expert in characterization, dialogue and drawing scenes. He invested all these qualities in his novel *Umrao Jaan Ada*, thus prompting some literati to call it the first modern novel from India. In *Umrao Jaan Ada*, Ruswa introduces us to the society of a poor town in Avadh, the culture of the Nawabs, the unsafe roads of that time, thieves and robbers. The novel makes clear indications towards the actions, political indiscretions and cowardice of the forces. It also describes houses of the middle-class people.

It is a story of a courtesan as told by a close friend. There are two levels to the plot: the first tells the tale of Umrao Jan, who is kidnapped from her home and sold into prostitution; the other addresses the double standards of a society ruled by the wealthy, who both supported and took part in this revelry. Overall, the story depicts the delicate and captivating lives and times of a Lucknawi courtesan in the early eighteenth century. Apart from his successful novel *Umrao Jaan Ada*, Mirza Hadi Ruswa penned three more novels: *Afsha-e-Raz* (1896), *Sharif Zadah* (1900) and *Akhtari Begum* (1924).

9.2.4 The Era of Progressive Writers:

The writers of *Taraqqi Pasand Tehreek* (the Progressive Writers’ Movement) viewed society from a Marxist or communist perspective and expressed their ideas and views through literature. The aim of these writers was social reform, and they wrote fiction in Urdu literature. This is the reason why the attitude of these progressive writers was based on realities of everyday life. They had a different way of thinking and expressing their thoughts. People of middle-class and lower class, imprisoned in the walls of orthodoxy, customs and moral bonds, had modest future. It was strongly felt that these classes were going to be ruined. These classes may remain bound by their ancient customs forever. People from these classes were invited to education and preached on the subject of humanity and modern values with great sincerity and love. Upon

learning to express themselves in writing and speech, these people awakened masses in general by writing novels on societal issues concerning Indian society.

Premchand (1880–1936)

Dhanpat Rai Srivastava, known in literary circles with his penname Munshi Premchand, embarked on his novel-writing journey after the release of Hadi Ruswa's *Umrao Jaan Ada*. Initially, Premchand penned reformist novels that delved into the intricacies of Hindu society, drawing inspiration from the societal tapestry that he keenly observed. Premchand's novels, particularly *Godan* and *Maidan-e-Amal*, indicate that the novel-writing tradition set by Nazir Ahmad, Sarshar, Sharar, Raswa, and Mirza Saeed provided him with a more extensive and technically profound framework. Despite exhaustive exploration, he fell short of encompassing all facets of human existence, struggling to discern the essential from the non-essential and the significant from the insignificant. In essence, Premchand's novels emerge as mirrors reflecting the cultural and national turmoil of the lower and middle classes in India's cities and villages. Premchand's novels stand as pinnacle expressions of life and art in Urdu novel history, with the early pioneers establishing an artistic tradition that he not only expanded but also imbued with new meaning through his artistic insight. The novels written by Premchand in Urdu include: *Aakhiri Tohfa*, *Ghaban*, *Nirmala*, *Chaugan-e-Hasti*, *Parda-i-Majaz*, *Soz-e-Watan*, and *Hamkhurma-o-Hamsavab*.

After Premchand, Sajjad Zaheer, Ismat Chughtai, Aziz Ahmed, Krishan Chander and Qurratulain Hyder are among the prominent authors who wrote novels based on art and philosophy of life and advanced Urdu Novel from an artistic point of view.

Sajjad Zaheer (1905-1973)

Sajjad Zaheer is a prominent Urdu writer who is credited to have started Progressive Writers' Movement and a literary group in London. The intention was to propagate progressive ideas and work towards the growth of the Indian progressive movement in a formal sense. Both the wave of awakening in India and the political climate in Europe had a significant impact on him. He tried to explain through his writing the political consciousness that arose in reaction to these circumstances. He claimed that they were progressively moving toward socialism.

His important novel *London Ki Ek Raat*. This novel is an early example of progressive literature, and anti-colonial, anti-imperialist and nationalist in its spirit and subject matter. He gave a new style to Urdu novel writing. We see progress, truthfulness, realism, rationalism and expression technique in his novel. Some critics argue that this novel marks the beginning of a

modern novel in Urdu from a technical point of view. Though written before 1965, the novel is not only connected with today's society but also reflects and mirrors it.

Krishan Chander (1914-1977)

Krishan Chander is a notable name in Urdu novel writing, and a contemporary of Sadat Hasan Manto. His works explore a wide range of themes including comedy, satire, reality, romance, diversity, and rebellion. His specialty is romantic realism. He spearheaded the progressive writer's movement and elevated it to a global prominence with his novels and short stories. He penned a dozen novels and hundreds of short stories. The issues facing Indian living were central to his topics. Through his fictional works and unique form, Chander revitalized Urdu fiction.

Shikast (1998) is his important novel which has a new style with the search of a new world. He exposed the oppression and helplessness of human beings in the lap of the eternal beauty of Nature, while Aziz Ahmad wrote about the plight of ordinary people in middle class society. He made sati and other societal issues as his subject. Whether it is poverty or mutual tension or persecution of each other, he not only highlighted them but also gave his own solutions to such problems in his novels. His novels, unlike Nazir Ahmad or Premchand, are attractive and interesting in terms of art and style. Like most of the progressive writers, he felt the pain of the people and expressed that in his novels.

Faced with the Partition and its aftermath, Krishan Chander along with many of his contemporary progressive writers captured the human sufferings in their works. Krishna Chand poured out his heart by creating *Ghaddar*, a novel whose story opens with a nuanced relationship between a married Hindu lover and an unmarried Muslim girl. However, the outer world is collapsing, and Krishan Chander illustrates how humanity, love, and fraternity quickly become meaningless sentiments when boundaries between two countries are established. In addition to writing novels and short stories, he produced reportages, reviews, belle-letters, and drawings, all of which have imprints of his unique style.

Ismat Chughtai (1915-1991)

Ismat Chughtai was a part of the progressive Urdu movement, but in contrast to other communist authors of her day, she chose to write about emotional, social, and psychological exploitation in her stories rather than exterior, societal exploitation. Ismat strives to comprehend in her writings—as well as help her readers comprehend—the problem of sensual wants in

relation to human psychology. Beyond household equality, she has also brought up the subject of gender equality.

Her stories give the reader the impression that the everyday woman lives in a middle-class Muslim household. However, Ismat stresses that this everyday woman is also human and is not just a target for lust; rather, she has needs that must be recognized and met on both a physical and emotional level. Ismat frequently leaves our traditional social construct high and dry with her defiant and angry tone.

Her paintings focus on the minute details of human existence, however she does it with such skill and dexterity that a full and vivid image of day-to-day living is revealed. She attempts to purge society's ills via her characters and transform them into a representation of peace, joy, and beauty.

Ismat's distinctive way of expression is a defining characteristic of her writing. In her works, language serves as both a vehicle for expression and an abstract reality in and of itself. She gave a literary place to the everyday colloquialism used in village homes in Urdu literature. In several of her novels, such as *Ajib Admi*, *Dil Ki Duniya*, *Ek Qatra Khun*, *Jungli*, *Kabutar*, *Masuma* and *Saudai*, language may be viewed as an active creature. *Dil Ki Duniya*, in her own opinion, was her greatest novel.

Qurratulain Hyder (1927-2007)

Qurratulain Hyder is one of the most prominent fiction writers of Urdu. She is known for her classic *Aag ka Dariya*, a historical novel that provides context to the traumatic partition of the Indian subcontinent into two nation-states. She is a Padma Shri and Jnanpith awardee of great distinction. She enriched Urdu novel writing with her new techniques. She gave it a new atmosphere, a new thought and a new approach. Some of her novels are: *Aakhir e Shab Ky Hamsafar*, *Chandni Begum*, *Kar e Jahan Draz Hay*, *Meray Bhi Sanam Khane*, *Safina e Gham e Dil*, and *Gardish e Rang e Chaman*.

Ibn-e-Safi (1928-1980)

Asrar Ahmad (1928–1980), popularly known as Ibne Safi, is the most well-known writer of mystery and detective novels in the history of Urdu literature in the Indian Subcontinent. His first writings were produced in the early 1940s while he was living in India. He moved to Pakistan in 1947 following the Partition and wrote his subsequent fictional works there. He began writing novels while working as a secondary academy schoolteacher. He started his own publication with the name 'Israr' in Karachi. He wrote many novels of 'Jasoosi Duniya' and

'Imran Series'. The 125-volume "Jasoosi Duniya" (The World of Espionage) was based on the fabled lives of Captain Sajid Hameed and Colonel Ahmad Kamal Faridi. His readers loved the 120 volumes that made up the "Imran Series," which featured another famous lead character, Imran. The combination of adventure, suspense, violence, romance, and humor in Ibne Safi's novels made them extremely popular with a wide readership. Ibne Safi's influence on the subcontinent's literary landscape was so great that various regional languages translated his works. Ibne Safi also directed a film titled 'Dhamaka', which is based on his novel *Bebakon ki Talash*.

Abdullah Hussain (1931-2015)

Abdullah Hussain was a renowned novelist of Urdu language. His popular novel *Udas Naslain* was written in 1963. It tells the story of an Indian Muslim family's history within the backdrop of India's struggle for freedom and partition of India. The novel is divided in three parts and covers postcolonial and pre-independence era. It is a bundle full of small tragedies packed in a single story.

Check your progress

1. *Umrao Jaan Ada* (1899), penned by Mirza Mohammad Hadi 'Ruswa', is considered by many the first modern Indian novel. (True / False)
2. Qurratulain Hyder, one of the most prominent fiction writers of Urdu, has been awarded Padma Shri and Jnanpith. (True / False)

9.3 Learning Outcomes

After going through the Unit, you should have:

- understood novel as a distinct genre of fiction,
- known the different Urdu writers who contributed to the development of Urdu Novel.
- familiarized yourself with notable Urdu novels
- become aware of the context in which the genre of novel gained acceptance in Urdu

9.4 Glossary

Qissa: A short narrative or tale, esp. one dealing with surprising or marvelous events.

Dastan: An ornate form of oral history from Central Asia, generally centered on one individual who protects his tribe or people from an outside invader or enemy.

Taraqqi Pasand Tehreek: One of literature's most potent and impactful movements in the Indian subcontinent in the early 20th; known also as the Progressive Writers' Movement.

Halqa-e-Arbab-e-Zouq: A literary movement began in the 1930s in Lahore.

9.5 Sample Questions

9.5.1 Objective Questions:

1. *Mirat-ul-Uroos* is _____.
2. Ibn-e-Safi is known for _____ kind of novels in Urdu.
3. _____ is considered as the founder of Progressive Writers' Association.
4. Shahrar wrote _____ novels to awaken and reform the Muslim community.
5. _____ depicted life and culture of Lucknow in his Urdu novels.
6. *Aag ka Dariya* is written by _____.
7. The author of *Godan* novel is _____.
8. Lucknowi courtesan is a character in _____ novel.
9. *Fasana-e-Azad* is written by _____.
10. *Ghaddar* is a novel on Partition written by _____.

9.5.2 Short Answer Questions:

1. Write on a short note on the growth of novel as a genre.
2. Briefly explain Abdul Haleem Sharar's contribution to Urdu Novel.
3. Discuss Qurratulain Haider and important novels.
4. Mirza Hadi Ruswa and his literary contributions.
5. Illustrate the importance of Ibn-e-Safi as a novelist.

9.5.3 Long Answer Questions:

1. Deputy Nazir Ahmad is regarded as Urdu's first novelist. Discuss.
2. Discuss women novelists of Urdu and their contribution in detail.
3. Explain the contribution of Progressive Writers in the development of Urdu Novel.

9.6 Suggested Learning Resources

1. Husaini, Ali Abbas. *Urdu Novel Ki Tarikh Aur Tanqeed*. Aligarh: 1987.
2. Russell, Ralph. *The Pursuit of Urdu Literature: A Select History*. Zed Books, 1992.
3. Sarmast, Yousuf. *Beswein Sadi Main Urdu Novel*. Hyderabad: National Book Depot, 1973.
4. Siddiqui, Azimushshaan. *Urdu Novel Aghaz o Irtaqa*. Delhi: Educational Publishing House, 2008.

Unit - 10: Introduction to Deputy Nazir Ahmad

Structure

10.0 Introduction

10.1 Objectives

10.2 Introduction to Deputy Nazir Ahmad

10.2.1 Early Life and Schooling

10.2.2 Delhi College

10.2.3 Employment

10.2.4 As a Novelist

10.2.5 As a Prose Writer and Translator

10.2.6 Sir Syed's Movement

10.2.7 Awards and Honors

10.3 Learning Outcomes

10.4 Glossary

10.5 Sample Questions

10.6 Suggested Learning Resources

10.0 Introduction

In the previous Unit, we learnt about the development of the Urdu novel while tracing various factors and numerous writers contributing to it. In this Unit, we shall learn about Deputy Nazir Ahmed, his life and literary contributions in great detail. Nazir Ahmad (1836-1912) is popularly known as Deputy Nazir Ahmad, Nazir Ahmad Dehalvi or Maulvi Nazir Ahmad. He is recognized for his contributions in multiple areas: he translated the Indian Penal Code into Urdu as 'Taazeerat-e-Hind', he created a feminist manifesto in Urdu, and he was appreciated for his talents by the British government. He is a visionary who founded a women's literature library.

He lived in the same era as Sir Syed Ahmed Khan. He fought for the moral and educational advancement of the Indian Muslim community, as did many others connected to Sir Syed's movement. Through his artistic creations, he was inclined to support societal reforms. He received education in both Islamic and Western institutions while attending Delhi College and madrasas. He desired an education for his girls as well. He was looking for some books that would teach his girls some basic morals. But he couldn't find one of these books on the shelves and decided to write novels for them.

10.1 Objectives

The objectives of this Unit are to:

- study the life and works of Deputy Nazir Ahmad
- appreciate Deputy Nazir Ahmad as a novelist
- explore Deputy Nazir Ahmad as a translator
- get an idea of the times he lived in

10.2 Introduction to Deputy Nazir Ahmad

10.2.1 Early Life and Schooling:

Nazir Ahmad was born in Rehar in the Bijnor district of Uttar Pradesh, India. He has five siblings: two brothers and three sisters. He was second among the six children of Saadat Ali. His mother was the daughter of Qazi Ghulam Shah, who was a resident of Rehar in Nagina Tehsil, Bijnor District. Ali Ahmed was elder to him and Zameer Ahmed was younger. All the three sisters were younger to him. His brother Ali Ahmed taught Arabic at Bareilly College before moving on to work as the deputy inspector of schools in Bijnor.

His family belonged to a Sufi tradition. His early education was received at home. His father taught him Persian and Arabic until he was nine years old. After homeschooling, he received five years of Arabic grammar instruction from Nasarullah, the deputy collector of Bijnor. Later, he traveled to Delhi and settled in Punjabi Kara's mosque. In the same locality, there was a madrasa in Aurangabadi Mosque where Nazir Ahmad and Ali Ahmad were enrolled for further education. They were taught by Moulvi Abdul Khaliq, who also made them work in his house.

During his time in Delhi, Nazir Ahmad lived in the madrassa. Like other students, he went around seeking meals from different households in the area every day. Following this custom, he received his food from the house of Moulavi Abdul Khaliq. A female member of the house would give him the daily work of grinding spices in exchange for this favor. It is interesting to note that if she saw him slowing down, she would sometimes correct him by slamming the grinding stone on his fingertips. Nazir Ahmad himself narrated this experience in one of his writings. He said that she would pull him inside and assign him a task. She spared neither him nor a morsel of food until he grounded a sear or two of spices. He could not recall

how many spices she gathered from various places for him to grind. If he ever paused for a moment in his task, she would strike his fingers with the grinding stone, causing me great discomfort. Fortunately, the same girl later became his wife.

10.2.2 Delhi College:

Incidentally, Nazir Ahmed once went towards Kashmiri Gate and saw students marching towards Delhi College. He too went along with them. The college principal spotted him when he was crying upon being pushed and got hurt, and inquired about his studies. Upon a test of his abilities by the examiner, the principal allowed him to take admission into the college. So, he and his brother Ali Ahmad were admitted to Dehli College. From there, Nazir Ahmad received a regular education in Arabic literacy, philosophy, math, and English with the assistance of renowned Arabic scholar Mamlook Ali and English principal Mr. Taylor. He also obtained a scholarship for advanced studies.

Check your Progress

1. What is the name of Nazir Ahmad's father?

2. Who taught him in the madrasa in Aurangabadi Mosque

10.2.3 Employment:

After a nine-year stint in Delhi from 1845 to 1854, Ahmad heard of teaching vacancies in Gujarat to be filled by deputy commissioner of schools Sir Richard Temple. However, he did not get it and became disappointed. He moved to Punjab, and became a teacher with a monthly salary of Rs. 40/-. He found it difficult to teach students of Punjab whose language and culture was different. He began searching for jobs. He got offers from two places: Arabic lecturer in a college in Ajmer at Rs. 100/- salary and deputy inspector of schools in Kanpur at Rs. 80/-. He accepted the latter offer and went to Kanpour. He worked there for sometime. Not able to adjust with then deputy inspector of schools Captain Fuller, Nazir Ahmad resigned and moved to Delhi. It was the tumultuous year of 1857. During his stay in Delhi, he met Henry Steward Reade who was Director of Education. Through a reference, Nazir Ahmad was given the post of Deputy Inspector, Allahabad. He earned Rs. 100/- in that position. He, like his family, was against English education. However, he started learning English during his stay in Allahabad. He gained mastery in English language and literature through communication with Sir William Muir and another Englishman. At this time, the government passed the Income Tax Act, whose translation

was required. Allahabad deputy collector Mir Nasir Ali Khan proposed the name of Nazir Ahmad. Upon the recommendation of Sir William Muir, the translation work was assigned to him. Later, the translation of Indian Penal Code was taken up. A team was assigned the work. However, Director of Education Mr. Reade was not happy with the translation. So, Nazir Ahmad was asked to work on it. He translated the Indian Penal Code as 'Taziraat-e-Hind'. For translating the Indian Penal Code, he was nominated as Deputy Collector. Subsequently, he got the position of Tehsildar. He also cleared the exam for Tehsildari.

He served as Tehsildar of Kanpur and Gorakhpur from 1861 to 1862. During his tenure, he worked on 'Zabte Faujdari' (Criminal Procedure Code). After serving as Tehsildar, he became Deputy Collector of Gorakhpur. From there he served in Jalon and later came back to Gorakhpur. Eventually, he moved to Aligarh. His fame reached as far as the Deccan. Sir Salar Jung I, a minister in the Nizam's government, invited Deputy Nazir Ahmad through Nawab Mohsin-ul-Mulk. The invitation extended to his team as well. Subsequently, the Nizam of Deccan offered him a monthly salary of Rs.1240/-. In this position, his responsibilities included inspecting and meticulously documenting office operations. Through diligent work, he earned a promotion to the role of chief Talukadaar. And his pay increased to 1700/-. During this period, he also undertook the task of teaching the Nizam's children. After his stay in Hyderabad for eight years from 1877 to 1885, he resigned from the positions here and moved to Delhi.

10.2.4 As a Novelist:

Nazir Ahmad is arguably considered as the first novelist of Urdu. He began his efforts to make the Urdu language better after the 1857 uprising. At that time, novels in Urdu were not available. It is true that a large number of English novels and short stories have been translated into Urdu. Urdu was unaffected by the English language until the British established a strong hold over India. In the meantime, the English language began to flourish. Because of this, the writers of that century could not avoid the effect of the English language. During this time, Nazir Ahmad faced challenges in finding appropriate Urdu books for children. This prompted him to realize the necessity of creating such literature. Consequently, he authored *Mirat-ul-Uroos* (for his daughter Sakina Begum) and *Muntakhib-ul-Hikaayaat*. He also translated an English book on astronomy in the interim. He became gravely ill in 1912 and passed away on 3 May 1914.

Ahmad wrote many novels, including *Mirat-al-Uroos*, *Binat-un-Nash*, *Taubat-un-Nusuh*, *Ibn-al-Waqt*, and *Fasana-e-Mubtala*. He used logical thinking and preaching style to reform the community through his novels. His first novel, *Mirat-ul-Uroos* (1869), is also considered the first

novel of Urdu. He wrote this novel especially for women. When this novel was published, the government awarded a prize of 1000 rupees to him. The two characters in this novel, Akbari and Asghari, have their significance even today. The novel teaches good and proper training of girls through two different characters. The novel follows a simple narrative but contains plenty of instructions for a respectable household. *Mirat-ul-Uroos* was translated into English and published in London in 1903.

Ahmad's second novel, *Binat-un-Nash* is the sequel to *Mirat-ul-Uroos*. In this novel, Nazir Ahmad has the same style, the same language and the same subject. Both the novels were about education and moral training of girls. The main character of *Binat-un-Nash* is Hasan Ara. She succeeds in life by studying at a school founded by Asghari. Through this novel, the novelist has explained the value of women in domestic life and their importance in making the lives of men better. F

Taubat-un-Nusuh is Nazir Ahmed's third novel, and it is said to be his masterpiece. This novel came out in 1877. It is about the training of children. The novel emphasizes that mere education of children is not enough. The children should be brought up in such a way as to inculcate goodness and piety in them.

In 1884, the English translation of *Taubat-un-Nusuh* was released, featuring a preface by William Muir. *Ibn-ul-Waqt* is a peculiar novel for its structure. It has 128 chapters. The author opens a new chapter every time he needs to explain a new idea. This novel too lays emphasis on the rights of the women and the rights of our fellow men. It explores post 1857 colonial anxieties as well as the dilemma faced by Muslims wanting to keep up with the changing times while protecting their culture, traditions and civilizational heritage. The novel satirizes the blind imitation of Western culture. The protagonist of *Ibn ul Waqt* appears to be an opportunist. He is just as complicated as Deputy Nazir Ahmad, and the entire colonial experience of his people has had a significant impact on the development of his political and social models.

In addition to deep anguish at the subjugation of an entire Islamic civilizational experience, culture, tradition, language, and knowledge systems by an alien system, there is criticism and contempt for the deteriorating Mughal political authority and weakened values and norms. Persecution of Muslims as a people and as a culture began after 1857. On another level, there is respect for the British for their hard work, tenacity, fortitude, and cunning, but there is also a strong sense of resentment and offense at being treated like second-class natives who are constantly reminded of their status as masters and servants, with race playing a major role in this.

Strong self-justification for pragmatic survival on the side of entrenched power is also present, along with lamentation over having to sacrifice honor and ego. It makes sense that Ibn ul Waqt is as confused as his times were.

Fasana-e-Mubtala (1885) is written to discourage polygamy. The title could be understood as 'The Tale of the Afflicted.' A great portion of the novel consists of sermons by the character Mir Mutaqqi and of the debate between Mir Mubtala and Arif. The novel offers a wealth of knowledge about the application and abuse of the law, as well as the functions and interactions of the Kotwali, the prosecution, the executive branch, and the judicial branch. The end of the novel is tragic because a series of poor choices and judgments culminate in a complete catastrophe. Deputy Nazir Ahmad reveals an exceptionally close understanding of the 19th century Muslim urban household domestic affairs, mannerisms, and everyday dealings in his descriptions of household affairs, the tussle between the two wives, and the slide of Mubtala's marital and financial affairs. This intimate knowledge is what gives his narrative its wonderfully vibrant quality. The objectivity is clearly visible in the novel. It also contains many footnotes and a glossary compiled by the author himself.

Ayama is the sixth novel by Nazir Ahmed. It was published in 1891. The subject of this novel is the remarriage of *widows*, which is an important social and Sharia issue. For a long time in India, widows were treated unfairly and subjected to immense cruelty. Nazir Ahmed has expressed immense grief and sorrow over the 'sati' custom of Hindus. As per this custom, the widow is burned alive in her husband's pyre. Even in Muslim society, widows were not treated well. Nazir Ahmed wrote his novel to draw society's attention to it.

Ruya-e-Sadiqa is the seventh and last novel of Nazir Ahmed, which came out in 1894. In this novel, the religious thoughts and ideas of the novelist have come to the fore. The main character of this novel is Sadiqa. The novel revolves around the dream of this character.

Nazir Ahmad has drawn attention to the reformation of Muslim society through the education of children *and* women in his novels. Some critics argue that the plot and other technical components of Nazir Ahmed's novels are not in accordance with the Western definition of novel. However, his novels carry a philosophy of common human life and show concrete realities of ordinary human life. The characters of his novels resemble normal human beings.

Check your Progress

1. Akbari and Asgari are characters in which novel by Nazir Ahmad? (True / False)
2. Mir Mutaqqi is a character in which novel by Nazir Ahmad? (True / False)

10.2.5 As a Prose Writer and Translator:

Nazir Ahmed was a multifaceted personality. Along with his novels, Deputy Nazir Ahmed also contributed many translations and textbooks. Apart from being a writer and translator, he was an equally eminent orator. While his novels have their place in Urdu literature, he also wrote many books on the religion of Islam. Along with the pen, he took up many reform, social and religious works with his language and eloquence. He is also identified as a poet, but he does not like to call himself a poet.

Muntakhab-ul-Hikayat is a collection of parables, short fables, and moral stories in Urdu written by Nazir Ahmad. This book contains 77 fables that were chosen from a variety of ancient sources. For ease of understanding, the definitions of challenging words are provided in the footer of every page. This work, which is regarded as a classic, exemplifies this genre of Urdu literature. This collection of fiction is exquisitely put together. This is ideal for reading aloud to a child to help with comprehension of Urdu. Certain stories are age-appropriate and incredibly engaging. These tales are not idiomatic and dull. The majority of them are brief, captivating, and educational tales. Some are very humorous, demonstrating the intelligence of the real creators who exercised caution and discernment in order to make the imparting of wisdom enjoyable.

His other literary contributions include ‘Chand Pand’, an instructional book for learners of Urdu at primary level and ‘Moeza-e-Hasna’, a collection of letters of Nazir Ahmad. He also wrote the proof of the creeds of Islam in his work ‘Ijtahad’.

He undertook the monumental task of translating the Holy Quran into Urdu along with providing ‘farhang jadeed’ in it. His translation pleased English rulers and Sir William Muir in particular. Consequently, Nazir Ahmad was awarded an honorary D.Litt in 1902 by the University of Edinburgh, of which Sir William Muir was then the Principal.

Nazir Ahmad authored *Qanoon-e-Income Tax* and *Qanoon-e-Shahadat*. His diverse works garnered positive reception, and many of them were translated into Punjabi, Kashmiri, Marathi, Gujarati, Bangla, and Bhakha.

Check your Progress

1. *Muntakhab-ul-Hikayat* is a collection of parables, short fables, and moral stories in Urdu written by Nazir Ahmad. (True / False)
2. Nazir Ahmad was awarded an honorary D.Litt in 1902 by the University of Edinburgh. (True / False)

10.2.6 Sir Syed's Movement:

Deputy Nazir Ahmad was associated with the reform movement of Sir Syed Ahmed Khan. The latter half of the nineteenth century was a period of political and social upheaval. Degradation of moral values was prevalent. The 800-year-old cultural legacy of the Muslims, namely the Mughal glory, was fading away. In such a period, the reform efforts of Sir Syed and his associates cannot be ignored. Being associated with this reform movement, Nazir Ahmad gave speeches and lectures on social reform in many cities, using his powerful speech in such chaotic situations.

Deputy Nazir Ahmad's lectures are of great importance in Urdu language and literature. About 44 of his lectures were compiled and published in two volumes in 1918 by his son Maulvi Bashiruddin. He delivered speeches in various parts of the country. The main centers of his speeches were the Muhammadan Educational Conference, Anjuman Himayat-e-Islam, Lahore and Madrasa Tabiya Delhi etc.

Sir Syed, who himself was a well-versed scholar, was also a fan of Nazir Ahmad's speeches and often accompanied him wherever he went. He would insist Nazir Ahmad to deliver his speech at the end so that the crowd could be retained. Nazir Ahmad's speech had the charisma to pull the audience and mesmerize them. Because of the popularity of his novel *Mirat-ul-Uroos* and his lectures, people would remember him as 'Akbari and Asghari Maulvi Sahib'.

10.2.7 Awards and Honors:

Deputy Nazir Ahmed's fame had spread from Delhi in the north to the Deccan in the south. Even his contemporaries were convinced of his academic abilities. His services were also appreciated by the then Government of India under the British. He was honored with many awards and honors. For translating the Indian Penal Code and writing *Mirat-ul-Uroos*, Sir William Muir honored him with a Cambridge clock engraved with his name. He was also nominated as Deputy Collector for translation works. He received numerous cash prizes from the British government in India for his literary contributions. Further, he was awarded a Gold Medal for saving the life of an English woman in 1857.

10.3 Learning Outcomes

After going through the Unit, you should have gained information about the life and works of Deputy Nazir Ahmad. He should have understood the circumstances in which he was educated and be able to appreciate his endeavors to write and translate.

10.4 Glossary

Tehsildar: An official responsible for the collection of land revenue and other dues payable to the Government.

Talukdar: An Indian landholder in the Mughal Empire and British Raj, responsible for collecting taxes from a taluk.

Nizam-ul-Mulk: A very ambitious and able ruler who served under the Mughal rule and later established the Asaf Jahi dynasty; the first titular Nizam of the Deccan.

Indian Penal Code (IPC): The criminal code in British India, later continued in Republic of India; now known as Bharatiya Nyaya Sanhita.

Criminal Procedure Code (CrPC): The main legislation on procedure for administration of substantive criminal law in India.

Rooya: Means a dream in Arabic

10.5 Sample Questions

10.5.1 Objective Questions:

1. _____ is considered the first novel in Urdu.
 - (a) Nazir Ahmad
 - (b) Ratan Nath 'Sarshar'
 - (c) Abdul Haleem 'Sharar'
 - (d) Mirza Mohammad Hadi 'Ruswa'
2. Deputy Nazir Ahmad was born in _____ of Bijnor district of Uttar Pradesh.
 - (a) Rehar
 - (b) Behar
 - (c) Banaras
 - (d) Mau
3. _____ is the teacher of Nazir Ahmad at the madrassa in Aurangabadi Masjid.

- (a) Moulvi Abdul Khaliq
 - (b) Qazi Ghulam Shah
 - (c) Ali Ahmed
 - (d) Saadat Ali
4. Nazir Ahmad translated the Indian Penal Code as _____.
- (a) Taazeerat-e-Hind
 - (b) Tareekh-e-Hind
 - (c) Khanoon-e-Hind
 - (d) Hind-ka-Khanoon
5. _____ explores post 1857 colonial anxieties as well as the dilemma faced by Muslims.
- (a) *Ibn-ul-Waqt*
 - (b) *Mirat-al-Uroos*
 - (c) *Binat-un-Nash*
 - (d) *Taubat-un-Nusuh*
6. 'Chand Pand' and 'Moeza-e-Hasna' are written by _____.
- (a) Nazir Ahmad
 - (b) Abdul Haleem 'Sharar'
 - (c) Ratan Nath 'Sarshar'
 - (d) Mirza Mohammad Hadi 'Ruswa'
7. _____ was the minister in the Nizam's government who sent the invitation to Nazir Ahmad to come to Hyderabad.
- (a) Sir Salar Jung I
 - (b) The Nizam I
 - (c) Nawab Moin-ul-Mulk
 - (d) Nawab Bahadur Yar Jung
8. _____ is a collection of parables, short fables, and moral stories in Urdu written by Nazir Ahmad.
- (a) Muntakhab-ul-Hikayat
 - (b) Moeza-e-Hasna
 - (c) Chand Pand
 - (d) Hayat-e-Javed

9. Nazir Ahmad served as Deputy Collector of _____ in Uttar Pradesh.
- (a) Gorakhpur
 - (b) Kanpur
 - (c) Banaras
 - (d) Muzaffarpur
10. _____ honored Nazir Ahmad with a Cambridge clock engraved with his name.
- (a) Sir William Muir
 - (b) Lord Ripon
 - (c) Lord Macaulay
 - (d) Lord Curzon

10.5.2 Short Answer Questions:

1. Comment on the life of Nazir Ahmad during his stay in the madrassa of Aurangabadi Masjid.
2. Bring out details of Nazir Ahmad's family and lineage.
3. Write a short note on Nazir Ahmad's novel *Ibn-ul-Waqt*.
4. Briefly discuss Nazir Ahmad's connection with Sir Syed Ahmed Khan.
5. Shed light on the awards and honors received by Nazir Ahmad.

10.5.3 Long Answer Questions:

1. Explain the early life and education of Deputy Nazir Ahmad.
2. Write a detailed note on Deputy Nazir Ahmad's translation works.
3. Discuss Deputy Nazir Ahmad's literary contributions.

10.6 Suggested Learning Resources

1. Azmi, Ashfaq Ahmad. *Nazir Ahmad: Shaksiyat aur Karname*. Lucknow: Uttar Pradesh Urdu Academy, 1974.
2. Beg, Mirza Farhatullah. *Dr. Nazeer Ahmad Ki Kahani: Kuchh Meri Aur Kuch Unki Zabani*. New Delhi: Anjuman Taraqqi Urdu Hind, 1992.
3. Bilgrami, Syed Iftexhar Alam. *Hayat-un-Nazir*. Shamsi Press, Delhi, 1921.
4. Husaini, Ali Abbas. *Urdu Novel Ki Tarikh Aur Tanqeed*. Aligarh: 1987.
5. Naqvi, Noorul Hasan. *Nazir Ahmad (monograph)*. New Delhi: Sahitya Academy, 1984.
6. Russell, Ralph. *The Pursuit of Urdu Literature: A Select History*. Zed Books, 1992.
7. Sarmast, Yousuf. *Beswein Sadi Main Urdu Novel*. Hyderabad: National Book Depot, 1973.
8. Siddiqui, Azimushshaan. *Urdu Novel Aghaz o Irtaqa*. Delhi: Educational Publishing House, 2008.

Unit - 11: *Mirratul Uroos (The Bride's Mirror)*: Background, Plot, and Characters

Structure

11.0 Introduction

11.1 Objectives

11.2 *Mirratul Uroos (The Bride's Mirror)*: Background , Plot, and Characters

11.2.1 Background

11.2.2 Plot

11.2.3 Characters

11.3 Learning outcomes

11.4 Glossary

11.5 Sample Questions

11.6 Suggested Learning Resources

11.0 Introduction

Mirratul Uroos is a novel of Urdu literature ,written by Deputy Nazir Ahmad .It was published in 1869 and G. E. Ward translated this novel from Urdu into English and this version published at England in1903. In Urdu, this novel was the first bestseller and its publisher claimed that it had been translated into other regional languages also .It had been included almost in every syllabus of Urdu literature because of its theoretical and literary aspects in the early age of novel.

Nazir Ahmad, the author of *Mirratul Uroos*(1831-1912) belonged to an aristocrat and religious family, basically his father taught in a school nearby Bijnaur. He inspired him to learn Persian, Arabic and sent him to study at Aurangabad Mosque in Delhi with Maulvi Abdul Khaliq, in 1842. He got an opportunity of being enrolled to study , at Dilli College, in 1846. He studied there till 1853.His father told him to choose Urdu to study. According to Nazir Ahmad, often his father used to say “He would see me die rather than learn English.”

In 1854, He was appointed in a job by British Colonial administration and posted him as a deputy inspector of schools at Kanpur. When the revolution of 1857ended,he became the deputy inspector in Allahabad. Meanwhile ,a friend advised him to learn English. Then ,he took leave for six months and spent his time to acquire the knowledge of English Language . In

1859 to 60 ,he translated the book based on the law of Income tax into English and after that he did translation work of Indian Penal Code too .He completed this project in 1861. As a reward ,he was appointed as deputy collector in revenue service and he worked in various cities on this post. In 1865 or 1866, He started to write the text books of Urdu for School Syllabus.

During 1868 , the prizes were offered for the encouragement of authors by the government of Northwest Frontier for educational writings of Urdu and Hindi ,and their conditions were, mental discipline, some constructive purposes ,entertainment and written in beautiful dialect . The main purpose of government was to improve the condition of women in society. The Bride's Mirror was found suitable ,containing the message of women empowerment and its language and dialect .In 1870, The Bride's Mirror was awarded and the author received the amount 1,000 ,the lieutenant governor gifted him a watch and he took 2,000 copies of this book and sent to school with recommendation letter to include in syllabus. In this way ,Nazir Ahmad continued writing and translating educational books, for the reformation of the society as he wished.

In 1872, Nazir Ahmad wrote a novel Banatun Nash(Daughters of Bier),which won the prize of 500. He once again won the prize of 1000. with Taubatun Nusooch. This work was so much appreciated by intellectuals, namely ,an officer ,Mathew Kempson who was the Director of Public Instruction translated that novel into English. Thus, in 1877, Nazir Ahmad became closed to the heart of those people who worked in administration of that place. He Meanwhile , he came to princely state Hyderabad and he stayed there until 1884. He learned Telugu also. Due to some circumstances he resigned from his post and came back his home, Delhi, and till the dying day he lived at this place .In 1885 , he did the work of Fasana-e Mubtila and Rooya-e-Sadiqah in 1892. He also participated in various political activities of Sir Syed Ahmad Khan . He died of a stroke in 1912. His family maintained the tradition of women education and his nephew Rashidul Khairi was performing the duty of social reform, his best to inspire the women to play a constructive role in society ,according to shariah of Islam ,through his writings like Amna ka Lal (a novel based on the life of Mohammad SAW) ,Subhe Zindagi(a sequel based on his life)Uroose Karbala (a novel based on the tragic events of Karbala) etc. At that time his writings had a good readership . Thus he was a great novelist of this era. He was the founder of the first magazine (Ismat) for women .

11.1 Objectives

After going through the Unit, student will be able:

- To read and understand the novel *Bride's Mirror*, translation of *Mirratal Uroos* by G.E. Ward.
- To understand the social and cultural background the novel and enjoy the language of the novel.
- To understand theoretical aspects of the novel ,contained in the plot and characters of the novel .
- To acquaint the reader with the message of the novel.
- To develop the sense of craftsmanship in the reader to understand stylistic phenomenon of the novel.
- To understand the characteristics of the novel in the perspective of Indian Society.
- To enhance the love of reading the translated novels to establish a point of view of comparative approach in the study of fiction.

11.2 *Mirratal Uroos (The Bride's Mirror): Background , Plot, and Characters*

11.2.1 Background:

In the mid of nineteenth century British colonial rule had inspired the Indian intellectuals and writers namely , in Urdu literature to adopt some communicative paradigms of creative writings by the genre of novels to convey the message of educating and empowering women in the society and save Indian culture from the political, psychological and social invasion of Britishers. After the defeat of Mughal Emperors in 1527, East India Company proved its legitimacy in India to establish their involvement in every field of this country . This era developed a sense of insecurity among the Muslims of Delhi. According to the historians of that time ,nearly a decade later ,in 1868,the writers and intellectuals made their best efforts to bring useful compositions into existence ,in Hindi and Urdu. Deputy Nazir Ahmad was one of them ,who wrote the narrative text and constructed different characters of women with a firm belief that education has more importance for women than for men . Simultaneously, the novel of Gauri datt, *Devrani Jethani ki Kahani* has also significance in this regard. During this era Delhi was regarded as the centre of Ashraf i.e. Indian elite class of Muslims . In contrast Ajlaf comprised of

either common people or converted Muslims. *Mirratal Uroos* is a historical glimpse of Muslim society living in nineteenth century . According to the narratives of Nazir Ahmad in this novel,

‘She (Asghari) said she might any day be going to stay with her mother, and that schooling was no good unless it was continuous .’

The characters of this novel are the portrayal of the society ,as Nazir Ahmed narrates :

‘But Asghari picked out only those girls who were born of good parents ,and found some pretext for putting off the others.’

In this way, the novelist tries to explain the possible reasons how the people of lower class were avoided in society .Besides , through the conversation of characters, the culture of Sharif Muslim family with their one -dimensional entities becomes clear that is largely faceless. To substantiate this point of view the notion of translation of this novel by G. E. Ward is ;

“It makes no claim to literary merit; but since so little known in England about the social and domestic life of our Indian fellow-subjects, an authentic picture of one phase of it by a distinguished Mohammadan gentleman may perhaps be not avoid of interest to the British public in general .” (p.vii, *The Bride’s Mirror*)

In this novel, Nazir Ahmad has given some valuable suggestions in general to reform Muslim society. Simultaneously, it is an interesting narration of Delhi, school o language in Urdu literature and the people who had to face hard times because of British rule, and their tyranny as they defeated Marathas in 1803. According to Sangeeta Mittal about Nazir Ahmad :

“While he writes *Mirratal Uroos* from this reformist perspective the translation is made from imperial perspective. It affords a glimpse into the mohallas, havelis and zenanas of Dilli which the British had neither desire nor ardour to penetrate physically .” (*The Dilli, Way of Life : Four Novels*)
Journal, Research Guru.

A contemporary writer and famous critic and biographer, Sir Abdul Qadir Sarvari mentioned in his book, *The New School of Urdu Literature*, about *Mirratal Uroos*:

“Maulvi Nazir Ahmad’s great service to Urdu knowing India in his supplying it with books specially adapted for female education and it may safely be said that its chief feature of his subsequent writings is that each one of them may be placed in the hands of a girl of tender years by the most scrupulous and conscientious of father.”(p.55,1898)

In this era Khwaja Altaf Husain Hali (1837-1914), whose *Muqadma Shero Shaiyri*, is considered a foundation of modern criticism and Saiyad Ahmad Dehlavi was writing essays,

influenced, 'Spectator and Tatler' by Addison and Steele, educate the women. Both of them were giving strength to Anglo Arabic School and Simla High School continuously. In this regard Minault wrote:

“Hali emphasised that women were the chief agents of cultural community. In an age when the men were forsaking their culture for the loaves and fleshes of British Raj, it was more than ever necessary for the women to be anchored in their own religion and culture.”

In the same way Dehlavi write Insha-e- Hadiun Nisa, i.e. a guide to letter writing for women. This time, letter writing was common among the women. So, the above book included as a textbook in vernacular and Anglo-Vernacular education in Panjab because of recommendation of authority in education. Dehlavi had done another work in idiomatic Begumati Zubaan and Rahat Zamani ki Mazedar Kahani, Tashkir-e- Shauhar to maintain a good and balanced relationship with the husband. Likewise, his works entitled, Akhlaq-un-Nissa and Qissa Mahr Afroz (based on courtly etiquettes), in other words ,he compiled a dictionary to make aware of culture of this class.

Lughat-un-Nissa had a purpose not only to educate women in the society, it was to make them linguistically strong to cultivate a way of uplifting their status during British Raj.

One of the contemporary of Deputy Nazir Ahmad, preacher of Deoband School, Maulana Ashraf Ali Thanvi's Bahishti Zavar (Heavenly Ornaments) advocated Islam to -----

Zakullah (1832-1910) thought that vernacular education is sufficient for women. Many intellectual of Dilli College had the same idea that education of women should be taught within homes by ustads or ustandis. The issue of women education was common among the intellectuals and the social reformers of Muslim community. Sir Saiyad also felt that men and boys should be educated first in the style of Oxford and Cambridge.

Nazir Ahmad wrote Mirratul Uroos as a guideline of instructions of his daughters:

“I began writing books at the time when my own children were of an age to start their schooling. I had my own experience of learning and teaching, and as employee in the Education Department had also had the occasion to supervising teaching. I knew in every detail all the defects of educational methods and of the books in use . “Once you have seen the fly in your drink, you can not swallow it”- and so I began to write books on my own account and to teach from them. This was the motive which impelled me to write. (Ahmad ,1992 p,118)

Thus, Nazir Ahmad has written to teach his daughters in his own tone. He wanted to convey the same message to Muslim Society of Sub-continent, though it was similar to the radical teachings.

Check your Progress

1. Write the brief background of *Mirratal Uroos (Bride's Mirror)*?

2. Who were the contemporary of Nazir Ahmad?

3. Write a brief introduction of Deputy Nazir Ahmad.

11.2.2 Plot:

This novel basically the author's aim to teach women with narrative technique and creating different circumstances to solve the existing problems of society. In the first introductory chapter, he emphasizes the importance of literacy and education for women, he creates the narratives of comparison to substantiate his point of view. For this, he teaches moral lessons of purdah to the women, i.e. modesty, is essential quality for sharif women. In the beginning of 2nd chapter, Akbari, is the first daughter of her family, she takes advantage of the love of her grandmother and becomes lazy and dull in education.

From the third chapter to the 8th chapter the author describes those problems created by Akbari's marriage and her foolish behaviour with her husband and his family. On the contrary, the third daughter, Asghari is modest and hard working and educated. She does every work on time. Every member of family becomes affectionate to her. After marriage, Akbari faces many problems and her poor judgement and behaviour brings all kinds of unhappiness upon her. Both sisters got married with the two brothers of the same family. Though Asghari undergoes through tough circumstances but through her patience in behaviour and hard work and good education, she is able to make a harmony with her husband's family and the members of in law's family. A number of twists and turns takes place in the story to reveal the capabilities of the two women at different stages of their life. Through this story, Nazir Ahmad emphasised the importance of education to the Muslim women but specified the path.

Check your Progress

1. Write the summary of this novel.

2. What do you understand from the story of this novel?

3. Write the differences between Akbari and Asghari.

11.2.3 Characters:

There are many characters in the novel *Mirratal Uroos*. Akbari, Asghari, Mohammad Kamil, Mohammad Aqil, Mama Azmat, Kifayatun Nisa, Tamasha Khanam, Mahmuda, Husn Ara, Safiyan. etc.

i-Akbari:

Nazir Ahmad has created the character of Akbari as the main character of the novel and personified her nickname: Mizajdar Bahu, who is very conscious for her self respect and has a sense of dignity. She has a different kind of temperament. She does not like any criticism on her behaviour. Akbari is elder sister of Asghari, this character has exposed many behavioural paradigms of good and pious young woman of the sharif community after the freedom struggle of 1857. Sometimes, her voice becomes humorous. Through the voice of Akbari the author conveys some wise messages. She confronts with her husband, Her dialogue, for her the mother in law, "Ask this old mother of yours whether she got her son married, or purchased a slave girl for him ." Nazir Ahmed's crafting her character, he revealed many negative aspects of women's character and its impacts on society. He mixed the characters of different classes and emphasised this narrative that sharif born Akbari has changed drastically due to her non sharif born friends. Nazir Ahmad took this position clearly and favourably, he preserved the status of different characters.

For example, "Mizajdar incorrigibly silly. It was a regular habit of her to admit anyone to her confidence at a moment's notice ." p.26

Another example, "if Mizajdar does not like living as one of the family, stay on in our house and arrange for their food and clothing separate separately." But I found out from her aunt that even that would not be acceptable to Mizajdar. p.23

Akbari, despite her short comings, she seems to be a true feminist of this narrative. Some times, refusal from her side to follow the instructions of others indicates this point of view.

As Suhrawardy writes , " Nazir Ahmad did not set out to justify Akbari to hold her up as warning and to point out what consequences of impulsiveness and thoughtlessness were. Nazir Ahmad was not a romantic writer, but a realistic one and in real life caution and good sense always pay. (Critical Survey of Urdu Novel. p.50)

ii-Asghari:

The main female character of this novel by Nazir Ahmad, represents the Bakhtin's dialogic imagination, he writes that she "acquired excellence, every kind of natural intelligence," besides, "good sense, self restraint, modesty, consideration for others, all these qualities God had bestowed upon her," (p.54)

According to Bakhtin, "The prose writer makes use of the words that are already populated with the social intentions of others and compels them to serve his own new intentions to serve a second master." (Discourse in the Novel, Literary Theory: An Anthology, Blackwell, 2004, p. 674)

From the of the novel we see the qualities in Asghari's character, she seems to be a good example of patriarchal society.

It clearly indicates a social phenomenon where male does not compel to obey, it also indicates the members of family have extremely high regard for Asghari. Later, she said to her husband, "It is an extraordinary thing that you cannot do anything, which is contrary to your habits and yet you wish us to act contrary to ours ." p.115

She does not have any objection to follow the idea that the women accept the instructions and actions of men, but in this case husband is clearly out of line. It can be noticed that Nazir Ahmad elaborates the moral values for the sharif women who do not shape appropriate discourse for themselves. The argument is made by Durandesh Khan, Asghari's father who cultivates the social point of view throughout the narratives espousing a dogmatic conservatism. He imposes his ethos on Asghari twice through the letters, written to her daughter after her marriage for which he was not present. He writes with the reference of different religious anecdotes that indicate the inferior and subordinate role of women. e.g. this paragraph:

"The creation of women was merely to insure the happiness of man, and it is woman's function to keep man happy. It is greatly to be regretted that so few women in the world fulfil the task. God has given to man a somewhat higher status than to woman -not only His command, for He has also given to men's bodies greater strength, and to their mental faculties a greater perspicuity... In addition to love, she is bound to show him respect... it is a great folly in a woman to suppose that her husband is on the same level with herself ... the talk is generally about what kind of treatment 'so and so' expects". (p.62)

These words of Durandesh Khan has set the tone of gender discourse for the members of his family that is next generation. As an obedient daughter for her father, Asghari keeps the letter as a precious thing, and according to Nazir Ahmad she follows the instructions of this letter and “mediating upon its contents regularly everyday”. (p.66)

Another example of Durandesh is “A very simple receipt for taming them is being agreeable and submissive, and every silly woman who aims at bringing her husband under subjection by the violent assertion of her own authority makes a great mistake.” (p.63)

Nazir Ahmad has created an atmosphere of humour in *Mirratalm Uroos* and it was the most suitable medium of guidance to represent the ideas of Durandesh Khan. He is a symbol of these negotiation to justify the point of view of author related to the status women among Muslim society .

iii-Mohammad Kamil :

He is the husband of Asghari and Nazir Ahmad has devoted several chapters to narrate his relationship with her. We notice that he always takes advice from his wife. Asghari again and again says to ruminate on his proposed ideas and points out the shortcomings of his plan. At last, she makes him agree for the idea to join the British government’s post and makes effort with arguments to understand the merits of that designation. After some time, his officer offered him a new post. At that, Asghari encouraged him to join, though his mother did not want him to go but for the sake of his family, he decided to do according to Asghari’s advice. Another point is that he dedicated himself to his studies and the declining the value of Arabic and Persian might be seen. She “puts the yoke” on her husband and her actions reflected, based on modernist vision and had a great influence on Mohammad Kamil’s character throughout the novel.

iv - Mama Azmat:

In this novel of Nazir Ahmed, the role of Mama Azmat is a maid and it is a well-known, she has a universal character like others. The role of Mama Azmat has made the story very interesting. And when Mama Azmat plays her role and goes behind the scenes, the fun of the story becomes dull. If truth be told, the story should have ended after Mama Azmat was thrown out of the house. Because in the story, Mama Azmat's thefts and looting makes the whole atmosphere beautiful. The reader is curious as to when Asghari will reveal the secret of Mama Azmat's thefts and looting, and when Asghari Mama reveals all of Azmat's deeds at the right time and Mama Azmat is fired from her job, the reader’s Curiosity ends. Nazir Ahmad himself writes about this character, "The reality of this maternal majesty is that this woman was in this

house for twenty-five years. Day after day he was suspected. But she was not caught cleverly. Removed several times. But then she was called. This is how the theft and Sarzori were written in the destiny of Mama Azmat. She used to steal and tell. She would take it out after showing it and write it down.

v - Durandesh Khan

Durandesh Khan's character is a supporting character in this novel. Durandish Khan is the father of Akbari and Asghari. He is a tehsildar towards British government, in the hilly districts of Punjab. His character in the novel comes only through letters in the beginning and end. which he writes after Asghari's marriage. And advises Asghari. His last letter at the end of the novel consoled Asghari on the death of her child.

vi- Mohammad Aqil:

Muhammad Aqil is also a supporting character who is Akbari's husband, not like normal husbands who have anger and suppress their wives. Since he himself is a gentleman, he does not say anything to his wife Akbari because it will bring her into disrepute. He does as his wife Akbari wants. He is forced by circumstances. And starts living with his wife apart from his parents.

vii- Mother in law of Asghari (Kifayatun Nisa)

Although the character is a supporting character, he is a fully representative character of his era. She is a representative of noble Muslim women of her time. She is a simple woman who does not have the arrogance and bad temper like Akbari nor the skill and politeness like Asghari.

viii- The Role of Husnara & Mahmooda

Nazir Ahmad reveals some points of a successful life of Asghari and her efforts to secure her status and dignity among in-laws and healthy relations with her but those narratives make clear the central role of Husnara and Mahmuda. As far as Husnara is concerned, her command on Persian has signified her potential for change. She has the quality of self reformation and patience to listen others, simultaneously, she is very conscious of educating herself. Thus, it is Husnara's character that makes narrative to accept dynamic changes of character. So the author praises Mahmuda is praised for her God-given qualities. Another aspect of her character Nazir Ahmad mentioned in this novel, "Modesty, consideration for others and good manners, amiability, self possession under all circumstances, every kind of accomplishment—reading, writing, needlework, cooking."

These examples are enough to substantiate the point of view of the author and his moral message to the society. Finally he personified his characters with different names like Mizajdar bahu, Akbari, who “has a proper sense of dignity”, Tamizdar bahu, Asghari, “having direction, Durandesh Khan has represented Islamic outlook and Kifayatun Nisa who possesses “economy among womankind.” The final chapter has a letter of Durandesh Khan to his daughter, it contains the guide lines to understand the importance of the relations and harmony between parents and children and his lament the disregard of children to their elders. Apart from this, all the remaining characters, though they are a part of the story, are unimportant and side characters. There is no doubt that there are some flaws in Nazir Ahmed's novel writing, but as far as characterization is concerned, he is completely successful in this field.

Check your Progress

1. Which place Nazir Ahmad belonged? Write in brief about main characters of the novel.

2. What are characteristic of *Mirratul Uroos (Bride's Mirror)*?

3. What kind of message did Nazir Ahmad convey through this novel?

11.3 Learning Outcome

After reading this novel the students will learn about the background of Urdu novel, including its origin and development, Simultaneously the details of other Urdu writers and critics, social reformers etc.

Besides, reading this unit the learners would be able to discuss the diction and language of Nazir Ahmad and translated vocabulary of Urdu words. Readers can find shortcomings of the novel and can raises questions. This novel has a glimpse of Delhite culture and Begmati Zaban and the great influence of post- 1857, among Muslim society for socio-political phenomenon. At last, readers might be inspired to read Urdu text as well as English translations.

11.4 Glossary

Ashraf:	Aristocrat
Parable:	Example
Maulvi:	Degree in religion of Islam
Begmati zaban:	The term for the language of higher class women
Tehsildar:	A designation
Ajlaf:	Lower class
Anecdote:	Story for interest
Mizajdar:	One who has a proper sense of dignity.
Tamizdar:	Cultured
Durandesh:	Far sighted
Bahishti Zevar:	Ornament of Heaven (name of book)
Paradigm:	Illustration, pattern

11.5 Sample Questions

11.5.1 Objective Questions:

1. Who translated *Mirratal Uroos* into English?
(a) C.M.Naim **(b) G. E. Ward**
(c) Hasan Askari (d) Asaduddin
2. Is *Mirratal Uroos* considered the first novel in Urdu?
(a) No **(b) Yes**
(c) Can't say (d) Perhaps
3. Who is the main writer of *Mirratal Uroos*?
(a) Premchand (b) Manto
(c) Nazir Ahmad (d) Sarshar
4. Who is the main female character in *Bride's Mirror*?
(a) Akbari **(b) Asghari**
(c) Husnara (d) Mahmuda
5. Who is the main male character of *Bride's Mirror*?
(a) Durandesh Khan **(b) Mohammad Kamil**

- (c) Maulvi Sahab (d) Mohammad Aqil
6. Which character is the symbol of theft and looting?
- (a) Kifayatun Nisa **(b) Mama Azmat**
- (c) Mohammad Kamil (d) Safihan
7. *Bride's Mirror* novel has a message of:
- (a) Women in Politics **(b) Women Education**
- (c) Writing essays (d) Social work
8. In Durandesh Khan's letter to Asghari, "the creation of woman was merely to insure the happiness of man".
- (a) No **(b) Yes**
- (c) Can't say (d) Perhaps
9. Who wrote *Bahishti Zavar (Heavenly Ornaments)*?
- (a) Maulana Ashraf Ali Thanvi** (b) Maulana Maududi
- (c) Altaf Husain Hali (d) Syed Suleman Nadvi
10. What are the main characteristics of Asghari?
- (a) Expert in cooking **(b) Modesty, consideration for others**
- (c) Honest (d) None of these

11.5.2 Short Answer Questions:

1. What are the characteristics of this novel?
2. Write some details about the contemporary writers of Nazir Ahmad.
3. What kind of message Durandesh Khan conveyed to women through his letters?
4. Write some details related to Urdu novels.
5. What are the characteristics of Akbari and Aghari.

11.5.3 Long Answer Questions:

1. Write down in detail life and work of Nazir Ahmad.
2. Write down the plot of *Bride's Mirror*.
3. Discuss the main characters of the novel *Bride's Mirror*.

11.6 Suggested Learning Resources

1. Bride's Mirror translated from Urdu to English by G. E. Ward, Aleph Classics, New Delhi, 1869.
2. Mirratul Uroos, in Urdu by Nazir Ahhmad from Internet Archives.
3. Article, Entitled Nazir Ahmad Dehlavi's Mirratul Uroos Through The Lens of Colonized by Sangeeta Miital, Journal of Advance Social Science and Humanities, 2016, ISSN: 2395 6542.
4. Anthology of literature, 2004, Balckwell.
5. The New School of Urdu Literature, by Abdul Qadir, 1898.
6. www.columbia.edu/itc/mealac/prichett00urduhindilinks/abdulqadir/abdulqadir 1898/03 nazirahmad.pdf
7. Suharwardy, Shaista Bano (1945). *A Critical Survey of the Development of the Urdu Novel and Short Story*. London, Longmans.

Unit - 12: *Miratul Uroos (The Bride's Mirror)*: Themes, Narrative Technique, and Critical Appreciation

Structure

12.0 Introduction

12.1 Objectives

12.2 *Miratul Uroos (The Bride's Mirror)*: Themes, Narrative Technique, and Critical Appreciation

12.2.1 Introduction to *Miratul Uroos*

12.2.2 Brief Summary

12.2.3 Thematic Analysis

12.2.4 Narrative Techniques

12.2.5 Critical Appreciation

12.3 Learning Outcomes

12.4 Glossary

12.5 Sample Questions

12.6 Suggested Learning Resources

12.0 Introduction

Indian *Miratul Uroos (The Bride's Mirror)*, written by Deputy Nazir Ahmad in 1869, stands as one of the earliest novels in Urdu literature. Beyond its literary significance, the novel plays a crucial role in reflecting the social dynamics and expectations of women in 19th-century India. Set against the backdrop of British colonial rule and societal transformations, *Miratul Uroos* engages with critical themes such as women's education, morality, and the ideals of family life.

Deputy Nazir Ahmad was the first person who developed the genre of the novel in Urdu literature addressing women's issues through his writings, particularly advocating for education as essential for both personal and societal development. *Miratul Uroos* represents his commitment to reform, especially regarding female education at a time when women's roles were primarily restricted to domestic duties. The novel serves not only as a piece of moral literature but also as a call for social change, illustrating through the lives of two sisters the transformative power of knowledge and virtue.

The story of *Miratul Uroos* revolves around two sisters who are very different from each

other, Akbari and Asghari, who represent different moral and intellectual qualities. Akbari, lacking discipline and education, makes choices that lead to trouble and hardship, showing what can happen in the life without guidance or knowledge. In contrast, Asghari is portrayed as ideal of virtue, intelligence, and foresight. Through her character, Ahmad promotes the importance of education, rational thinking, and moral strength, positioning Asghari as a role model for young women. Ahmad's narrative choice to show two different paths in life underscores the moral teachings he wished to convey, demonstrating that prudence, virtue, and education are crucial for navigating life's challenges successfully.

The novel also reflects the socio-cultural environment of 19th-century India, where women's education was a controversial subject. Ahmad's approach in *Miratul Uroos* was revolutionary, using storytelling as a tool to advocate for women's education within the bounds of cultural and religious values. Through Asghari, he shows that an educated woman could be both wise and virtuous, capable of supporting her family while adhering to societal expectations.

Miratul Uroos holds significant importance in Urdu literature for pioneering the novel as a form, marking a shift from a predominantly poetic tradition to one that embraced prose narrative. Its didactic style, typical of the time, also introduces a new phase in Urdu literature where storytelling became a medium for societal critique and reform. Ahmad's work paved the way for future writers to continue addressing social issues through literature, blending entertainment with moral instruction.

The novel also makes a clear sound with broader themes of reform that were emerging across colonial India, it was influenced by thinkers like Sir Syed Ahmed Khan, who championed modern education and social reform. Nazir Ahmad was a contemporary of these reformists, had a belief that literature could be a tool for progressive change. Through *Miratul Uroos*, Ahmad highlighted the importance of women's roles in strengthening family structures and, by extension, society itself.

In conclusion, *Miratul Uroos* holds a lasting place in Urdu literature as a doing a work to inspire the women for education , therefore the exploration of themes such as virtue, family, and the role of women in society laid the groundwork for Urdu prose to evolve into a medium of social commentary. This novel not only reflects the values and challenges of its time but continues to inspire discussions on education, gender roles, and morality in contemporary discourse. Through the journey of Akbari and Asghari, Ahmad's work demonstrates the enduring power of literature to influence societal norms and uplift the lives of its readers.

12.1 Objectives

Objectives of this study of *Miratul Uroos* are as below:

- To read and understand the novel *Miratul Uroos* by Deputy Nazir Ahmad.
- To appreciate and enjoy the narrative and thematic elements of the novel.
- To understand the author's intentions and social ideals expressed in the story.
- To acquaint the reader with the structure and style of early Urdu prose.
- To develop an appreciation for the cultural and moral themes embedded within the text.
- To enhance a love for reading and understanding classic Urdu literature.

12.2 *Miratul Uroos (The Bride's Mirror)*: Themes, Narrative Technique, and Critical Appreciation

12.2.1 Introduction to *Miratul Uroos*:

Miratul Uroos (The Bride's Mirror) is one of the important works in Urdu literature. Originally published in 1869, this novel occupies a significant place in the cultural and literary landscape of colonial India. Written during the British colonial period, *Miratul Uroos* offers a rich social critique and vividly captures the nuances of 19th-century Indian society. Through its portrayal of women's roles, family dynamics, and societal expectations, it is not only an important literary work but also a historical and cultural artifact that engages with the issues of its time.

Nazir Ahmad was a prominent writer, intellectual, and social reformer in 19th century India. In the Urdu literary scene, he was deeply concerned with the social and cultural changes

His works reflect a blend of traditional Islamic values with a progressive outlook that called for the modernization of society, particularly in terms of women's education and social rights. The writings of Nazir Ahmad aimed to educate women accepting patriarchal norms in society.

Miratul Uroos was written during a period when India was under British colonial rule, and the subcontinent was undergoing a period of social, political, and cultural transformation, education, and social reform. This period was marked by a complex relationship between

traditional Indian values and the influx of Western ideals. Writers like Nazir Ahmad did not like the full imposition of British culture, began to adopt aspects of Western thought, particularly the emphasis on individualism and education, and they started advocating for reforms in Indian society according to the values of Islam. These reforms were especially focused on the treatment of women, a group that had long been marginalized in Indian society.

In this context, *Miratul Uroos* does not emerge as a critique of traditional gender roles and the patriarchal family system. Women were primarily defined by their roles within the family, and their purpose was largely seen as maintaining the honor of their families through marriage and motherhood. In a society where women were often deprived of education and economic independence, marriage was the primary means through which a woman could gain social status. During the 19th century, the lives of Indian women were often confined to the domestic sphere. They were expected to marry young, raise children, and manage the household. Their education, if any, was limited, and their personal aspirations were secondary to the needs of the family. Women were expected to be obedient, modest, and sacrificial in fulfilling their roles as wives and mothers.

In the novel *Miratul Uroos*, both the characters of Akbari and Asghari experience the hardships and limitations imposed by their gender, but their responses to these challenges differ. In this way, the author illustrates the potential for change within the traditional system, emphasizing that women, through education and self-awareness, can challenge the oppressive norms that limit their freedom.

The cultural and historical significance of *Miratul Uroos* lies in its portrayal of the gender dynamics of colonial India and its call for reform. By focusing on the education and empowerment of women, Nazir Ahmad advocated for a mild change in the way women were perceived and treated in society. This novel, in many ways, can be seen as a harbinger to the feminist movements that would later emerge in India. It highlights the need for a more progressive view of women's roles, one that acknowledges their individuality, agency, and potential beyond the domestic sphere.

Nazir Ahmad's style in *Miratul Uroos* is seen by its narrative clarity and social realism. The novel is grounded in the real-world experiences of its characters, and it presents a detailed portrayal of the customs, traditions, and challenges of the time. Through its use of dialogue and vivid character sketches, Nazir Ahmad effectively conveys the emotional and social complexities of 19th-century Indian life. The novel's language, though rooted in the classical Urdu tradition,

is accessible and engaging, making it both a work of literary value and a source of social commentary.

In conclusion, *Miratul Uroos* is an important work in Urdu literature that offers a powerful critique of the gender roles, societal norms, and family values of colonial India. Through the character of Akbari and Asghri, the novel explores the different paths available to women within a restrictive society, highlighting the tension between tradition and progress, education, and social reform in 19th-century India. Its enduring relevance lies in its challenge to the patriarchal structures of its time and its call for the education and empowerment of women as a means of achieving social change.

Check your Progress

1. Where was Nazir Ahmad from?

2. What legacy does Nazir Ahmad represent through *Miratul Uroos*?

3. What societal roles does *Miratul Uroos* critique?

12.2.2 Brief Summary:

The story begins with such circumstances that the author focusses the importance of education for the women with comparison of educated woman to uneducated woman.

In the second chapter he introduces the character of Akbari who was brought up in privilege of love by her grandmother and remained lazy because of this treatment. But the third daughter, Asghari is different in behavior because of different treatment in the comparison to Akbari, she is wise and disciplined and conscious in daily activities. She is respectful to elders and good listeners to the common people. Akbari got married to the son of aristocrat family Mohammad Aqil, but after marriage, She faces hard circumstances due to her foolish treatment to her husband and others. Asghari got engaged to the younger brother of Mohammad Aqil, Mohammad Kamil, though the mother of Mohammad Kamil had become frightened and she remembered the proverb, “He who had burnt his lips with milk.” Mohammad Aqil stressed to this point and expressed his view before her mother not to think about her elder sister and reminded her the lines of a Persian poet,

“Not every lady is a lady, nor every man a man,
God has made the five fingers all of one pattern.”

“The dust has no alliance with the sky” (Bride’s Mirror, p.38)

After some time marriage ceremony took place. She becomes successful to win the confidence and love her in laws family.

Asghari took a lesson from the letter of his father, who wrote to her,

“A family like a boat ,and the man in it like a sailor. If there is no sailor in the boat, it will either founder in the waves, or be dashed to pieces against the shore. If there is no man in a family capable of managing it, every kind of mischief may be apprehended.”

(Miratul Uroos, p.45)

She followed the instructions of his father. This is the point of view of the author also. Asghari managed his family wisely. As soon as Asghari’s influence penetrated the house and kitchen mama Azmat’s peculations began to be discovered. So Mama Azmat became the enemy of Asghri. She tried many times to create difference between husband and wife to trouble Asghri. But Mahmuda made her aware of all these things. Asghari tackled these circumstances wisely and became successful to make away Mama Azmat from her house. She also kept away Mahmuda and other persons from extravagance of firecrackers on the occasion of Shabbarat. She made the alert its dangerous results. She inspired her husband Mohammad Kamil to educate himself to be progressive and perfectionist. Many times Asghari saved her husband and in laws family from hardship. Besides, Asghri’s effort make the financial condition of Mohammad Kamil better, she also helps to arrange life partner for Mahmooda with her best efforts. Says about Mahmuda, “But a bride such as ours, you may go, lap in hand ,over the whole world and search for but never find.” She has a quality of “Social Mobilty” After some times the reconciliation of Akbari with her husband and in laws is because of Asghari virtuous nature.

Thus, the story has shown the quality of narration and stylistic craftsmanship. One can see Asghari’s values personal choice and independence, and her education becomes a means of empowering herself and challenging the gender norms that confine her.

Check your Progress

1. Who are the main characters in Miratul Uroos, and what roles do they play?

2. Summarize the plot of Miratul Uroos in a few sentences.

3. How does the story address issues of marriage and family?

12.2.3 Thematic Analysis:

In *Miratul Uroos (The Bride's Mirror)*, the central themes revolve around societal norms, family values, moral education, and personal transformation. The novel, through the experiences of the protagonist, illustrates the importance of moral education. Moral education is another significant theme in *Miratul Uroos*. The novel differentiates between formal education and moral growth, emphasizing the importance of both in shaping a person's character and capacity for independent thought. In particular, it embodies the idea that education should go beyond intellectual knowledge and should also involve the cultivation of moral and ethical values. Her pursuit of self-improvement, not only in terms of knowledge but also in terms of her personal values, sets her apart from other characters in the novel.

Check your Progress

1. What societal norms are challenged or upheld in *Miratul Uroos*?

2. How does the novel explore the theme of family values?

3. In what ways is moral education a central theme of *Miratul Uroos*?

12.2.4 Narrative Techniques:

In the novel, *Bride's Mirror* various examples of narrative technique might be seen to explore the qualities of an aristocrat family. For example: It has the quality of direct characterization in simple words.

“Akbari was proud, negligent and often unreasonable, while Asghari was careful, dutiful and had a balanced mind.”

Another quality of narrative technique is moralistic tone and social motive, e.g.

“One who does not value knowledge, and one who has no wisdom in his heart, can not know the value of one who does.”

The novel has a contrast between two sisters and different point of views about life and marriage. So the author narrates the consequences of different values.

For example, “Akbari's house was chaotic filled with quarrels, while Asghar's was a model of harmony and order.”

In this novel dialogue is a tool. The conversations in the novel reveal social values, especially for the roles of women and family matters. For example,

“A woman who is educated can be her husband’s partner in life ,not just his servant.”

In this novel one can find motivations of in the form of the characters Akbari and Asghari, to make understand the readers moral attitude of the character. For example,

“Asghari was not one to complain about her fate but to look for solutions with patience and intelligence.”

Thus, the author tries to deepen the reader’s engagement with characters.

Check your Progress

1. Describe the narrative style used by the author in *Miratul Uroos*.

2. How does the structure of the novel contribute to its themes?

3. What literary techniques does the author employ in the storytelling?

12.2.5 Critical Appreciation:

The aim of this novel to focus on women education with the concept of zenana according to the teaching of Islam and prevailing modernization of Aligarh movement pertaining to the subject if gender rights in society. Nazir Ahmad influenced by Begums of Bhopal, Bibi Ashrafunnisa Begum, Nawab Faizunnisa Chaudhrani and Bi Amman, who revealed the historical facts related to the dynamic role of women in society. The magazine entitled, Tehzib-e-Niswan had a description the generalized tradition of ustani in Muslim society.

The perspective of this novel differs from Bahishti Zavar by Ashraf Ali Thanvi, and Maulana Maududi.

Nazir Ahmad created the whole story of novel raising an important figure in the form of Asghari, he writes, “The things she achieved under these conditions for all that she was a woman will no doubt remain in the world as memorials to the last day,” p.187

It is not only Asghari is confident and independent woman, Husnara and Mahmuda also emerge as a strong and independent characters by the end of novel. Mahmuda remains close to Asghari and helps her to manage different matters with other families of mohalla.

Critics like Suharwardy had a different opinion, she writes, “Mohammad Kamil’s mother, not Asghari, is the best person in the book. Asghari is clever and shrewd rather than good, or in other words, her goodness is of patriarchal type.”

In the novel, Nazir Ahmad mentions, “He meaning God has given to women...intelligence, thought memory, just same as to men,” (p.7-8)

Nazir Ahmad emphasizes the importance of education to women, but he argues for the value of keeping honor and privacy for them in prior level.

In this novel the influence of Bakhtinian heteroglossia is seen many levels ,the characters are numerous language spoken ,there is found Begmati Zaban and courtly language and the new language of British administration. As Bakhtin writes,

“in the novel a character may also be depicted who thinks and acts (and of course, talks) in the compliance with the author’s wishes, a character who acts irreproachably, precisely he is supposed to act.” (Dialogic Imagination p.272)

Check your Progress

1. What cultural and historical relevance does *Miratul Uroos* hold today?

2. How does *Miratul Uroos* critique or reflect societal issues of its time?

3. In what ways has *Miratul Uroos* influenced modern Urdu literature?

12.3 Learning Outcomes

The study of *Miratul Uroos* offers valuable learning outcomes that can significantly enhance a reader's understanding of cultural narratives, gender dynamics, and the socio-historical context of 19th century India.

1. Enhanced Understanding of Cultural Narratives

Miratul Uroos offers readers a nuanced understanding of cultural narratives, particularly in the context of colonial-era India. The novel sheds light on the social, cultural, and familial structures that defined the roles and responsibilities of women during this time..

2. Improved Critical Reading Skills

Reading *Miratul Uroos* fosters the development of critical reading skills. The novel, while straightforward in its plot, is rich in layers of meaning, symbolism, and historical context. As readers engage with the characters and their struggles, they are encouraged to think critically about the themes, social structures, and the author's narrative choices.

The development of critical reading skills can be observed in several ways:

- **Character Analysis:** The contrasting personalities and fates of Akbari and Asghari invite readers to critically assess the motivations, values, and decisions of the characters.
- **Theme Interpretation:** The novel's exploration of societal norms, family values, and moral education provides an opportunity to reflect on how these themes are presented and how they interact with each other. Critical readers will be able to assess how these themes are woven into the fabric of the characters' lives and how they drive the narrative.
- **Historical Contextualization:** The text also provides an opportunity to analyze the historical and cultural context in which it was written. Understanding the social norms of the time and the role of women in 19th-century India enables readers to engage in a critical discussion of how literature reflects and critiques its societal environment.

3. Awareness of Gender Roles and Feminist Perspectives

Miratul Uroos provides an invaluable lens through which to explore gender roles and the evolving perspectives on women's rights and empowerment. The two main characters, Akbari and Asghari,. By analyzing these characters and their journeys, readers develop a deeper understanding of how gender roles were imposed on women and how these roles affected their personal and emotional development.

4. Increased Awareness of Historical Context and Colonial Influence

The novel is set during the colonial era in India, and understanding this historical backdrop enhances a reader's awareness of how colonialism intersected with traditional Indian cultural norms. British colonial rule in India had a profound effect on the country's social structures, including the position and treatment of women.

5. Improved Understanding of Social and Moral Criticism

Finally, Miratul Uroos encourages readers to develop an understanding of social and moral criticism.

Moreover, the novel's advocacy for education, particularly moral education, suggests a path toward greater personal growth and social change.

12.4 Glossary

Societal Norms: Social expectations guiding behavior based on roles.

Colonial India: British rule influences social structures in *Miratul Uroos*.

Feminist Perspective: Advocates for women's equality and empowerment.

Tradition vs. Modernity: Contrast of traditional values with modern influences.

Education as Empowerment: Education enables personal control and improvement.

Social Conformity: Aligning behavior with prevailing social norms.

Personal Fulfillment: Achieving satisfaction through personal choice.

Patriarchy: Men hold authority in political and social structures.

Identity Crisis: Uncertainty about oneself under societal pressure.

Gender Inequality: Unequal treatment based on gender.

Traditional Indian Society: Customs and values dictating marriage, roles.

Socio-cultural Critique: Analyzing societal constraints on women.

Heteroglossia: It means a noun that means a variety of discourse, point of view in literary work in society.

12.5 Sample Questions

12.5.1 Objective Questions:

1. Who is the main character of *Mirratal Uroos*?
 - (a) Mohammad Kamil
 - (b) Asghari**
 - (c) Mahmuda
 - (d) Mohammad Aqil
2. Why Asghari inspired her husband to be educated _____.
 - (a) To be cultured
 - (b) To be progressive and perfectionist.**
 - (c) A good business man.
 - (d) To gain status in society.
3. Asghari has a quality of _____.
 - (a) Social norms
 - (b) Social mobility**
 - (c) Moral change
 - (d) None of these
4. *Mirratal Uroos* has the quality of _____.

- (a) **Begmati zaban**
 - (b) Colloquial words
 - (c) Idioms
 - (d) Religious words
5. The main focus of the novel is _____.
- (a) **Education of women and moral values**
 - (b) Purdah
 - (c) Charity
 - (d) Modernity
6. According to Suharwardy, Asghari is _____.
- (a) Innocent
 - (b) **Clever and shrewd**
 - (c) Educated
 - (d) Better than Akbari
7. The concept of education in *Mirratal Uroos* is different from _____.
- (a) Maududi and Thanvi
 - (b) Sir Syed Ahmad Khan
 - (c) Allama Iqbal
 - (d) **Missionaries**
8. Nazir Ahmad influenced the novel's dialogic imagination _____.
- (a) Darrida
 - (b) **Mikhail Bakhtin**
 - (c) Rousseau
 - (d) Bentham
9. In narrative technique dialogue is a _____.
- (a) **Tool**
 - (b) Instrument
 - (c) Style
 - (d) None of these.
10. Tehzibe Niswan was the magazine for _____.
- (a) Men
 - (b) **Women**

- (c) Administrators
- (d) None of these

12.5.2 Short Answer Questions:

1. What is the relevance of Mirratul Uroos today?
2. What are the factors of writing Mirratul Uroos in the author's mind?
3. Write the two examples of narrative technique from the novel?
4. In what ways is education the moral theme of the novel?
5. Write some differences between Akbari and Asghri.

12.5.3 Long Answer Questions:

1. Write the social aspects of Mirratul Uroos in Indian Urdu Literature.
2. What is the thematic aspects of Mirratul Uroos?
3. Write the detail of narrative technique with the reference of Mirratul Uroos.

12.6 Suggested Learning Resources

Mirratul Uroos, by Nazir Ahmad, Published by Kitabi Dunya New Delhi 2003

Bride's Mirror, translated by, G.E, Ward ,Published by ALEPH Classics,2018

3. Dialogic Imagination, and Four Essays, by Mikhail Bakhtin, ebook Indian Archives.

4. Annual Studies of Urdu Novel 2001

5. A Critical Survey of Urdu Novel and Short Stories, by Shaista Suharwardy, 2006, Oxford University Press.

Unit–13: Introduction to Urdu Drama

Structure

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13.0 Introduction

Drama is one of the earliest and most influential pieces of literature. Novels and short stories are not written to be read before an audience, nor are poems; drama is written for that purpose. It incorporates language, movement, dialogue, music and visual presentation. Through drama, human emotions, social problems, historical events, and cultural values are represented in a lively and effective manner. Urdu drama has its own special niche in the literature and culture of South Asia. Drama took a longer time to grow in popularity and critical acclaim, but developed along the lines of folk art, court performance, religious devotional and public theatre. Urdu drama has its origins in the ancient Indian Drama, such as Sanskrit Drama and folk dramas like Ram Lila, Ras Lila, Nautanki, Bhagat, Bhand Drama and Puppetry. These traditions made a rich theatrical atmosphere which wielded influence on Urdu dramatic writing. The 19th century was a turning point in the history of Urdu Drama. Urdu drama also flourished immensely due to the cultural atmosphere of Lucknow, the drama activities of Wajid Ali Shah, the popularity of the Indar Sabha of Agha Hasan Amanat and the rise of Parsi theatre. With the passage of time, Urdu drama became an important literary and performing art form which was able to impact theatre,

radio, cinema and television. This Unit will introduce the students to a brief introduction, development, types, leading contributors and significance of Urdu drama. It offers a thorough background of the forces which contributed to the development of Urdu dramatic tradition in history and culture.

13.1 Objectives

After studying this Unit, you will be able to:

- explain the meaning and nature of drama.
- describe the historical origin and development of drama.
- discuss the influence of Indian dramatic traditions on Urdu drama.
- explain the early stages in the development of Urdu drama.
- evaluate the contribution of Wajid Ali Shah to dramatic culture.
- understand the importance of Indar Sabha in Urdu theatre.
- assess the role of Parsi theatre in the growth of Urdu drama.
- appreciate the literary and cultural significance of Urdu drama.

13.2 Introduction to Urdu Drama

13.2.1 Meaning and Nature of Drama

The word “drama” comes from a Greek word that means “action” or “something performed”. The very phrase of this definition underscores the critical role of drama. Drama was not only a written text, but rather a work of art that was acted and performed to represent life. A drama is only complete when performed in front of an audience by actors and by the use of stage. Since antiquity, various definitions of drama have been put forward. The great Greek literary critic and philosopher Aristotle considered drama as the representation of human actions. He said drama is a revelation of life using characters acting and talking in front of the audience. The Indian tradition, as reflected in Bharata’s *Natyashastra*, also considers drama to be the recreative way of events. The Greek tradition differs markedly from the Indian tradition, but both traditions have a strong focus on action and representation of the drama. The nature of Drama is different from other literary forms in that it is presented in performance. A novel can be read, a drama must be performed. Like an architectural plan, the script of a play is the blueprint. To

actually implement the drama, actors, stage, costume, lighting, music, sound effects and audience are needed. There are a number of elements important to the success of a drama:

Plot

The sequence of events that make up the structure of the play is the plot. It provides direction and movement to the action. A good story structure will engage, excite and evoke emotion.

Characters

Characters are people who act and tell ideas. The audience is able to identify the themes and conflicts in the drama from the dialogue and actions.

Dialogue

Dialogue is amongst the most significant aspects of drama. Dialogue is how ideas, feelings, and conflicts are expressed in drama, as this relies more on speech and action than narration.

Conflict

Conflict is a battle between forces that are opposing each other. It can happen among people, between a person and society, or in a person's mind. Conflict generates dramatic tension and holds the audience's attention.

Stage Presentation

Drama is related to acting. Lighting, scenery, costumes, gestures, music, and movement all help to create the dramatic effect.

Audience

For drama, an audience is the most important thing. The reaction of the audience is having an impact on the effectiveness of the performance. Drama sets up the direct communication between the performers and the audience which no other form of literature does.

These are the basic traits of drama that Urdu drama borrowed from the Eastern and Western drama. But, it acquired some unique characteristics. In many Urdu plays music, poetry, songs and spectacle were added to the show. This was very noticeable in the initial period of Urdu drama, when the drama was performed with an admixture of literary expression and entertainment. The other significant dimension of drama is its social role. Drama is a reflection of society and human life. The audiences are made aware about social issues, moral questions and cultural values through the dramatic representation. Drama provides entertainment, education and reflection. It can condemn social ills, advocate reform and safeguard cultural

heritage. Drama is one of the most dynamic and influential of the arts due to its blend of literature and performance. The Urdu drama, which is inspired by various cultural traditions, has fulfilled these roles in a successful manner.

13.2.2 Origin and Historical Background of Drama

The performance of drama has close ties to the beginning of human civilization. Even before the invention of writing, people shared information, feelings, ideas, and opinions by using gestures and sounds, dancing, and engaging in communal activities. These kinds of expressions slowly developed into dramatic expressions. It is generally accepted that drama was a product of ritualistic and religious activities. Primitive societies would frequently hold ritual events to commemorate significant occasions or to honor natural forces or to protect from supernatural forces. In these ceremonies, participants emulated actions, told stories, sang songs and enacted symbolic acts. These performances included all the elements of the drama: action, imitation, audience participation and emotion. The imitation instinct was a great factor in the growth of drama. People tend to follow the example of others. Kids imitate adults and adults often imitate children's experiences through storytelling and enactment. Aristotle attributed this mimetic instinct to humanity. This natural inclination to dramatize life gave birth to drama. The need for self-expression was a further consideration. Others wanted to share their experience, their fears, their joys, their victories, and their sorrows with others. They were able to express ideas and feelings through gestures, sounds and movement before people could learn to write. These modes of communication soon became more systematic and conventional. Dance is an especially significant part of the beginnings of drama. Dance is considered the mother of all the art forms by many scholars. Dance was deeply intertwined with religious practices, seasonal festivities, and social occasions in ancient communities. The movement, music, and symbolic gestures that were characteristic of dance helped to create the basis for dramatic performance.

As man developed, religious beliefs started to play a greater role. Individuals started honoring various natural elements like sun, rain, fertility and farming. Ritual performances were made, to honor these powers. Special costumes, masks, and symbolic decorations were sometimes worn by the participants. In these performances myths and legends were acted out in front of the community. There are several references to early dramatic performance in ancient civilizations.

Egyptian Tradition

The Egyptian god Osiris is one of the earliest instances of dramatic ritual. Religious ceremonies represented the death and resurrection of Osiris. The dialogue, the symbolic action, and participation of the priests and the worshippers featured in these performances. They are regarded by many scholars to be some of the earliest known dramas.

Greek Tradition

The settings for Greek drama originated in the festivals of Dionysus, god of wine and fertility. People danced, sang hymns and acted out the myths and legends during these festivals. These presentations grew into tragedy and comedy, and eventually these literary forms came to be highly developed. The Greek dramatists, including Aeschylus, Sophocles, and Euripides, developed ritual performances into more complex theater. Later Aristotle studied such forms of drama in his treatise *Poetics*, arguably one of the most influential works on dramatic theory of all time.

Indian Tradition

India also has an ancient and rich heritage of drama. Indian tradition states that drama was born from religious ceremonies and ritual performances. The *Natyashastra* of Bharata gives a detailed description of the theory of drama and stagecraft. It defines drama as a form of music, dance, poetry and acting that is intended to inform and amuse its audience. Ancient Indian drama evolved on its own and produced great playwrights like Kalidasa, Bhasa and Shudraka. They are highly accomplished artists and sophisticated dramatists.

There are a number of common elements in the historical development of drama in civilizations. In each situation, drama arose out of a group of people acting together in ritual, singing, dancing, narrating stories and imitating. These elements slowly took shape as organized theatrical forms. This general picture must be kept in mind while understanding the Urdu drama development which took place later. Urdu drama has adopted several traits from the old Indian theater, but it is also influenced by the Persian and Arabic cultural contacts as well as the Western influences. Consequently, it became an innovative dramatic practice which combines internal and external factors.

13.2.3 Indian Dramatic Tradition and its Influence on Urdu Drama

Indian dramatic tradition is considered as one of the oldest and richest theatre traditions in the world. The history of drama in India dates back to thousands of years in the past and it is connected with religion, mythology, music, dance and social life. To understand the development of Urdu drama a thorough study of the impact of the Indian drama is necessary as Urdu drama

was born in the same cultural background and inherited various aspects of the Indian drama. Bharata has the earliest and most systematic account on the Indian drama in his *Natyashastra*. It is considered as the basis of Indian dramatic theory. It covers acting, stagecraft, music, dance, costume, gestures, emotions and dramatic composition. Indian tradition says that drama was developed for educating, entertaining and leading the way for society. So, drama was viewed as an art and a social activity. The theory of Rasa (aesthetic pleasure/emotional experience) is one of the most important concepts in Indian dramatic theory. Bharata believed that the function of drama was to evoke a specific feeling from the spectators. Emotions (love, courage, laughter, sorrow, wonder, anger, fear, peace) are depicted through dramatic performance. The expressions of these emotions bring aesthetic satisfaction to spectators. In classical Sanskrit drama, Kalidasa, Bhasa, Bhavabhuti and Shudraka are some of the great playwrights of the period. Their plays were based on poetry, music, romance, philosophy, and the feelings of people. In Sanskrit drama, the focus was not on a tragic conclusion, but on harmony and moral balance. This positive attitude eventually became an integral part of Indian theatrical culture. India also created a number of folk theatrical forms, outside of classical drama. These folk traditions have got much significance in the development of Urdu drama in the future. The most important folk forms were:

Ram Lila

Ram Lila is a dramatic representation of Lord Rama's life. It is a performance practiced in various regions of India and has a huge following. The *Ramayana* is presented to the public through songs, dialogues and dramatic scenes, depicting important episodes of the *Ramayana*.

Ras Lila

Ras Lila is a depiction of the Divine Acts and the life of Lord Krishna. These performances focus on music, dance and poetry. Ras Lila was very popular with the common folk as it was a mix of entertainment and spirituality.

Nautanki

Nautanki emerged as one of the most popular varieties of folk theatre in North India. It is a fusion of music, songs, dramatic dialogue, romance, heroism and social themes. It became so popular among people that it was an important source of inspiration for later Urdu dramas.

Bhand Performances

The Bhands were traditional entertainers, employing humour, satire, mimicry and social criticism. Their actions imitated day-to-day lives and frequently addressed social and political issues.

Puppet Shows and Folk Theatre

Different types of puppet shows and folk performances maintained the tradition of drama among the rural people. These acting/dialogue performances continued the tradition of storytelling. These traditions had a great impact on Urdu drama. Early Urdu dramas borrowed from Indian folk theatre and introduced elements of it such as music, poetic dialogues, colorful costumes, imagination and participation of the audience. Songs in Urdu drama, for instance, are inspired by the tradition of Ram Lila, Ras Lila and Nautanki. Indian dramatic tradition was also a major input of emphasis on showmanship. Enormous sets, symbolic characters, magical events and visual attractions were typical features of folk performances. These characteristics were later on to be significant in many Urdu dramas, particularly Indar Sabha and other dramas. This tradition of entertainment and moral lessons also affected Urdu drama. The purpose of Indian drama performances was to educate as well as entertain. It was this principle that was adopted by Urdu dramatists and they applied drama to impart social, ethical and cultural values. Collective participation was also stressed upon in Indian theatre. Often the dramatic performances were community events involving people of diverse backgrounds. The democratic nature of theatre in turn gave a boost to the popularity of Urdu dramas among the masses. The cultural atmosphere that these dramatic traditions set was an auspicious one for the birth of Urdu drama in the 19th century. Urdu playwrights started writing plays, already they had a rich theatrical heritage. Rather than developing new forms of the drama, they adapted and modified the available theatrical forms to meet new literary and social demands. Indian dramatic tradition, therefore, was the base and inspiration of Urdu drama. It is evident in themes, structure, music, performance techniques and audience reaction.

13.2.4 Early Development of Urdu Drama

Urdu drama was a continuous process and it has been developed over a few centuries. Unlike the poetry which was from early on royal and literary and which was gaining a lot of popularity, drama grew slowly as the performances were linked to folk entertainment and popular culture. Urdu drama has its roots in the cultural exchange between Persia, Arabic, Turkish and Indian traditions. Storytelling, music, dance and public entertainments flourished during the Mughal period. Drama was not yet popular in Urdu, but there were many other forms

of entertainment that featured elements of drama. Folk performances were important in the maintenance of the dramatic tradition. Large audiences continued to flock to Ram Lila, Ras Lila, Nautanki, Bhagat and Bhand performances, and puppet theatre in North India continued. These shows introduced people to the concept of dramatic performance and developed an audience for the future innovations.

There were significant cultural shifts in the 18th and 19th centuries. Delhi, Lucknow etc. emerged as centres of literary and artistic activity. Urdu as a literary language brought more new forms of expression to the writers. Meanwhile, new theatrical concepts and acting skills were brought by contact with western culture. The city of Lucknow grew to be an important cultural hub. The city was renowned for its culture, art, literature, music, dance, and refinement. The rulers of Awadh were patrons and encouraged different kinds of entertainment, which provided the conducive environment for the growth of theatrics. Poems, music and dance were frequently used in dramatic performances during this time. Sometimes the distinction between theatrical entertainment and literary drama was not clear. A number of productions were more focussed on performance and music than on drama. However, these events gave the atmosphere of a stage which ultimately resulted in the development of Urdu drama as a literary form. This rise in popularity of public performances led to the development of plays for the stage itself. This was a desirable step from oral and folk literature to written dramatic literature. There was a greater demand for dramatic texts because audiences wanted more organized and sophisticated performances. The initial period of Urdu drama featured fantasy, romance, supernatural elements, music and poetic language. These features were reflective of the taste and expectation of the audience at the time. Meanwhile, playwrights were also playing with drama forms and styles which eventually formed the basis of modern theatre. Urdu drama is thus a transitional form between the traditional folk drama and organized literary theatre in the initial stages. It served as the starting-point for the development of a more mature and sophisticated dramatic tradition by later dramatists.

13.2.5 Wajid Ali Shah and Dramatic Activities

Wajid Ali Shah is an important figure in the cultural history of India and the Urdu dramatic traditions in particular. While he is remembered as a patron of music and dance, he also made a significant contribution to the theatre. Wajid Ali Shah was an artist with a great interest in artistic pursuits. He promoted musicians, dancers, poets and performers. During his rule, Lucknow became one of the most cultured cities in the Indian subcontinent. The city became a

place of art and inspiration, drawing in artists from all over the world. Wajid Ali Shah's significant contribution was in favor of staged performance. He arranged magnificent cultural festivities which included music, dancing, costumes and dramatic performances. These performances illustrated the potential of theatre as an art form. He was heavily influenced by Indian performance traditions, and his dramatic activities were quite spectacular. He included folk drama, religious enactments, music and dance in his dramas. It was a fusion of various art forms that produced a distinctive theatrical culture that shaped the course of Urdu drama later in the century. He also used to promote experimentation in themes and performance techniques for dramas. His court was a place for artists to experiment with new ways of entertainment and with new ideas. This focus on showmanship, aesthetic appeal and musical depth grew to be hallmarks of performance in Lucknow. Another significant contribution of his was to promote the interest of the people in theatre. He helped to establish an audience for the dramatic arts by supporting performances and artistic pursuits. This audience came in handy later for the success of Urdu plays. Wajid Ali Shah's cultural climate had a profound impact on the rise of significant dramas such as *Indar Sabha*. His patronage is regarded as a crucial element in Urdu theatre by many scholars. While later, modern Bengal drama abandoned the courtly tradition of Lucknow, the seed sown by Wajid Ali Shah was of great importance. His work shows the effect of cultural patronage on literary and theatrical growth. He nurtured the growth of Urdu drama as a performing as well as literary tradition by cultivating the performance arts.

13.2.6 *Indar Sabha* and the Rise of Urdu Theatre

The *Indar Sabha* of Agha Hasan Amanat has a pivotal position in the history of Urdu drama. It was written and performed in the nineteenth century, and is considered to be the first major Urdu play to be popular. *Indar Sabha* translates to "The Court of Indra" (Indian mythology's king of heaven). This play is set in a fantasy land, filled with fairies, celestial entities, and supernatural figures. It's a fun, romantic, musical, poetic and spectacular thing. The use of songs and poetic dialogue is one of the amazing aspects of this play. Many ghazals, songs and lyrical lines were included in the play which were very appreciated by the public. The play was popular in part due to its musical aspect. Its dramatic style is Indian and Persian influenced. Its subject matter on love, beauty, magic and fantasy catered to the tastes of the nineteenth century audience. It also highlighted the potential of Urdu as a language of the theatre. *Indar Sabha* proved its success to be remarkable. It was a crowd pleaser and had many imitations.

Numerous playwrights tried imitating the same and a whole genre of “Sabha” plays came into existence. This phenomenon indicates the immense impact of Amanat’s work on Urdu theatre.

In addition to its entertainment value, *Indar Sabha* was an important historical event. It established the fact that Urdu could be used effectively for drama. It also proved the market and artistic value of theatrical performances. Consequently, the interest in Urdu drama rose to a great extent. The play had an impact on the art of the stage, costume design, music and the art of drama. It breathed vitality into theatrics, making it a medium that was more open to experimentation among producers of theatrical works. Theaters and other groups used to incorporate parts of *Indar Sabha* in their shows. It is sometimes said that due to its limited realism for modern readers, it needs to be judged in its historical context. It is not only important from a literary point of view but it has also helped to the development of Urdu theatre. It made a lot of people interested in drama and further experimentation in the field of drama writing. For these reasons, *Indar Sabha* can be rightly considered a milestone in the history of Urdu drama.

13.2.7 Parsi Theatre and the Growth of Urdu Drama

Parsi theatre was a new chapter in the history of Urdu drama. In the nineteenth century, the Parsi theatrical companies made theatre into a business and a profession. They played a great role in the development of Urdu drama. Parsi theatre was born in Bombay and gradually reached the whole Indian sub-continent. Theatre companies took to the road, performing in front of crowds of people in each city. Their work drew audiences from all cultural, religious and language groups. The introduction of modern stage techniques was one of the great accomplishments made by Parsi theatre. The companies employed painted scenery, elaborate costumes and effects, lighting, stage machinery, and professional actors. These inventions added a great deal to the look of theatre shows. Urdu became an important language for Parsi theatre, since it was widely spoken throughout North India.

Consequently, a lot of plays were written and staged in Urdu. This led to the greater demand of Urdu dramatic literature and gave inspiration to Urdu playwrights for new dramas. Parsi theatre was a mixture of entertainment and dramatic narration. Its plays were frequently romances, adventures, comedies, historical themes, and morals. The story was also developed and characters were introduced, though music was still a prominent aspect. Parsi theatre was a success and helped to institutionalise theatrical activity. Theatre became a trade, companies formed and spectators grew used to performances happening regularly. This professionalisation led to the recognition of theatre as an important cultural institution. Parsi theatre companies had a

number of distinguished playwrights. They enriched Urdu Dramatic Literature and broadened the thematic scope of it. Historical drama, social play, romantic story and adaptations of foreign materials became more and more popular. Parsi theatre influenced not just on the stage. Later, its techniques and traditions were used in Indian cinema, radio drama and television drama. Numerous early film makers and actors were from the theatrical sphere connected with Parsi companies. The role of Parsi theatre in the Urdu drama is too small to be ignored. It gave the art of drama a modern movement in a predominantly folk or courtly art. With its innovative, professional and popular qualities, Parsi theatre shaped the future of Urdu theatre.

13.3 Learning Outcomes

After studying this Unit, you should be able to:

- explain the meaning and characteristics of drama.
- describe the historical origin of dramatic art.
- discuss the influence of Indian dramatic traditions on Urdu drama.
- explain the early development of Urdu drama.
- evaluate the contribution of Wajid Ali Shah to theatrical culture.
- analyze the significance of *Indar Sabha* in Urdu dramatic history.
- assess the role of Parsi theatre in the growth of Urdu drama.
- appreciate the literary, social, and cultural importance of Urdu drama.

13.4 Glossary

Drama: A literary work written for performance.

Theatre: The art or place of dramatic performance.

Plot: The sequence of events in a play.

Dialogue: Conversation between characters.

Characterization: Presentation of characters in a literary work.

Performance: Acting before an audience.

Ritual: A traditional religious ceremony.

Spectacle: An impressive visual display.

Patronage: Support given to artists and writers.

Aesthetic: Related to beauty and artistic appreciation.

Rasa: Emotional effect produced by dramatic art.

Catharsis: Emotional purification through drama.

Folk Theatre: Traditional popular theatrical performance.

Stagecraft: Techniques used in stage production.

Playwright: A writer of plays.

Adaptation: Modification of a work for performance.

Fantasy: Imaginative and supernatural elements.

Tradition: A practice handed down through generations.

Commercial Theatre: Theatre organized as a professional business.

Cultural Heritage: Traditions and artistic achievements inherited from the past.

13.5 Sample Questions

13.5.1 Objectives Questions:

1. The word "drama" is derived from:
 - (a) Latin
 - (b) Greek**
 - (c) Persian
 - (d) Arabic
2. Who regarded drama as the imitation of human action?
 - (a) Plato
 - (b) Aristotle**
 - (c) Sophocles
 - (d) Kalidasa
3. Which text is the foundation of Indian dramatic theory?
 - (a) Ramayana
 - (b) Mahabharata
 - (c) Natyashastra**
 - (d) Arthashastra
4. Which folk form depicts the life of Lord Rama?
 - (a) Nautanki

- (b) **Ram Lila**
(c) Jatra
(d) Tamasha
5. Who wrote the play *Indar Sabha*?
(a) Mirza Ghalib
(b) **Agha Hasan Amanat**
(c) Muhammad Husain Azad
(d) Altaf Hussain Hali
6. Wajid Ali Shah was the ruler of:
(a) Hyderabad
(b) Delhi
(c) **Awadh**
(d) Mysore
7. Parsi theatre originated in:
(a) Calcutta
(b) Lucknow
(c) Madras
(d) **Bombay**
8. Which folk theatre greatly influenced Urdu drama?
(a) Yakshagana
(b) Jatra
(c) Nautanki
(d) **Kathakali**
9. Drama becomes complete when:
(a) It is written
(b) It is published
(c) It is translated
(d) **It is performed before an audience**
10. Urdu drama combines literature with:
(a) Music
(b) Poetry
(c) **Performance**

(d) Painting

13.5.2 Short Answer Questions:

1. Define drama and explain its main characteristics.
2. What is the significance of the *Natyashastra*?
3. Discuss the influence of Indian folk theatre on Urdu drama.
4. Explain the contribution of Wajid Ali Shah to dramatic culture.
5. Why is *Indar Sabha* considered a landmark in Urdu drama?

13.5.3 Long Answer Questions:

1. Discuss the origin and historical development of drama.
2. Examine the influence of Indian dramatic traditions on Urdu drama.
3. Evaluate the contribution of *Indar Sabha* and Parsi theatre to the development of Urdu drama.

13.6 Suggested Learning Resources

1. Qureshi, Muhammad Aslam. Drama Nigari ka Fan.
2. Husain, Muhammad Shahid. Drama: Fan aur Riwayat.
3. Noorul Ilahi and Muhammad Umar. Natak Sagar.
4. Safdar Aah. Hindustani Drama.
5. Hatim Rampuri. Urdu Drame: Ek Jaiza.
6. Qureshi, Muhammad Aslam. Dramay ka Tareekh wa Tanqeedi Pas-e-Manzar.
7. Siddiqi, Atiq Ahmad. Yunani Drama.
8. Hasan, Muhammad. Adabiyat Shanasi.
9. Aristotle (tr. Aziz Ahmad). Poetics (Fun-e-Shaeri).
10. Bharata. Natyashastra (English/Urdu translations).

Unit - 14: Introduction to Imtiaz Ali Taj

Structure

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14.0 Introduction

One of the foremost names of Urdu literature/drama is Imtiaz Ali Taj (1900-1970). He is remembered best for his immortal play *Anarkali* where he gained everlasting fame and was established as an outstanding sub-continent dramatist. It would be a mistake to attribute his success solely to his work as an author of the *Anarkali*, as he also excelled in a number of literary arenas. He was a playwright, journalist, editor, translator, children's writer, radio script writer, film writer, actor, and literary organizer. Imtiaz Ali Taj belonged to the time when Urdu drama was changing very rapidly. The impact of Parsi theatre was strong and new literary trends were sprouting up. Here he evolved his style, which blended simplicity, realism, romance and effective dialogue. His writings gave Urdu literature a new dimension and also laid new standards in the field of dramatic writing. He was very active in children's literature, journalism and film apart from drama. He was the editor of renowned magazines like *Phool* and *Tahzib-e-Niswan*, Urdu translator of foreign literature, and scriptwriter for radio and film that left an indelible impact. His literary services contributed in forming the modern Urdu literature. In this Unit, you will

learn about the life and works of one of the most esteemed playwrights in Urdu literature, Imtiaz Ali Taj and his key characteristics that make him such a respected playwright.

14.1 Objectives

After studying this Unit, learners will be able to:

- understand the life and background of Imtiaz Ali Taj.
- describe his educational and literary development.
- discuss his major literary works and contributions.
- explain his role in Urdu journalism and editing.
- evaluate his services to radio, film, and children's literature.
- identify the major characteristics of his playwriting.
- appreciate his contribution to the development of modern Urdu drama.

14.2 Introduction to Imtiaz Ali Taj

14.2.1 Life and Background of Imtiaz Ali Taj:

Imtiaz Ali Taj was born in Lahore on 17 October 1900. Maulvi Mumtaz Ali, his father, was a notable scholar, journalist and social reformer. His mother Muhammadi Begum was an educated woman, a writer, editor and Women education supporter. So, Taj was brought up in a literary and intellectual atmosphere. Writing and learning were a family affair for him. His father had founded an important publishing house Darul Ishaat Punjab and founded the renowned weekly magazine *Tahzib-e-Niswan*. However, his mother was also instrumental in the publication, and became one of the trailblazer women editors of Urdu journalism. Taj grew up with books, magazines and literary conversations. He was encouraged to learn and be creative by his parents. This atmosphere nurtured his passion for literature, theatre and journalism. Taj's childhood wasn't all sunshine and roses. His mother passed away at an early age that greatly affected him. This experience also made him quite sensitive and emotional, which was also seen in his writing. Lahore was the hub of culture and learning in British India in his boyhood. It was the home of many renowned poets, writers and intellectuals. Taj met with literati and absorbed their thoughts and ideas.

He was an avid reader and admirer of culture and art, and continued to pursue this interest throughout his life. As a writer, editor and administrator he worked diligently. He joined Majlis-e-Taraqqi-e-Adab in 1960, and oversaw the printing of several major books. His life was tragically cut short in April 1970 when he was murdered in his home by unknown attackers. The world of literature was thrown into a shock on his death and his obituaries were read in Pakistan and abroad. Although he died tragically, his literary works continue to be read and studied today.

14.2.2 Education and Literary Development:

Imtiaz Ali Taj had modern and traditional education. He studied Arabic and Persian at home as well as at school. The traditional and modern aspects of this blend expanded his mind and deepened his linguistic skills. He attended a few of the top schools in Lahore. He actively engaged himself in literary, cultural and dramatic activities during his student days. He had keen interest in poetry, storytelling, translation, and theatre. Numerous literary luminaries of the era had an impact on Taj. He was inspired by the works of Allama Iqbal, Premchand, Agha Hashr Kashmiri and others. He also had the benefit of knowing extremely learned friends who shared his love of literature and the arts. He started his writing career at a young age. By the age of seventeen, he had started writing short stories and translating English stories into Urdu. These pieces were written in the prominent literary magazines *Makhzan*, *Naqqad*, *Kahkashan* and *Tahzib-e-Niswan*. While at school he was involved in acting and gained hands-on experience in lighting and costume design. He experienced acting, directing and making plays because of his background as an actor, director and playwright. He was also exposed to Western literature and theatre, which also greatly influenced his literary vision. He worked on English drama and translated many foreign dramas into Urdu. In these translations, he welcomed Urdu readers to international literary traditions. He had received his literary heritage, good education, theatre experience and exposure with great intellectuals, which helped to develop him as a versatile writer. All this made him one of the most influential writers of Urdu literature in the 20th century.

14.2.3 Literary Contributions and Major Works:

Imtiaz Ali Taj was an eminent writer, not only of drama but also in other fields. He was a writer of biographies, stories, essays, translations, children's literature and literary criticism. *Bharat Saput*, a biography of Mahatma Gandhi is one of his notable works. The book is on the early life and work of Gandhi and Taj's fondness for study and knowledge of historical and national personalities. He also wrote a detailed booklet about Majlis-e-Taraqqi-e-Adab and

contributed numerous literary essays to prestigious journals. Taj's involvement with children's literature is of a special nature. His stories became popular among children due to their engaging plots and simple language. He has written children's books such as *Bachon Ki Bahaduri*, *Phool Ki Kaliyan*, *Buqrat aur Jalinus*, *Shehzada Aziz*, *Jadoo Ka Burj*, *Kappu aur Manu*, *Hansi Ki Baatein*, and *Wah Risalay*. They were filled with fun for children and with moral values and imagination. Taj translated numerous foreign stories and plays into Urdu. His translations opened up the horizons of Urdu readers and introduced them to world literature. He translated and adapted texts from English and other languages to fit the cultural context. He was also a writer of humorous essays, particularly in the popular series, Chacha Chakkan. The wit and humorous description of daily life make these essays a favorite.

Major Books and Works Authored by Imtiaz Ali Taj

Anarkali (Drama)

Bharat Saput (Biography of Mahatma Gandhi)

Samandari Shahzadi

Abul Hasan

Bachon Ki Bahaduri

Phool Ki Kaliyan (Part I & II)

Buqrat aur Jalinus

Shehzada Aziz

Jadoo Ka Burj

Kappu aur Manu

Hansi Ki Baatein

Wah Risalay

Various Chacha Chhakkan essays

Numerous one-act plays and translated dramas

These works demonstrate his versatility and commitment to serving readers of all ages.

14.2.4 Journalism and Editorial Services

Imtiaz Ali Taj's literary works were greatly influenced by journalism and editorial work. He was a member of a prominent literary family and had inherited an inborn passion for journalism and publishing from his father Maulana Mumtaz Ali, who was a prominent journalist, social reformer and publisher. Taj was born and grew up in a family that was deeply involved in the newspaper and magazine industry, and literature and discussions, which gave him an early

love of writing, editing, and literature journalism. He started his career as a journalist with the writing for a children's magazine *Phool* which was popular among urdu speaking youngsters. When writing for children, they needed to be simple, clear and engaging. This experience enabled Taj to learn how to deliver ideas in an effective way to maintain the attention of his audience. The experience of working for *Phool* helped him to create a writing style that was accessible and thought-provoking. Later Imtiaz Ali Taj joined *Kahkashan*, a literary magazine which though ephemeral, was known for its high literary standards. The magazine featured articles from the leading scholars, poets, critics and writers of the time. Taj's engagement with *Kahkashan* showed that he was keen to encourage the growth of quality literature and was able to create an environment for intellectual and creative expression. His impressive role in journalism was that he was associated with *Tahzib-e-Niswan* for a long and dedicated period. His father had established this influential Urdu magazine to be more social, educate, and make women aware.

After completing his education, Taj became actively involved in its editorial management. After his father's death he took over the magazine and edited it for many years. Under him *Tahzib-e-Niswan* has been working with great dedication and high literary and journalistic standards to educate the public and promote social changes. He also edited *Phool* and made it one of the most successful and esteemed Urdu language children's magazines of the time. With his help, the magazine provided a well-rounded combination of informative features, moral lessons, poems, entertaining stories, and educational articles. It was significant in helping the young readers of the subcontinent to develop their literary and moral sensibilities. He was known for his strictness in selecting words, sentences and the quality of the content. He carefully chose the content for publication and the material for it was intended to satisfy the intellectual and cultural requirements of the readers. His approach to editing promoted originality, creativity and literary quality. He also gave opportunities to young writers and helped many young authors to be popular. He didn't edit magazines alone. He authored many articles, essays, reviews and literary criticism on numerous subjects. In these writings, he has worked towards the promotion of Urdu language and literature, critical thinking and intellectual development of the society. Through his journalism he not only added to the Urdu literary culture but also enhanced the tradition of responsible and meaningful journalism. He continued to be a journalist and editor and his services continue to be an integral part of his literary legacy. His passion for good writing

and literary perfection combined with his love for social awareness made his impact last beyond his lifetime and he was one of the most sought after names in Urdu journalism.

14.2.5 Contributions to Radio, Film, and Children's Literature

Imtiaz Ali Taj was an accomplished and creative personality in Urdu cultural history who excelled in the field of radio, films and children's literature. His practice in these areas further extended his reach beyond the stage and brought him in contact with audiences of a much broader scope. In the era of the early days of filmmaking, Taj became a part of the film industry in South Asia. Financial issues pushed him to delve into filmmaking. He started working on screenplays, dialogues, film scenarios and stories for films. Along with his writing skills, he also had the talent to direct and act, showcasing his versatility as an artist. The first movie of his was *Swarg Ki Seedhi* (1934), which wasn't a success. But that was just a set-back and it did not deter him. He remained active in the film industry, and eventually became known as a competent and reliable film writer. During his career he worked with several well-known film directors and has been involved in many successful films. Overall, there are around thirty-four films that bear his name, and his contribution to the early South Asian cinema is significant.

Following the partition of India in 1947, major changes occurred in the film industry. In this era, Taj had more and more to do with Radio which was gaining tremendous popularity as a medium of communication and entertainment. He authored and directed many radio features, plays and specials that were well received. He was an appreciated radio professional for his creativity, social relevance and emotional appeal. One of his most successful radio projects was *Pakistan Hamara*. This influential series helped to create a sense of social harmony, cooperation and national unity in the troubled years after partition. It also discussed the challenges the refugees faced due to the political shifts in the era. The programs were well-received and deeply appreciated for their humanistic content and usefulness. He was very popular on the radio for his expressive voice, dramatic ability, and his ability to voice different characters. He also appeared in a large number of radio dramas and broadcasts and further enhanced his accomplishments in this area. He encouraged creativity and imagination, inspired young people to read through stories, plays, magazines and children's educational books. His writings were both entertaining and had moral and educational values, which were beneficial for children. He promoted children's writing in Urdu through literature and helped lay the foundation and strengthen the tradition of children's writing in Urdu language. His work in film, radio, and children's literature showcases the vastness of his talent and his enduring legacy in Urdu culture and literature.

14.2.6 Imtiaz Ali Taj as a Dramatist

Imtiaz Ali Taj is in a place of glory within the history of Urdu drama and his name is etched in Urdu drama history as a dramatist par excellence. Of all his literary achievements, drama was the one that gained him the greatest fame and recognition and his long-lasting fame. Taj from quite a young age had a fascination for theatre. He was an avid viewer of plays by traveling companies, and was often amazed by the shows. These experiences prompted him to be inspired and develop a passion for life-long studies in the dramatic arts. He was actively involved in the theatre in school and college. He acted in plays, and had a great amount of experience directing plays and managing the stage performance. This practical experience gained him an understanding of the techniques for drama, acting, dialogue delivery and stagecraft. When he later turned to writing as a playwright, he was a man of letters as well as one of practical knowledge of theatre, and his writing was much more valuable. He began his career as an actor in 1916 with his first one act play, *Tili Phat Gayi*. He also wrote original dramas and translated a number of dramas from other languages into Urdu. These early works helped him hone his abilities and offered a stepping-stone towards more ambitious literary works. Through continuous practice and experimentation, he developed his own style of acting that was unique, combining artistry and emotion.

The best of his dramatizations was *Anarkali* composed in 1922-23. This masterpiece is based on the popular legend of the love affair of the emperor Jahangir, Prince Salim and the beautiful court dancer Anarkali. In this play, Taj artfully combined romance, history, feeling and drama. The characters are vividly portrayed, and the dialogue is both poetic and powerful. The play reflects the feeling of love and authority, need of self and service of the king and is one of the best dramas in Urdu language. *Anarkali* became immensely popular and a milestone in Urdu literature. It was received with great appreciation, nominated for awards and integrated into the educational curriculum. It became popular beyond literature, and led to a stage production and film adaptations. It is still widely performed, read, and studied today, by students and scholars. Taj wrote many one act and three act plays in addition to *Anarkali* on subjects ranging from love to family relationships, social customs to human emotions. Some of these works were original, others adaptations and translations. He translated and adapted foreign plays, bringing the international theatrical traditions to the Urdu audience and adding new techniques and ideas to Urdu literature. His creative skill, theatrical ability and literary vision gave a new direction to the

Urdu drama. His plays ushered the drama of his era to a new era and made him one of the most significant dramatists in Urdu literature.

14.2.7 Characteristics of his Playwriting

There are a few things that set Imtiaz Ali Taj's plays apart from the rest, making them memorable and effective. The first significant aspect is that he has a very good sense of how to build a plot. His narratives are well-structured, coherent and captivating. Things happen in the natural order and keep the attention of the audience throughout the play. The second is his romantic imagination. His plays often feature themes of love, emotional tension and human relationships. The best example is *Anarkali* which is a romantic tendency. His characterization is realistic and convincing. The majority of his characters are not hero figures but rather common men. They express themselves and act in the way suitable to their situation. Another area that is a huge strength of his playwriting is the dialogue. His conversations are brief, spirited and insightful. They don't wimp-out and get in the way of the story. Language is natural and appropriate for stage presentation. His dramatic works are often full of humour and wit. Even the serious plays have a lighter side to make the characters more human and relatable. Taj also knew about the technical needs of the theatre and radio. This means that his plays are practical, performable and audience-oriented works. He wrote one-act plays that are both economical in action and in resources and make a dramatic impact. One other factor that is extremely significant is his foreignization of works. He didn't translate word for word, but adjusted situations or characters to reflect the local culture and social contexts. This resulted in his adaptations being more palatable to Urdu audiences. Lastly, his language is simple, fluent and conversational. He used to prefer language that was not too literary, so that his plays were accessible to all. All these attributes make Imtiaz Ali Taj one of the best playwrights in the Urdu language.

14.3 Learning Outcomes

After completing this Unit, learners will be able to:

- explain the life and literary career of Imtiaz Ali Taj.
- identify his major literary and dramatic works.
- discuss his contributions to journalism and editing.
- describe his services to radio, film, and children's literature.

- analyze the characteristics of his playwriting.
- evaluate the significance of *Anarkali* in Urdu drama.
- appreciate his role in the development of modern Urdu literature.

14.4 Glossary

Dramatist: A writer of plays

Adaptation: Modified version of a work

Journalism: Writing and editing for newspapers and magazines

Editorial: Related to editing publications

Characterization: Creation of characters in literature

Romanticism: Emphasis on love, emotion, and imagination

Manuscript: Original written document

Scenario: Outline of events in a film or play

Literary: Related to literature

Prolific: Producing many works

Realism: Representation of life as it is

Legacy: Lasting contribution left behind

14.5 Sample Questions

14.5.1 Objective Questions:

1. When was Imtiaz Ali Taj born?

- (a) 1890
- (b) 1900**
- (c) 1910
- (d) 1920

2. Which play made Imtiaz Ali Taj famous?

- (a) *Heer Ranjha*
- (b) *Shirin Farhad*
- (c) *Anarkali***
- (d) *Laila Majnun*

3. What was the name of his father?
- (a) Altaf Hussain
 - (b) Mumtaz Ali**
 - (c) Shibli Nomani
 - (d) Abdul Haq
4. Which magazine for children did he edit?
- (a) *Nairang-e-Khayal*
 - (b) *Phool***
 - (c) *Al-Hilal*
 - (d) *Zamana*
5. Which magazine for women was associated with his family?
- (a) *Tahzib-e-Niswan***
 - (b) *Shama*
 - (c) *Adab-e-Latif*
 - (d) *Naqoosh*
6. What was the title of Gandhi's biography written by Taj?
- (a) *Hind Ka Hero*
 - (b) *Bharat Saput***
 - (c) *Gandhi Nama*
 - (d) *Mahatma Gandhi*
7. In which city was he born?
- (a) Delhi
 - (b) Lucknow
 - (c) Lahore**
 - (d) Karachi
8. What was his masterpiece?
- (a) *Chacha Chhakkan*
 - (b) *Samandari Shahzadi*
 - (c) *Bharat Saput*
 - (d) *Anarkali***
9. Which field gave him the greatest fame?
- (a) Poetry

(b) Journalism

(c) Drama

(d) Novel Writing

10. In which year did he die?

(a) 1965

(b) 1968

(c) 1970

(d) 1975

14.5.2 Short Answer Questions:

1. Write a short note on the early life of Imtiaz Ali Taj.
2. Discuss the role of his parents in shaping his literary career.
3. Explain his contributions to children's literature.
4. Describe his services as an editor and journalist.
5. Why is *Anarkali* considered a landmark in Urdu drama?

14.5.3 Long Answer Questions

1. Discuss the life, literary career, and achievements of Imtiaz Ali Taj.
2. Explain the characteristics of Imtiaz Ali Taj's playwriting with suitable examples.
3. Evaluate the contributions of Imtiaz Ali Taj to journalism, radio, and film.

14.6 Suggested Learning Resources

1. Malik, Muhammad Saleem. Syed Imtiaz Ali Taj: Zindagi aur Fan. Urdu Academy, Lahore, 2003.
2. Ibrahim Yousuf. Urdu Ke Aham Drama Nigar.
3. Muhammad Shahid Hussain. Drama: Fan aur Riwayat.
4. Muhammad Hassan. Urdu Drama aur Theatre.

Unit – 15: *Anarkali*: Background and Plot

Structure

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15.2 *Anarkali*: Background and Plot

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15.2.6 Plot and its Elements

15.3 Learning Outcomes

15.4 Glossary

15.5 Sample Questions

15.6 Suggested Learning Resources

15.0 Introduction

The ability to imitate is characteristic of human nature. To look at others and do the same, is the process that man started from the early stages of human life. This human instinct to imitate can be called the first image of drama. The study of human civilization introduces us to the fact that this technique was used to make others aware of a certain situation and it continued for centuries. Events related to religious beliefs were also presented to the people through this performing art. This process of performing art evolved with the passage of time and took the form of a very powerful art form like drama. The rudimentary features of story, characters, dialogues, scenes and background came into existence that made this art form more powerful and effective. When any art form comes into existence, then some rules and regulations are established for its standardization. This also happened with drama. In Greece, Aristotle made some rules for drama, according to which the best form of drama is tragedy. In India, Bharat Muni's "Natya Shastra" is still considered the most authoritative book on the art of drama.

The earliest forms of drama in Urdu developed under the influence of Ram Leela and Krishna Leela which usually is called "Rahas". Later on, the evolution of Parsi theatre was purely a result of the influence of English theatres. The plays staged by Parsi theatres were usually in Urdu, which resulted in a large number of plays were written in the same. Among the

major Urdu dramatists, Agha Hashar Kashmiri is the most famous, who not only wrote more than thirty-three plays but also staged them. Apart from Agha Hashar Kashmiri, Betab Banarsi, Arzoo Lakhnawi, Naiyar Dehlvi, Ahmad Ali Shuja and Rehmat Ali Rehmat are well-known Urdu dramatists. On the whole, the quality of Urdu dramas of that time can't be considered high because they were written according to the taste of common audience. Although Muhammad Hussain Azad and Mirza Hadi Ruswa tried their best to give a standard form to Urdu drama, but these stalwarts of Urdu literature were ignorant of the requirements of the stage, as a result of which their plays could remain only in book form and could not be performed on stage. In Urdu criticism we use the term literary drama for such plays. The climax of this literary tradition of drama is "Anarkali", a drama which is written by Syed Imtiaz Ali Taj. Below we are going to discuss the literary and artistic merits of this play.

15.1 Objectives

Objectives of this study of the poem are as below:

- To read and understand the basic features of the drama "Anarkali"
- To understand the thought and imagination contained in the drama "Anarkali"
- To acquaint the reader with the structure of the drama "Anarkali"
- To enhance love of reading and understanding a drama which is written in a historical background.

15.2 *Anarkali*: Background and Plot

15.2.1 *Anarkali*: A Historical Figure or Myth

The most important turning point in the history of Urdu drama is Imtiaz Ali Taj's play *Anarkali*. Taj wrote this play in 1922 AD, but it was published 10 years later, in 1932 AD. The subject of the play is the grandeur of the Mughal harem and the legendary love story between Mughal crown prince, Prince Salim, and the young and beautiful maid of the royal harem, Anarkali. From a historical perspective, the authenticity and reality of this tragic love story remain a topic of discussion. However, Imtiaz Ali Taj's goal was not to recount history. In his own words:

"My play is solely related to the tradition. Having heard the fictional story of *Anarkali* from childhood, the combination of beauty, love, failure, and disappointment that my imagination saw within the grandeur and luxury of the Mughal harem is what is expressed in this play." (Preface to *Anarkali*, page 24)

Debating whether the story of *Anarkali* is history, tradition, or merely a legend is a research problem for historians, only they can shed light on whether it is a fiction or a true love story. However, even if this story is not real, its allure and tragic ending inevitably make one wish that it was true. An important point regarding this drama is that three of its key and central characters have undeniable historical significance: Emperor Akbar, Maharani, and Prince Salim, who ascended the throne after Akbar's death under the name Nur-ud-din Muhammad Jahangir. Taj does not give Salim's mother a specific name, but the term "Maharani" suggests that she was a Hindu lady, and it is a historical fact that Salim was indeed born to one of Akbar's Hindu queens. Aside from this, the historical standing of the other characters, including Anarkali, is doubtful, and all the characters—whether it is Bakhtiar, Dil Aram, or Surayya—would be deemed fictional.

Nevertheless, whether the story is real or not, Imtiaz Ali Taj's magical pen has dressed it in the form of a drama, making it an essential part of Urdu literature. As Professor Masih-uz-Zaman says:

"Taj has, with appropriate hints and words at various points, created such an atmosphere that seems so real, as if we have been transported back centuries to that environment. This illusion of reality is so successful that, even knowing it is all the product of Taj's imagination, it feels like we are witnessing the real events. The arrangement of events, the maintenance of propriety in the dialogues, the appropriate shifts in tone, the blend of romanticism and realism in the characters—all these elements combine to build this atmosphere." (Miyar-o-Mizan, p. 62)

The story of Anarkali is not mentioned in Abul Fazl's Akbar Nama. One of the main reasons for not mentioning this incident in Abul Fazl's Akbar Nama may be that Akbar himself did not like his court historian to mention this unpleasant incident, but Salim, later to become Jahangir himself, in his autobiography Tuzuk e Jahangiri did not mention his love with Anarkali and its tragic end. However, this incident was first mentioned by William Finch, an English traveller and merchant who visited India in 1608. This incident was first written in the form of a story in Urdu by Abdul Halim Sharar, who is widely known for his historical novels. Sharar

clearly calls it a fiction on the first page of his book. Nevertheless, this story has been adapted into literature, art and cinema. And this is a proof of the deep and indelible imprint of this story on our literature and culture.

Anarkali's tomb exists in Lahore that also was the centre of glory and power of the Mughal emperors like Agra and Delhi. It is said that the incident of Anarkali took place in the fort of Lahore. It is here that Prince Salim fell in love with Anarkali who was Akbar's favourite maid. When Akbar knew about this love affair, he became so furious and ordered to bury her alive between two walls. Although, Salim could not prevent Anarkali's tragic end, but after Akbar's death, when he became emperor of Mughal India under the royal title of Jahangir, he had a mausoleum built over Anarkali's grave.

In the presence of Anarkali's tomb and a busiest market (Anarkali Bazar) after her name in Lahore, it would be difficult to say that the existence of Anarkali is only a figment of imagination. There are many reasons to accept the existence of Anarkali which historians may discuss in a better way.

Check your Progress

1. "My play is solely related to the tradition." Who said this?

2. Who is the author of drama "Anarkali"?

3. Where is the tomb of Anarkali is situated?

15.2.2 A Brief Summary of the drama *Anarkali*:

The story narrated in this drama can be summarized as follows:

The Mughal Emperor Akbar bestowed the title of Anarkali upon a beautiful maid of his harem, Nadirra Begum. Upon receiving this title, Anarkali became the centre of attention for everyone in the palace, including other maids and eunuchs. Her growing status incited jealousy in Dil Aram, a maid who had previously been Akbar's favoured one, she began looking for ways to harm Anarkali.

Meanwhile, Dil Aram learns that Prince Salim has also fallen in love with Anarkali. This news intensifies her desire for revenge, as she had an interest in Salim herself, with hopes of becoming the Queen of India. She begins weaving a web of conspiracies around Anarkali, aiming to somehow reveal the secret of Salim's love for Anarkali to Emperor Akbar.

Anarkali, too, loves Salim, but being a maid, she fears the consequences of this forbidden love. Salim's friend Bakhtiyar is a wise and thoughtful man. He is aware of Salim's intense emotions, but also knows that Salim lacks the strength to act decisively. Bakhtiyar fears that in the eventual clash between Akbar and Salim, poor Anarkali may lose her life. That is why he tries to prevent Salim from pursuing this dangerous path.

Suraiya, Anarkali's younger sister, is a dynamic and intelligent character. She understands Dil Aram's schemes, but fate plays its role. During the Nowruz festival, Dil Aram gives Anarkali wine instead of a refreshing drink. Under the influence of alcohol, Anarkali forgets royal etiquette and, during the festivities, begins making obvious gestures toward Salim. In her intoxicated state, she does not realize that Emperor Akbar is present at the gathering.

Taking advantage of the situation, Dil Aram goes to Akbar and directs his attention to the interaction between Anarkali and Salim. Enraged, Akbar rises and orders that Anarkali be imprisoned in a dark and oppressive cell. On Salim's request, Bakhtiyar bribes the warden, convincing him to allow Salim to meet Anarkali at night. Salim plans to rescue Anarkali, but the warden's deception thwarts him. The warden reports the incident to Emperor Akbar, whose anger reaches its peak. In his next order, Akbar commands that Anarkali be buried alive within a wall.

Upon regaining consciousness, Salim, devastated, loses all sense of reason and awareness. Seeing Salim's condition, Akbar is overwhelmed with the realization of his own failure and helplessness. He tries to convince Salim that he is not acting as an emperor, but solely as his father, and that everything he did was for his son's well-being. However, Akbar fails to convince Salim, and by the end of the drama, he is left as a broken man who has lost everything.

Check your Progress

1. What was the real name of Anarkali?

2. Who was of the view that Prince Salim lacks the strength to act decisively?

3. How Anarkali was put to her death?

15.2.3 *Anarkali*: Plot and its Features

Syed Imtiaz Ali Taj dedicated this play to the renowned short story writer Hijab Ismail, who later became his wife and was known as Hijab Imtiaz Ali. The play *Anarkali* is a lengthy

drama, which Imtiaz Ali Taj divided into three acts. The first act is titled Love, the second act Dance, and the third and final act Death.

15.2.4 Structure of the Play:

1. Act I - Love:

This act consists of four scenes.

2. Act II - Dance:

This act also contains four scenes.

3. Act III - Death:

The final act includes five scenes.

In total, there are 13 scenes. Among these, four scenes take place in Salim's court, two in the prison, and others include locations like Baradari, a gallery, Anarkali's chamber, the fort of Lahore, a mirror palace (Shish Mahal), and Emperor Akbar's bedroom.

15.2.5 Characters in the Play:

The drama consists of 15 characters who actively participate through actions and dialogues. These characters are as follows:

1. Akbar – Emperor of India
2. Salim – Crown Prince of the empire
3. Rani – Queen of India
4. Anarkali – A favoured maid of Akbar
5. Dil Aram – A maid who was favoured by Akbar before Anarkali
6. Anarkali's Mother
7. Zafran – A maid
8. Sitara – A maid
9. Amber – A maid and confidant of Dil Aram
10. Marvareed – A maid and confidant of Dil Aram
11. Bakhtiar – Salim's friend
12. Surayya – Anarkali's sister
13. Khawaja Sara Kafur – The head eunuch supervising the maids
14. Darogha Zindan – The prison warden
15. Hakim Hammam – The royal physician

In the history of Urdu drama, *Anarkali* by Imtiaz Ali Taj holds the status of a milestone. The vividness of imagination, the intensity of emotions, the strength of thought, and the delicacy of expression are the significant features of this drama.

Anarkali is not only a reflection of the clash between different ideologies in life, but it also artistically portrays various opposing attitudes and emotions. Below, we will analyse the artistic and literary qualities of this drama, considering its structural components.

15.2.6 Plot and its Elements:

The chronological and logical sequence of events and the relationship between them is called the plot. Since the drama *Anarkali* has a tragic end, its plot largely fulfils the requirements of a tragedy. The first rule of a tragedy drama is that the plot should be based on events, and the characters should belong to a high social class, with a background of grandeur and dignity.

The Greek philosopher Aristotle emphasized the presentation of the highest emotions and serious thoughts. Additionally, Aristotle stressed the evolutionary development of events and the stages of beginning, middle, and end. The logical sequence of events, or the plot, has been divided by literary scholars into six stages.

1. Exposition
2. Inciting Incident
3. Rising action
4. Climax
5. Falling Action
6. Conclusion

In respect of all the above-mentioned principles, the plot of the drama *Anarkali* can be understood as follows: the tragic event of young *Anarkali* being entombed alive is extremely sorrowful. However, this event does not occur suddenly; from the very beginning of the plot, *Anarkali*'s fearful emotions hint at the approaching storm.

“How can I explain why I feel this way? Oh, if only I could place my heart in your chest, then you would understand. How can you say I am *Anarkali* and ask why I am not happy? How can I explain that I am *Anarkali*, and this is why I am not happy.”

The subsequent events validate *Anarkali*'s fears. In the clash between the emperor's power and the prince's powerless love, she loses her life. Thus, from the very beginning, the atmosphere of the drama is tragic, and even the moments of joy tremble in the shadow of the looming dark events. According to Aristotle, it is also necessary for the characters in a tragedy to

belong to the upper class. The two central characters of Anarkali—the emperor and Prince Salim—are both of high stature: one is the current emperor, and the other is the future ruler of India.

Aristotle had set a rule for tragedy that the plot should be designed in such a way that the events progress through the stages of beginning, middle, and end. Previous centuries' scholars have shed light on this, dividing the plot into specific stages. In light of these statements, the plot of Anarkali can be understood well.

Exposition:

The scene is set in Akbar's royal harem, where the maids are chatting and engaging in light-hearted activities. There is a discussion about the title being conferred upon Anarkali. A quarrel takes place between eunuch Khawaja Sera Kafoor and Dil Aram, and afterward, Dil Aram discusses with her confidants, Kaniz Amber and Marvarid, about how the title given to Anarkali threatens her own position and status. These events serve as a backdrop for setting up the forthcoming incidents.

Inciting Incident:

Akbar arrives at Prince Salim's palace with his physician. He expresses concern over Salim's lack of interest in worldly matters and state affairs. At first glance, this seems like a regular opening event in the drama, but Akbar's dialogue reveals the stark differences in thoughts, temperaments, and behaviour between father and son. This foreshadows the potential for conflict between their contrasting mindsets in the future.

Rising action:

The first scene of the meeting between Salim and Anarkali is loaded with immense significance. In this scene, the emotional struggle within Anarkali becomes more apparent, as she is torn between being a simple maid and an ordinary girl. Another form of conflict emerges between Anarkali and Dil Aram, which becomes more evident in this scene. Consider the following lines:

"Remember, Anarkali, I know the value of this secret, and I know the market where it can be sold. Yes, I have already set its price, but what can I tell you? I will leave now, Anarkali Begum, and you can continue your soliloquy."

These two forms of conflict show that they will form the foundation of the future confrontation. The process of reaching the climax begins with these two conflicts.

Climax:

During the celebration in the Sheesh Mahal (Mirror Palace), where Anarkali performs her dance, Salim—under the influence of alcohol—makes gestures toward her, which infuriates Emperor Akbar. Anarkali is arrested. This entire scene, presented with remarkable artistic skill and high creativity by Imtiaz Ali Taj under the title of "dance," marks the climax of the story. This is the moment when various conflicts come to a head, and the story begins moving toward its conclusion.

Falling Action:

After this moment, the plot enters its fifth stage, the decline. This is the point where the dramatic conflict begins moving toward its conclusion. According to the rules of a tragedy, characters with noble human qualities must face tragic situations. At this stage, the tension heightens, and it becomes evident that a tragic end is inevitable, though it is not yet clear what the outcome will be. To maintain the audience's interest, an important event must occur that brings the story closer to its conclusion and gives readers an idea of the nature of the ending.

Imtiaz Ali Taj introduces an event at this stage where Akbar interrogates Dil Aram, wanting to know the truth. Dil Aram seizes the opportunity and not only reveals that Salim and Anarkali love each other with no ulterior motive but also convinces Akbar that Anarkali's real aim is to become the queen of India.

Dil Aram (after a pause):

"The enemies of the royal shadow would rejoice, and they were plotting to take over the throne of India."

It becomes evident that Dil Aram's conspiratorial words significantly influence Anarkali's fate. The reader realizes that Anarkali will likely face severe punishment.

Conclusion:

The final stage of the plot represents the conclusion, where the dramatic conflict reaches its peak. An important event or incident that determines the outcome certainly occurs at this point, ensuring that the conclusion is a result of previous situations and events. In *Anarkali*, the jailor's meeting with Emperor Akbar and the conditions of deceit surrounding Anarkali largely fulfil this. It is indeed true that only characters belonging to the upper class face tragic ends in a tragedy. In contrast, the character facing destruction in *Anarkali* is connected to servitude; that is, Anarkali, who is a maid, ends up losing her life. Imtiaz Ali Taj has given beautifully three meaningful titles to the Exposition, Climax, and conclusion of the plot:

Exposition -Ishq (Love)

Climax - Raqs (Dance)

Conclusion – Maut (Death)

These three words represent the three significant stages of human life and express the purpose of literature. The beginning of action is symbolized by dance, which can occur in the right or wrong direction, and the outcome depends on the path chosen. The conclusion serves as a metaphor. From an artistic perspective, *Anarkali* has a compact and tight plot; events follow a logical sequence, with each incident appearing as a natural result of the preceding events. The structure of events is tight, and all links are interconnected.

Check your progress

1. In how many acts Imtiyaz Ali Taj divided drama “*Anarkali*”?

2. What is the relationship between Akbar and Salim?

3. Which part of the drama “*Anarkali*” is symbolized by “Dance”?

15.3 Learning Outcomes

The ability to imitate is characteristic of human nature. This human instinct to imitate can be called the first image of drama. History tells us that events related to religious beliefs were also presented to the people through this performing art. This process of performing art evolved with the passage of time and took the form of a very powerful art form like drama. In Greece, Aristotle was the first man who made some rules for drama, according to which the best form of drama is tragedy. In India, Bharat Muni’s “*Natya Shastra*” is still considered the most authoritative book on the art of drama.

The earliest forms of drama in Urdu developed under the influence of Ram Leela and Krishna Leela which usually is called “*Rahas*”. When Parsi theatre got a boost in India due to the influence of English theatre, a large number of plays were written in Urdu language because usually Parsi theatres used to present Urdu plays. Among the major Urdu dramatists, Agha Hashar Kashmiri is the most famous, who not only wrote more than thirty-three plays but also

staged them. The climax of this literary tradition of drama in Urdu is "Anarkali", a drama which is written by Syed Imtiaz Ali Taj.

Taj wrote this play in 1922 AD, but it was published 10 years later, in 1932 AD. The subject of the play is the grandeur of the Mughal harem and the legendary love story between Mughal crown prince, Prince Salim, and the young and beautiful maid of the royal harem, Anarkali. From a historical perspective, the authenticity and reality of this tragic love story remain a topic of discussion. Nevertheless, whether the story is real or not, Imtiaz Ali Taj's magical pen has dressed it in the form of a drama, making it an essential part of Urdu literature. The story of the play is as follows:

The Mughal Emperor Akbar gave the title of Anarkali to a beautiful courtesan. Anarkali to whom his own son was in love. Anarkali was also in love with Saleem, but as a maid, she felt her limitations and did not accept Saleem's advances easily. Another maid named Dil Aram was jealous of Anarkali because she also wanted to get Saleem, but the reason was not love for Saleem, but the dream of becoming the queen of India. She wanted to remove Anarkali from her way and she got a chance soon. On the day of Nowruz celebration, when Anarkali was performing a beautiful dance in Sheesh Mahal (Mirror Palace), Dil Aram gave her refreshments mixed with alcohol to relieve her fatigue. Drunk Anarkali started making loving gestures to Salim and forgot that Akbar was also present there. Dil Aram drew Akbar's attention towards her. Akbar's next order sealed the fate of Anarkali forever, she was thrown into prison and later on buried alive between two walls.

The play Anarkali is a lengthy drama, which Imtiaz Ali Taj divided into three acts and thirteen scenes. The first act is titled Love, the second act Dance, and the third and final act Death. The drama consists of 15 characters who actively participate through actions and dialogues. These characters are as follows:

1. Akbar, 2. Salim, 3. Rani, 4. Anarkali, 5. Dil Aram, 6. Anarkali's mother, 7. Zafran, 8. Sitara, 9. Amber, 10. Marvareed, 11. Bakhtiar, 12. Surayya, 13. Khawaja Sara Kafur, 14. Darogha e Zindan, 15. Hakim Hammam.

Anarkali is not only a reflection of the clash between different ideologies in life, but it also artistically portrays various opposing attitudes and emotions. Since the drama Anarkali has a tragic end, its plot largely fulfils the requirements of a tragedy. The first and main feature of a tragedy drama is that the plot should be based on events, and the characters should belong to a high social class, with a background of grandeur and dignity. Aristotle stressed the evolutionary

development of events and the stages of beginning, middle, and end. The logical sequence of events, or the plot, has been divided by literary scholars into six stages, these are, Exposition, Inciting Incident, Rising Action, Climax, Falling Action and Conclusion. As far as drama is concerned, among these six stages, Exposition, Climax and Conclusion are most important. Imtiaz Ali Taj has very carefully highlighted the logical aspect of the plot by naming the Exposition as Ishq (Love), the Climax as Raqs (Dance) and the Conclusion as Maut (Death)

These three words represent the three significant stages of human life and express the purpose of literature. The beginning of action is symbolized by dance, which can occur in the right or wrong direction, and the outcome depends on the path chosen. The conclusion serves as a metaphor. From an artistic perspective, Anarkali has a compact and tight plot; events follow a logical sequence, with each incident appearing as a natural result of the preceding events. The structure of events is tight, and all links are interconnected.

15.4 Glossary

Aristotle: A Greek philosopher, thinker and scientist.

Bharat Muni: An ancient Hindu author, mainly written on performing art.

Natya Shastra: An ancient encyclopaedic treatise on the performing arts

Drama: A specific mode of fiction represented in performance: a play, opera, mime, ballet, etc.

Ram Leela: A dramatic folk re-enactment of the life of lord Rama.

Krishna Leela: A dramatic folk re-enactment of the life of lord Krishna.

Abul Fazal: An Indian writer and historian in Akbar's court.

Akbar Nama: An official chronicle of the reign of Akbar, written by Abul Fazal.

Tuzuk-e-Jahangiri: Auto-biography of fourth Mughal Emperor Jahangir.

Tomb: A repository for the remains of the dead.

Nowruz: The Iranian New Year or Persian New Year.

Shish Mahal: A palace where wide use of mirrors both in its walls and ceilings.

Baradari: Pavilion with twelve doors for air circulation and acoustic features.

15.5 Sample Questions

15.5.1 Objective Questions:

1. Who is the author of *Natya Shastra*?
(a) Kapil Muni **(b) Bharat Muni**
(c) Bhartari Hari (d) Kautaliya
2. Anarkali's sister ?
(a) Zafran (b) Dil Aram
(c) Sitara **(d) Suraiya**
3. To whom, Imtiaz Ali Taj has attributed the play *Anarkali*?
(a) Ismat Chughtai (b) Qurratulain Haider
(c) Hijab Ismail (d) Razia Sajjad Zahir
4. Who gave the title, "Anarkali" to Nadira Begum?
(a) Babur (b) Humayun
(c) Akbar (d) Jahangir
5. How many scenes are in *Anarkali*?
(a) 13 (b) 16
(c) 11 (d) 18
6. Which act of the play is titled "Death" by Imtiaz Ali Taj?
(a) First act (b) Second act
(c) Third and last acts (d) First and second acts
7. Syed Imtiaz Ali Taj wrote this play in?
(a) 1932 **(b) 1922**
(c) 1928 (d) 1930
8. In which city is "Anarkali Bazar" situated?
(a) Delhi (b) Agra
(c) Lahore (d) Lucknow
9. How many actively participating characters are there in *Anarkali*?
(a) 15 (b) 20
(c) 17 (d) 12
10. Who was The royal physician?
(a) Bakhtiyar (b) Khwaja sara Kafoor

(c) **Hakim Hammam** (d) None of them

15.5.2 Short Answer Questions:

1. Name some early Urdu dramatists who were associated with Parsi theatre.
2. Give a brief introduction of the play *Anarkali*.
3. Why has Imtiaz Ali Taj named the climax of the play *Anarkali* as death? Write in brief.
4. Do you think *Anarkali* has all the features of a complete play?
5. Write a summary of *Anarkali* in your own words.

15.5.3 Long Answer Questions:

1. Was Anarkali a myth or a historical figure? Share your views.
2. Describe the characteristics of the main characters of *Anarkali*.
3. Write a note on the salient features of the plot in *Anarkali*.

15.6 Suggested Learning Resources

1. Cardullo, R.J. *Understanding Drama: A student Companion*, Primus Books Delhi, 2022.
2. Choudhry, Zulfiqar Ali, *Anarkali* (English Translation), Whyte Tracks publishing, 2017.

Unit – 16: *Anarkali*: Characters and Themes

Structure

16.0 Introduction

16.1 Objectives

16.2 *Anarkali*: Characters and Themes

16.2.1 Theme

16.2.2 Characterization

16.2.3 Dialogues

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16.2.5 Conflict and Struggle

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16.2.7 Conclusion

16.2.8 *Anarkali* and the Stage

16.3 Learning Outcomes

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16.6 Suggested Learning Resources

16.0 Introduction

Anarkali, may be considered as a milestone in the tradition of Urdu drama. The play written by Imtiaz Ali Taj gained immense popularity among the fans of Urdu literature. The central idea of this play is the love story of a prince and a maid of the palace against the background of a royal splendour. This love affair of Salim and Anarkali, ignoring the class difference between them, led to the tragic end of the later who was buried alive by constructing a wall around her.

16.1 Objectives

Objectives of this study of the play *Anarkali* are as below:

- To read and understand the theme of the play *Anarkali*.
- To know the importance and individuality of different characters of *Anarkali*.
- To know the importance and distinctiveness of *Anarkali*'s dialogues.

- Familiarity with the imagery found in Drama *Anarkali* and its significance.
- Understanding with conflict and external-internal struggle found in drama *Anarkali*.
- Acquaintance with the climax and tragic ending of the events unfolding in Drama *Anarkali*.
- To know why the drama *Anarkali* could not be staged.

16.2 *Anarkali*: Characters and Themes

16.2.1 Theme:

Every creation has a purpose, and it is for the completion or clarification of this purpose that the artwork comes into existence. Narrative forms of literature, whether they be tales, dramas, novels, or stories, must have a specific purpose behind their creation. This purpose or central idea is the creative spirit of the work. The central idea holds special importance in a drama because it is the central idea that adds an element of interest and makes the events portrayed in the drama more effective and consequential. The themes explored in the drama *Anarkali* are both timeless and profound, and can be broken down as follows:

Forbidden Love:

Regarding the central idea or concept of *Anarkali*, we can say that it is a romantic tragedy, and its central theme is the emotion of love. Imtiaz Ali Taj attempts to present the truth, universality, and divinity of love in the drama. The love between Salim and Anarkali defies societal expectations, class boundaries, and political allegiances. Salim, a prince, is expected to marry someone of royal blood, while Anarkali, a commoner and courtesan, stands in direct opposition to his social status. Their love story becomes a symbol of defiance against the rigid structures of class and status. Another form of love is also found in the same play and that is Akbar's love with his dreams. He wishes to see Salim as a future emperor to fulfil his aspirations. In contrast, Salim loves Anarkali, for whom Akbar's empire and dreams hold no significance. The various contradictory forms of love create the element of conflict in the drama. Another form of love is Anarkali's affection for Salim, which signifies surrender, innocence, simplicity, and a kind of internal struggle. Thus, the central theme of this drama is the emotion of love, which leads to the defeat of class systems, social distinctions, power struggles, and desires for fulfilment, as both fall prey to lustful aims. This defeat occurs because they fail to recognize the greatness, power, universality, and divinity of love.

Sacrifice:

The theme of sacrifice runs deeply through the narrative. Anarkali's willingness to sacrifice her life for love is a central element. Her love for Salim ultimately leads her to accept death rather than live without him or dishonour her love. Salim also sacrifices his position of power, torn between his love for Anarkali and his duty as a prince and future ruler.

Power and Oppression:

The drama highlights the ways in which power and authority affect individuals, particularly women. Anarkali, as a courtesan, is subject to the whims of the Mughal court, with her beauty and talents exploited for the entertainment of the elite. Her struggle is symbolic of the oppression faced by women in patriarchal societies, where their worth is often reduced to their physical appearance and their role in fulfilling the desires of powerful men.

Fate and Destiny:

Anarkali is also a meditation on fate and destiny. Despite their passionate love, Anarkali and Salim cannot escape the forces that control their lives — namely, the expectations of their families and the political intrigues of the Mughal court. The couple's tragic end suggests that their love was doomed from the start, caught in the grip of powerful historical forces.

Class and Social Injustice:

The play critiques the rigid social structure that condemns Anarkali to a life of servitude and exploitation, while Salim, despite his love for her, is bound by his royal duties and family expectations. Their story questions the fairness of a system where love is subjugated to duty and class distinctions.

Love vs. Duty:

Throughout the drama, the tension between personal desires and public duties is explored, particularly through the character of Salim, who is torn between his love for Anarkali and his responsibilities as a future emperor. His dilemma encapsulates the conflict between following one's heart and adhering to the expectations placed on a ruler.

Betrayal and Tragedy:

Betrayal plays a significant role in the story. Anarkali's love for Salim leads to tragic consequences, as she is betrayed by the court and her own heart's desires, culminating in a devastating ending. Salim's own feelings of betrayal — by his father, Emperor Akbar, who orders Anarkali's death — add further depth to the tragedy.

Overall, Anarkali is a tragic tale that weaves together themes of love, sacrifice, power, and the rigid social systems that govern human relationships. The story has remained compelling across centuries because of its emotional depth and its exploration of universal themes.

Check your Progress

1. What do you understand by the term “Romantic Tragedy”?

2. Who was in love with his dreams?

3. To whom Akbar's empire and dreams hold no significance?

16.2.2 Characterization:

The first principle of characterization is that characters should represent their social status, cultural background, educational qualifications, temperament, nature, thoughts, habits, feelings, emotions, and psychological conditions completely and naturally through their dialogue, behaviour, and actions. Only then can these characters be called natural characters, and their significance will be noted in characterization or portrayal.

In Anarkali, almost all characters possess the quality of expressing their thoughts, actions, and emotions in a very natural manner. Imtiaz Ali Taj presents vivid and realistic portrayals of Akbar's grandeur, Salim's romanticism, the queen's maternal affection, Dil Aaram's cunningness, Suraiya's wisdom, Bakhtiyar's intelligence, and the deception of jailers, particularly Anarkali's helplessness, idealism, confusion, and internal struggle. These vivid and realistic representations are strong evidence of his mastery in the art of characterization. Below, we will examine the nature, temperament, emotions, and attitudes of the main characters in this play.

Akbar:

Imtiaz Ali Taj introduces Akbar the Great with the following words:

“Akbar is a handsome man of medium height with a well-built physique. The wrinkles on his forehead and cheeks instil confidence in the observer regarding his good nature and patience. However, due to his dreamy nature, his eyes possess a certain power that compels everyone to be cautious and lower their gaze, regardless of the fact that he is the Emperor of India. The dignified movement of his neck indicates that he is a man of high ambition, with a strong jaw that signifies he cannot allow obstacles to hinder the

fulfilment of his goals. His movements are agile, and he walks as if he is surveying the earth”.

Considering the above words, several important characteristics of Akbar's character can be identified:

1. He dreams but also possesses the strength and courage to turn those dreams into reality.
2. He cannot tolerate any interference in the power and stability of his empire.
3. The majesty and grandeur of his personality are evident in his eyes and manner of walking.
4. He is alert and vigilant, keeping an eye on everything around him.

The aforementioned characteristics of Akbar’s character are presented in a highly effective and natural manner with a specific evolutionary quality throughout the play. Generally, a dreamer lacks the strength to act in the real world, but Akbar has the power and ability to transform his dreams into reality. He laments Salim's idleness and disinterest in state affairs and wants him to be a proactive and courageous person like himself. He says:

"If only he understood my dreams and believed in them! He should know how much his concerned father has tied hopes to his existence, and how eagerly he wishes to live on after his death through him."

However, his expectations from Salim are not fulfilled. When he learns that Salim is entangled with a young maid, Anarkali, in the royal palace, his displeasure turns into rage and fury. He feels the defeat of his dreams and the failure to achieve his goals. He screams, "Oh, my dreams were even cheaper than a woman's seduction! It was written in the fate of the conqueror of India to be defeated by a maid."

Dil Aram and the jailer further fuel the emperor's fiery desire for revenge with their deceptions and criminal conspiracies, leading him to order Anarkali to be alive walled up. However, upon hearing Salim's expressions of love for Anarkali, he realizes Salim’s deep affection for her. He also feels that Salim has started to hate him, and he himself must lose the love of his son. As an emperor, he remains unsuccessful because Anarkali's death completely alienates his son from the affairs of state. It is evident that he was of no use in the business of the empire.

Aristotle said that characters of high status in a tragedy commit the errors that lead to the tragedy. According to Professor Masih uz Zaman, Akbar failed to maintain a balance between his roles as a father and as an emperor. This was his greatest mistake, and because of this error, he became both the cause and the victim of tragedy. Thus, Akbar’s character embodies an

evolutionary quality, and this attribute is the main reason for any character's naturalness and completeness.

Salim:

Imtiaz Ali Taj introduces Salim in just one line, "A character with a defect, of careless temperament, who is in the early stages of youth."

Clearly, this introduction by the author is extremely brief, revealing only one specific aspect of this character: that he is naturally carefree and does not accept restrictions. A closer look shows that throughout the play, this character consistently demonstrates his dominant temperament. Salim's character represents a person devoid of the strength to act, living in a world of imagination. His possession consists solely of his dreams; he does not pay any attention to reality. Like Akbar the Great, he also wishes to turn his dreams into reality, but he is often deprived of the necessary strength to transform dreams into reality. His progress in taking action is stalled; he is by nature reckless and he fails to assess situations accurately.

The greatest weakness of his personality is that he perceives his temporary successes as permanent and remains complacent, unaware that his opponents can retaliate. The dramatist has presented well Salim's hasty nature and Akbar's foresightedness and strategic nature through the chess-game played between Akbar and Salim:

Salim: "This Rook (a piece of chess) will not sit idly; it is going for a checkmate. The king's house (Salim stands up, believing it impossible to checkmate Akbar) your majesty! The game is over."

Akbar: "Sheikhoo !, when you make a move, consider the moves of others too. Look over here! The Rook is no longer in check.....this is check and mate"

Due to this temperament, Salim merely threatens Dil Aram, but becomes so satisfied with his threat that he believes in the superficial expressions of regret and requests for forgiveness, falling completely into his trap. Along with this, he also places trust in the jailer's words and lamentations.

The tragic end of Anarkali is essentially a product of Salim's idleness and short-sightedness, stemming from the luxurious environment in which he was raised. Unlike Akbar the Great, he did not shoulder the burden of kingship at the age of 13 nor did he understand the harsh realities of life. This is why he clashes with Akbar's strength, courage, and honour, managing to escape himself, but Anarkali falls victim to his wrath.

Anarkali:

In the very first scene of the first act entitled “love”, Anarkali is introduced to us by the playwright in the following words:

"A delicate girl of 15 or 16 years, whose complexion, if not touched by a faint blush, might be considered sickly. Her features differ significantly from the poet's standards of beauty. Gazing at her face, every dreamer is reminded of flowers. Her moist eyes seem to hold hidden yearnings, which is her greatest allure."

Anarkali is the most important character in this play. The words in which the playwright introduces her largely reflect her true essence. The subsequent scenes in the play confirm that this soft and delicate maiden embodies the living symbol of that Platonic concept known as sacrifice and selflessness. She loves Salim selflessly, but her love signifies surrender and sacrifice.

Her character creates a captivating atmosphere filled with delicacy and grace, attraction and hesitation, struggle and anxiety, and self-forgetfulness and dreaminess. Even after the drama ends, this character lingers in the reader's mind. Anarkali's character is an excellent example of internal emotional struggle.

One of the key features of Anarkali's character is her simple and innocent nature; she even believes in Dil Aram's superficial and fabricated sincerity, despite her sharp and intelligent sister, Suraiya, warning her. In reality, Anarkali is a maiden living in a world of dreams, but it is not that she is unaware of reality. She is well aware of her social status and Salim's grand background. Initially, she closes her eyes to Salim's love and does not believe it, but when she is convinced by his constant reassurances, she still warns him of the obstacles ahead:

"This cannot happen. It can never happen. Even if it does, the earth will open its mouth, and the sky will stretch its arms. This happiness is beyond the endurance of the world. Its end is destruction. Prince, go. Forget."

Dil Aram:

After Akbar, the second most active character in this drama is Dil Aram. The playwright introduces her with the following words:

"Dil Aram, seated on the cushion, stands out not only among her peers but throughout the gathering due to her established beauty. Her long eyes, high and slender nose, and prominent chin suggest that she is not one of those whom life's intensity forces to slacken their efforts."

Dil Aram is one of the central characters in the play, and the various conflicts arise primarily due to her character. This maid, driven by emotions of jealousy and rivalry, represents a negative role. She desires Salim because, in the future, the Mughal throne and crown will be in her possession. For her, love is not just about feelings; it is a means to acquire much more. Since Anarkali stands as an obstacle in her way, she is determined to eliminate her at any cost. The playwright hints at this trait when introducing her: she wants to fulfil her goals at any price, and this is exactly what she does.

Dil Aram is perceptive and cunning; she knows exactly when and where to move each piece on the chess board. When the time comes, humility and modesty are part of her nature, while arrogance and deceit surface when the opportunity presents itself. She refers to her negative attempts to remove Anarkali from her path as "the game of stars." She states, "Anarkali! You are not my rival; I am not your competitor. This is the game of stars. Who can understand their mysterious moves, and who knows what will happen when they collide?"

Unlike Anarkali, her character does not remain constant from beginning to end; it evolves with the circumstances. When the situation does not appear favourable, she immediately adopts a new strategy. On the surface, she may adopt a conciliatory attitude, but as soon as she gets the chance, she makes her final move. Thus, from the very beginning, Dil Aram acts with a calculated plan in mind. Her attempts to remove obstacles from her path and her considerable success in doing so are evidence of her immense strength of will. We Therefore, can regard Dil Aram as a significant character from the perspective of the drama, as the conflicts and struggles within the story are what bring it to its climax. Nearly all instances of conflict and struggle between Akbar and Anarkali are a direct result of Dil Aram's character.

Surayya:

Surayya is Anarkali's younger sister, described as a very lively, intelligent, fearless, and bold girl. The playwright introduces her in these words:

"A lively and playful girl of 13, whose features are even more attractive than Anarkali's, but lacks her charm. Having heard about the palace's intrigues and conspiracies, she has become quite wise. However, due to her inexperience and youth, she hasn't yet learned how to conceal her wisdom."

Surayya is not only Anarkali's younger sister but also her loyal and trusted companion and friend. She is more intelligent than Anarkali and possesses the ability to analyse situations accurately. She does not trust Dil Aram's cunning words and advises Anarkali to stay alert.

Surayya's character also undergoes development throughout the play. In the beginning, she appears as a lively and spirited girl, but upon realizing the gravity of the situation, she adopts a demeanour of patience and seriousness. She plays a supportive role in bringing Salim and Anarkali closer together and warns Dil Aram against any deceitful actions. When Anarkali is imprisoned in the wall, it is Surayya who erupts like a volcano. Not only does she berate Salim, but she also boldly reprimands Emperor Akbar for this cruel act.

It seems that after Anarkali, the world has become dark in her eyes, and she no longer wishes to live. This is why she expresses her profound grief and anger without considering the status of the emperor and the crown prince. Surayya's character is thus a highly natural one that visibly evolves throughout the play.

Bakhtiyar:

Bakhtiyar is Salim's friend, who first appears in the initial scene of "Ishq," after the departure of the lively maidens, Zafran and Sitara. At this moment, Salim is engaged in soliloquy in his chamber. The playwright introduces Bakhtiyar as follows:

"He is such an informal friend of Salim, having played together since childhood, that he doesn't even need permission to enter. He is a cheerful young man, and there is a sparkle of sincerity in his eyes."

From this introduction, two important aspects emerge: first, Bakhtiyar is Salim's childhood friend, hence the lack of formality; and second, he shares a deep sincerity with Salim. Throughout the rest of the play, Bakhtiyar consistently represents these characteristics. He is aware of the delicacy of the situation and the seriousness of the circumstances, and helps Salim realize this as well.

Like Surayya, Bakhtiyar is also not at ease with Dil Aram. He understands the intensity of Emperor Akbar's temperament and his rage, wishing for Salim to avoid confrontation with him. He likely senses that this clash between Akbar and Salim could endanger Anarkali's life. Bakhtiyar is both wise and proactive. After becoming aware of Dil Aram's schemes, he presents himself as a witness for Salim, thus providing immediate protection against her malice, although he understands that this arrangement won't last long.

Salim: "Bakhtiyar, you have protected me from every danger."

Bakhtiyar: "Responding to one move doesn't determine the outcome of the game."

Salim: "What do you mean?"

Bakhtiyar: "An inexperienced opponent will think ahead. Take advantage of the opportunity and overturn the game with a smile."

When Anarkali is imprisoned, it is Bakhtiyar who facilitates her meeting with Salim in the prison. By enticing the prison warden, he leads Salim to the jail, but Salim's lack of strategic thinking alerts the warden, who decides not to take further steps without Akbar's permission, limiting the visit to just meeting Anarkali. Thus, Bakhtiyar's character embodies a dynamic and active personality, playing a crucial role in advancing the plot of the play.

In addition to these characters, the role of the queen is significant, embodying both the regal poise of a monarch and the nurturing affection of a mother. Anarkali's mother leaves a deep impression on the audience with her maternal tenderness. The eunuch Kafur, with all the courtly decorum, also makes an appearance, prompting a smile and stirring intentions in the viewers. The warden, fearful of Akbar's wrath, suppresses his conscience, and his duplicitous and provocative dialogues become the pretext for the innocent Anarkali's death.

It is worth noting that every character in this drama feels so natural, real, and vibrant that we hardly realize we are reading or watching a play; it feels as though we are among the living individuals from centuries ago.

Check your Progress

1. "His eyes possess a certain power that compels everyone to be cautious" who said this about whom?

2. Who is the second most active character in the play after Akbar?

3. Whose character is a highly natural one that visibly evolves throughout the play?

16.2.3 Dialogues:

Dialogue is an essential component of the drama, as the transmission of thoughts and emotions is only possible through it. While body movements, gestures, and facial expressions can convey ideas and feelings to some extent, it is through dialogue that characters' cultural and social backgrounds, habits, and emotions are revealed. In writing Anarkali's dialogues, Imtiaz Ali Taj kept in mind that the dialogues should not only reflect the characters' temperaments and nature but also express the grandeur and elegance characteristic of the Mughal harem, which

should resonate in both the scenes and the dialogues. Prof. Muhammad Hassan has highlighted the qualities of these dialogues in the following words:

"The author's artistry is evident in these dialogues and the situations reflected in which the various characters speak openly and without hesitation in accordance with their temperaments and the demands of the situation."

(Preface: *Anarkali*, Muhammad Hassan, p. 19)

Additionally, there are characters with hidden agendas they do not wish to reveal prematurely. Consider the characters whose dialogues include elements of soliloquy: Salim, Anarkali, and Dil Aram. For various reasons, all three characters are in a state of mental and emotional turmoil, and their soliloquies help the audience understand their feelings more deeply. Thus, despite some instances of length, Anarkali's dialogues are fully aligned with the characters' nature and the flow of the drama. From a linguistic perspective, these dialogues possess literary beauty; they are clear, fluent, and idiomatic, with an eloquent tone and style being characteristic features. When we consider these dialogues keeping in mind the mood and nature of the characters, several important aspects come to light.

Anarkali's character is the best example of internal and emotional conflict. She is like a candle that melts drop by drop but leaves a light behind. An important feature of her character is her simplicity and innocence. Her passion is love. True and unselfish, which we can also describe as the elevation of the Platonic concept of love. The playwright has taken special care that in the dialogues, the inner conflict of the young Anarkali can also be fully reflected along with her simple and innocent nature. See this dialogue delivered by Anarkali, she addressed Suraiya:

Anarkali: "I was thinking that I have tied a ring around Laila's neck. When she walks in the garden, all the other deer start squinting. Laila must be happy".

Suraiya: "What happened?"

Anarkali: "She is stunned by the sound of the curls., it is no longer that she is lying down and in the distant spectacles and fountains in her eyes. She is slightly shaken and confused. I took away the good memory from her."

Like Anarkali, Salim's dialogues also naturally reflect his character and mood. He is an incapable and inept prince who lives in a world of his dreams. His dialogues reveal his nature:

“If I decorate the whole palace with the same flowers and buds of Anarkali, and then one day unintended Anarkali comes here and see that I have set a fire in my entire palace with the flowers of her name. Then what will happen?”

Dialogues, delivered by the Akbar are in accordance with his royal splendour and fearsome personality. Along with this, the wisdom of a wise ruler also drips from each word of these dialogues, “This is what you are saying to me, to Akbar, who at this age had carried the burden of an empire on his young shoulders”.

Due to many such beautiful and effective dialogues, this play has become a masterpiece. The dialogues are exactly in accordance with the personality and mood of the character. And this is what makes this play a brilliant chapter in the dramaturgical tradition.

Check your Progress

1. What is an essential component of the drama?

2. Name the characters who are in a state of mental and emotional turmoil?

3. Who said “At this age I had carried the burden of an empire on my young shoulders”?

16.2.4 Scene Description:

Anarkali consists of 13 scenes set in palaces, gardens, the Mirror Palace (Shish Mahal), and the dungeon (Zindan). On one hand, these scenes feature the dazzling splendour and grandeur of majestic halls, the beauty of the Mirror Palace, and the lush and enchanting views of gardens and groves. On the other hand, there is the terrifying and historic atmosphere of the dungeon.

These scenes are detailed in certain parts and extremely brief in others. Imtiaz Ali Taj has skilfully employed imaginative expressions to create an atmosphere that reflects the grandeur, power, and authority of the Mughal emperors. In some instances, these scenes carry symbolic and metaphorical significance. For example, the scene of the Mirror Palace symbolizes Akbar the Great's power, oppression, and majesty, while the dark atmosphere of the dungeon represents Anarkali's helplessness, her weak social status, and the death sentence that has become her fate as a threat to a society built on class distinctions.

Additionally, the chess game between Akbar and Salim holds deep meaning. This chess match not only highlights Akbar's foresight and decision-making abilities but also reveals

Salim's impulsiveness and lack of strategic thinking. Thus, these scenes can be considered significant for the play in both literal and metaphorical terms.

Check your Progress

1. How many scenes are there in the play?

2. What does Shesh Mahal symbolize in the play?

3. What is the significance of the chess game in the play?

16.2.5 Conflict and Struggle:

The drama "Anarkali" is developed on various forms of internal and external conflict. The first instance of external conflict lies between Akbar the Great and Salim, stemming from their completely different priorities. For Akbar, his dreams related to the stability of the empire hold more importance, and he expects the same from Salim. In contrast, Salim has no interest in state affairs; he is an admirer of beauty and views his passion for Anarkali as an aesthetic experience. For him, the Mughal Empire is meaningless compared to his love for Anarkali. Since neither can relinquish their dreams, a clash between them is inevitable.

The second form of external conflict is found between Dil Aaram and Salim. Dil Aaram is also in love with Salim, but her affection is primarily for the prince, who is destined to become the next emperor of Mughal India. Seeing Salim's interest in Anarkali drives her to madness with a desire for revenge, as the crown of the Queen of India, which she longs for, seems increasingly out of reach. Since Anarkali becomes an obstacle to her long-held ambitions, Dil Aaram begins to weave a web of conspiracies around her. Salim, being consumed by his love for Anarkali, inevitably clashes with Dil Aaram. This external conflict reaches its climax after Anarkali's death when Suraiya informs Salim that Dil Aaram is responsible for Anarkali's death, leading Salim to nearly choke her in a fit of rage.

The third instance of external conflict occurs between Dil Aaram and Anarkali. Observing Salim fall in love with Anarkali, Dil Aaram feels that all her dreams of becoming the Queen of India are collapsing. Anarkali's selfless and unselfish love for Salim, along with Salim's willingness to defy even his father, for her sake, intensifies the conflict between Dil Aaram and Anarkali.

An internal conflict can also be seen within Akbar, who grapples with being both a father and an emperor, and within Anarkali, who faces a struggle as a servant girl and a young maiden. Akbar, as the most illustrious ruler of Mughal India, wishes to see Salim as a capable and awakened ruler like himself. He desires to live on through Salim after his death. However, he is also a protective father. Throughout the play, he remains an emperor whose dreams are dear to him, and he cannot accept the defeat of those dreams at any cost. He perceives Salim's love for Anarkali as the greatest obstacle to his ambitions and imprisons her. When he is convinced by Dil Aaram and the jailor's lies that Anarkali is inciting Salim to rebellion, his desire for revenge reaches its peak, culminating in Anarkali being entombed alive in a wall. However, after Anarkali's death, witnessing Salim's madness and grief, he becomes restless like an ordinary father. When, realizes that he has lost Salim's love, he expresses:

“He (Akbar) is only a father to all. He is a king, but for you, he is a labourer; he is a conqueror and oppressor, but for you, he is your slave. And my beloved son! he can also err like the slaves.”

The second form of internal conflict is found within Anarkali, between her identity as a servant and as a young woman. As a girl, she loves the young Salim, but her status as a servant holds her back, reminding her that Salim is not just an ordinary youth but the future king of India. While a servant can entertain him, she cannot be a partner. From the beginning of the play, Anarkali grapples with this internal struggle. This inner conflict is a significant aspect of her character. She wishes to respond to Salim's love with overwhelming affection, yet the class difference between a servant and a prince halts her. She realizes that her relationship with Salim cannot lead to success, and ultimately, her fears prove correct as she loses her life. Thus, the drama progresses through four forms of conflict and concludes with Anarkali's death.

Check your Progress

1. For whom, his dreams related to the stability of the empire hold more importance?

2. Who has no interest in state affairs and is an admirer of beauty?

3. Whose fear proved correct as she loses her life?

16.2.6 Climax:

The term "climax" refers to the point in the story where the conflict and struggle reach their peak. This state of confrontation cannot be sustained for long, so it is at the climax that events begin to unfold that indicate the potential success of one party. Actually, climax is the high point of a story. Without climax, a story lacks excitement or an overarching meaning. Climax is considered an absolutely necessary element of plot. Beyond basic stories, climax is an essential element of a drama.

In *Anarkali*, the climax begins with the scene in the Mirror Palace during the celebration of Nowruz, where Anarkali openly expresses her love for Salim in front of Akbar the Great while dancing, under the influence of wine. This boldness infuriates Akbar, who orders her imprisonment.

From this moment, Anarkali's defeat and Dil Aaram's victory seem imminent, as the subsequent scenes lack the intensity of action that could successfully unite Anarkali and Salim in love.

Check your Progress

1. Which is the high point of a story?

2. What is an essential element of a drama?

3. Why Navroz celebration is a turning point in the play *Anarkali*?

16.2.7 Conclusion:

The conclusion of a play represents its final destination. It is the playwright's responsibility to make the conclusion impactful, natural, and successful. The ending will only feel organic if all the plot events are interconnected and presented in sequence. In "Anarkali," the conclusion emerges as a natural result of the events. Anarkali being walled alive is highly plausible in light of the preceding events, given the struggle between Akbar, Salim, Dil Aaram, and Anarkali, and how each character was captive to their dreams, principles, goals, and emotions.

The inevitable outcome of this conflict, particularly for the weakest character, is death or complete destruction, which indeed occurs. Salim and Dil Aaram are two characters who empower Akbar and Anarkali. Dil Aaram incites Akbar's wrath with her deceit, leading to the

decree of Anarkali's death, while Salim's love and reassurances encourage Anarkali to pursue her love. The actual conflict lies between Akbar and Anarkali, representing power and strength on one side, and weakness and helplessness on the other. Therefore, the conclusion is consistent with what typically occurs in such situations.

Check your Progress

1. Which part of the play represents its final destination?

2. Name the maid who empowered emperor Akbar?

3. Who represents weakness and helplessness in the play?

16.2.8 *Anarkali* and the Stage:

Anarkali is unanimously regarded as the finest Urdu play to date, yet it has never been staged. The reasons for this remain a topic of discussion, with various literary figures presenting differing opinions. Many believe that the play suffers from a lack of action, with excessively lengthy dialogues. For a successful stage presentation, action is crucial; audience engagement can only be maintained if events unfold rapidly. In *Anarkali*, the dialogues are prolonged, and the pace of action is slow, making it unsuitable for successful staging.

Another factor is the grandeur of the palaces, halls, and lush gardens depicted in the play, which cannot be effectively showcased on stage. Some critics argue that the concept of a symbolic stage has become commonplace, allowing for a potential staging of this play. However, there is a strong possibility that the overall impact of the play would be diminished, as the Mughal splendour and opulence cannot be adequately conveyed through a symbolic stage. The central theme, which revolves around the clash between the emotion of love and the societal class system, will only be pronounced if the Mughal majesty, power, and the helplessness of a courtesan are visually presented. For this, it is essential to depict the opulent settings on stage.

Check your Progress

1. When audience engagement can be maintained in a play?

2. Why has *Anarkali* never been staged?

3. What is a symbolic stage?

16.3 Learning Outcomes

The central idea holds special importance in a drama because it is the central idea that adds an element of interest and makes the events portrayed in the drama more effective and consequential.

Anarkali is a historical drama that portrays the love story of Anarkali and Prince Salim. Anarkali is a maid in Mughal Haram who becomes the queen of Prince Salim's heart, but their love turns into a tragedy due to social, political, and traditional restrictions.

The main theme of this drama is the sacrifice of love. Anarkali and Salim's love is based on truth and honesty, but its expression is not possible due to the politics of the empire, family traditions and pressure from the court. Anarkali makes the biggest sacrifice of her life for her love.

From the characterization's point of view, this drama is incredible. All the characters fully represent their nature, psyche, preferences, interests and thoughts. Different external and internal forms of conflict arise in this play due to the various types of internal and external conflicts among these characters.

The dialogues are also in accordance with the temperament and nature of the characters and their social status and official position. The climax of the play is when Anarkali is imprisoned. The end of this play can be considered as a tragic but natural result of the events that happened earlier.

Despite all the merits, the drama *Anarkali* could not be staged because it was practically not possible to show the magnificent palaces, green gardens and Sheesh Mahal on the stage. However, *Anarkali* is always considered the best play written in Urdu.

16.4 Glossary

Artwork: A work of art like painting, calligraphy, specific writings etc.

Consequential: Happening as a direct result of a particular situation or event.

Theme: A theme in an artist's or writer's work is an idea that is developed or repeated in it.

Whims: A sudden desire or change of mind, especially one that is unusual or unexplained.

Encapsulates: Express the essential features of (something) succinctly.

Rook: It is a piece in the game of chess. It may move any number of squares horizontally or vertically without jumping.

Check and Mate: A checkmate happens in the game of chess when a king is attacked and has no way to escape.

Sheikhoo: Emperor Akbar fondly called Prince Salim as Sheikhoo.

Intrigues: Make secret plans to do something illicit or detrimental to someone.

Eunuch: A man who has been castrated, especially (in the past) one employed to guard the women's living areas in an Asian court.

Eloquent: Fluent or persuasive in speaking or writing.

Plausible: Seeming likely to be true, or able to be believed.

16.5 Sample Questions

16.5.1 Objective Questions:

1. Which Urdu play may be considered as a milestone in the tradition of Urdu drama?

- | | |
|-----------------------|-------------------------------|
| (a) <i>Agra Bazar</i> | (b) <i>Sarai ke bahar</i> |
| (c) <i>Anarkali</i> | (d) <i>Inder Sabha</i> |

2. Which one among these holds special importance in a drama?

- | | |
|------------------|-----------------------|
| (a) Central Idea | (b) Characters |
| (c) Scenes | (d) Acts |

3. Emperor Akbar fondly called Prince Salim?

- | | |
|--------------|---------------------|
| (a) Shahzade | (b) Sheikhoo |
| (c) Farzand | (d) Sahib-e-Alam |

4. Who wishes to see Salim as a future emperor to fulfil his aspirations?

- | | |
|--------------------------|---------------|
| (a) Dil Aram | (b) Anarkali |
| (c) Emperor Akbar | (d) Bakhtiyar |

5. Who was a loyal and trusted companion of Anarkali?

- | | |
|-------------------|--------------|
| (a) Zafran | (b) Anbar |
| (c) Marvareed | (d) Suraiyya |

6. When Salim's friend Bakhtiyar first appears in the play?

- | | |
|------------------------------------|---|
| (a) In the initial scene of "Raqs" | (b) In the initial scene of "Ishq" |
|------------------------------------|---|

- (c) In the initial scene of "Maut" (d) At the climax of the play
7. "You have protected me from every danger." Who said to whom?
- (a) Akbar to Dil Aram (b) Dil Aram to Zafran
- (c) **Salim to Bakhtiyar** (d) Anarkali to Suraiyya
8. Which character of the play is the best example of internal and emotional conflict?
- (a) Anarkali (b) Salim
- (c) Dil Aram (d) **Akbar**
9. "I was thinking that I have tied a ring around Laila's neck." Who is Laila?
- (a) **A Goat** (b) A Cat
- (c) A mare (d) A Doe
10. Without which element, a story lacks excitement or an overarching meaning?
- (a) **Plot** (b) Climax
- (c) Characterization (d) Dialogue

16.5.2 Short Answer Questions:

1. Who is the central character in the drama Anarkali?
2. What is the primary conflict in Anarkali?
3. Who is the Emperor of India in Anarkali?
4. What is the ultimate fate of Anarkali in the drama?
5. Why Salim could not save the life of Anarkali?

16.5.3 Long Answer Questions:

1. Discuss the main characteristics of Emperor Akbar.
2. Is Salim's character an inactive and low-spirited person? Express your opinion.
3. Describe the different forms of internal and external conflict in the drama Anarkali.

16.6 Suggested Learning Resources

1. Cardullo, R.J. Understanding Drama: A student Companion, Primus Books Delhi, 2022.
2. Choudhry, Zulfiqar Ali, Anarkali (English Translation), Whyte Tracks publishing, 2017.

Maulana Azad National Urdu University

Programme: M.A. English

IV Semester Examination, April/May-2024

Paper: MAEN403CCT, Paper Title: Urdu Literature in Translation

Time: 3 Hours

Total Marks: 70

Note: This question paper consists of three parts: Part – A, Part-B and Part-C. Number of words to answer each question is only indicative. Attempt all parts.

Part–A contains 10 compulsory questions of multiple choice/fill in the blank/very short answer type question. Answer all questions. Each question carries 1 mark. **(10x1=10-marks)**

Part-B contains 08 questions of which students are supposed to answer 05 questions. Answer each question in approximately 200 words. Each question carries 06 marks. **(5x6=30 marks)**

Part-C contains 05 questions of which students are supposed to answer 03 questions. Answer each question in approximately 500 words. Each question carries 10 marks. **(3x10=30 marks)**

Part –A

Q1. Write the correct answer.

- _____ is an English translation of the novel written by Deputy Nazir Ahmed.
- Who wrote the poem 'Dream of Dawn'?
- 'Link of heart is nothing but/ the hieroglyphics of the glance.' Name the poet.
- "His attitude to God was anything but humble." Who is 'he' mentioned here?
- Who is the writer of 'Satire in a Changing Society'?
- "Granny was famed throughout the muhalla for her '*sleight of hand*'." Write the meaning of the italicized phrase.
- _____ is a sketch written by Krishan Chander.
- _____ was married to Mohd Kamil. (Mizajdaar / Tamizdaar)
- Anarkali was the elder sister of _____.
- Identify the year in which 'Anarkali' was written? (1932/ 1922)

Part -B

- Shaukat Thanavi's works present his satirical and humorous outlook on life in a mild and 'cultured' manner. Critically analyse the statement.
- Comment on the irony of the title 'Hail to Thee, My Native land' and 'O, Gentlemen'.
- Explore the plight of poor & uncared people with reference to 'Tiny's Granny'.
- Chander's story brings into focus how the caste system dehumanizes a person. Comment.
- Explore the pangs of jealousy and its outcomes in the play 'Anarkali' throwing light on the character of Dilaram.
- Discuss the criticism of Western education and decline of values and faith with reference to 'Satire in a Changing Society'.
- Comment on the disillusionment of Majaz with mankind and its failure to take heed from religion.
- Comment on the theme of sorrow and gloom in the poem 'Chains'.

Part -C

10. Attempt a critical reading of 'A Memoir of Ghalib' bringing into focus salient aspects of the personality of Mirza Ghalib.
11. Parveen Shakir has turned her indomitable pain into a metaphor. Attempt a feminist reading of the poem 'Self-Communion' with reference to pain and alienation.
12. Map the societal structure of Delhi of the 19th century and comment on the importance of education as illustrated by Deputy Nazir Ahmed.
13. Give your critical opinion on the tussle between the Emperor Akbar and his son on love and expectations for the future statesman and successor to the throne. Who do you side with and why?
14. Ahmed Faraz's poem 'Even if you bear a grudge, Come' and Makhdoom Mohiuddin's 'Waiting' echo the longing for the arrival of the beloved yet their approach appears to be different from each other. Comment on this difference and present a contrastive study.