February & March, 2005

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AWARENESS·EDUCATION·CONFIDENCE

MONTHLY

# AZEEM

## ENGLISH MAGAZINE

(Under the Supervision of Azeem Educational Conference)

WORKING WOMEN VERSES ISLAMIC WESTERN STANDPOINTS

GREATNESS OF ISLAM

The Adventures of Sherlock Holmes

COMPLETE NOTES

John Keats

POET OF BEAUTY

PORTRAIT OF AN ARTIST AS A YOUNG MAN BY

James Joyce

A GREAT NOVELIST

GUESSES

F.A., F.Sc. & B.A.

# GLUCOSE + HONEY + MILK = POWER

World Boy

Healthy Diet

Kim's

Gluco Honey

Glucose+Honey+Milk= Power

Healthy Diet

Adds Taste to Life

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# Al-Quran & Hadith

By
Prof. Muhammad Azeem Farooqi

بسم الله الرحمن الرحيم

## COURTESY AND GOOD BEHAVIOUR

قَوْلٌ" مَّعْرُوْفٌ" وَّمَغْفِرَةٌ"خَيْرٌ" مِّنْ صَدَقَةٍ (البقرہ،۲۶۳)

***A kind word and forgiveness is better than charity.***

***The Holy Prophet (peace be upon him) said:***

حسن الخلق نصف الدين (ویلمی فی مسند)

Good conduct is half of faith.

ان من احبكم الى احسنكم خلقا (مسند احمد)

The most likeable of you are those who are best-behaved.

لا عقل كا لتدبير ولا ورع كا لكف ولا حسنة كحسن الخلق (مشكواة)

There is no greater wisdom than foresight, no greater piety than abstemiousness, no greater goodness than good behaviour.

انه من اعطى حظ من الرفق فقد اعطى حظ من خير الدنيا والاخرة وصلة الرحم وحسن الخلق وحسن الجوار يعمرن الديار ويزيدان فى الاعمار (مسند احمد)

One who has been given some gentleness, has been given a share in the best this world holds. Consideration to one's kin, goodness in behaviour, kindliness towards one's neighbours make human habitations flourish and lengthen the days of man.

ان الله يوحى الى ان تواضعوا حتى لايبغى احد على احد ولايفخر احدعلى احد (ابو دائود)

God has ordained through me that you should comport yourselves with humility towards one another. Do not transgress, nor boast one against the other.

البرحسن الخلق والاثم ماحاك فى صدرك وكرهت ان يطلع عليه الناس(مسلم)

Virtue is good behaviour and sin is that which troubles your mind but which you dare not reveal it to others.

تواضعوا وجالسوا الساكين تكونو من كبرالله وتخرجو من الكبر(ابى نعيم فى الحيلة)

Be courteous. Sit with poor and the humble, this will exalt you in the sight of God and save you from pride and arrogance.

A gentle word is charity. الكلمة الينة صدقة (مسند احمد)

Bad behaviour is a calamity. سئو الخلق شئوم (ابن شاهين فى ادا افراد)

خصلتان لايجتمعان فى مئومن البخل وسوء الخلق(بخارى و ترمذى)

Two qualities never combine in a good believer; niggardliness and ill-behaviour.

لان يمشى احدكم مع اخيه فى قضاء حاجته واشاره با صبعه افضل امن ان يعتكف فى مسجدى هذا شهرين (ترهيب و ترغيب)

If a man goes some way to help his brother, he is doing something better than spending two months in my mosque in solitary prayer.

اذااتاكم كريم قوم فئا كرموه (ابن ماجه)

When a person who is honoured among his people, visits you, you do receive him with honour.

نهى النبى ﷺ ان يقيم الرجل اخاه من مقعده ويجلس فيه (بخارى) It is forbidden for a person to make his brother vacate his seat and occupy it himself.

ولا يجلس على تكرمته فى بينه الا باذنه (ترمذى)

Let not anyone occupy another person's normal seat in his own house without his permission.

اذا تثاوب احدكم فليكظم مااستطاع (مسند احمد)

When any of you yawns he should try to keep his mouth closed as much as he can.

اذا عطس وضع يده اوثوبه على فيه وخفض او غض بها صوته (ابودائود)

If a person sneezes, let him cover his mouth with his hand or his kerchief and suppress or subdue the sound.

اذا تجشئا احدكم اوعطس فلا يرفع بهما الصوت فان اشيطان يحب ان يرفع بهما الصوت (بخارى)

Should any of you belch or sneeze, he should try to suppress the sound.

من حمل علينا السلاح فليس منا (بخارى. مسلم. نسائى)

He who raises a weapon against us is not one of us.

اذا قتل احدكم اخاه فليجتنب الوجه (مسلم)

Do not strike anyone of you on the face.

اذاكانت الفتنة بين المسلمين قاتخذ سيفا من خشب (ابنِ ماجه)

When discord spreads among Muslims fashion your swords out of wood.

من احب ان يتمشل له الرجال قياما فليتنوئا مقعده فى النار (ترمذى)

He who desires that men should keep standing as a token of respect for him, let him prepare himself for a seat in the Fire.

اثنتان فى الناس هما بهم كفر الطعن فى الانساب والنياحة على الميت (مسلم)

Two things amount to heresay, to ridicule a person's descent and to bewail the dead.

الا كل مع الخادم من التواضع (ویلمی فی مسند)

To eat with your servant is a part of courtesy.

وانه ليزل عن لسانه اشد مما يزل عن قدمه (بيهقى)

A slip of the tongue is far worse than a false step.

من اعتذر الى اخيه فلم يعذره اولم يقبل عذره كان عليه مثل خطيئة صاحب مكس (مشكواة)

When a persons confesses his fault and asks his brother to forgive him and the latter does not respond, he is as guilty as an extortionist.

ائت المعروف واجتنب المنكر وانظر مايعجب اذنک ان يقول لک القوم اذا قمت من عندهم فاته وانظر الذى تكره اين يقول لک القوم اذا قمت من عندهم فاجتنبه (بخارى)

Strive for good and shun evil, and say of others that which you would like to hear said of you when you leave a gathering; do not say of others that which would displease you if it were said of you.

قالوا ماخير مااعطى االناس يا رسول الله قال : خلق حسن (مسند احمد)

Some of the companions asked the Holy Prophet (peace be upon him) Messenger of God, what is the best that has been bestowed upon man? He said, good conduct nature.

# GREATNESS OF ISLAM

*By*
*Sadia Anwar (4th Year)*

Islam as a universal philosophy of life is not merely a blind and curious imitation, but it provides and instigates rational faculty in the minds of human-beings. It gives arguments and satisfies the curiosity in people that's why not only the Muslims but non-believers are also attracted by the deep pondering facility that Islam provides and the golden thread that binds the minds of these great to Islam is the personality of our Holy Prophet (P.B.U.H), which being so charming, inspiring and justified has invoked their praise and admiration even so long after his death. Here are some great thinkers, philosophers and great men of letters, affected by the scientific way of living in Islam and its universal truth, giving their amazing and wonderful statements which become an example for us to follow and search more on Islam to gain more.

***Sir George Bernard Shaw***

*i)* If any religion had the chance of ruling over England, nay Europe within the next hundred years, it could be Islam.

*ii)* I believe that if a man like him (Muhammad P.B.U.H) were to assume the dictatorship of the modern world, he would succeed in solving its problems in a way that would bring in the much needed peace and happiness. I have prophesized about the faith of Muhammad (P.B.U.H) that it would be acceptable to the Europe to tomorrow as it is beginning to be acceptable to Europe of today.

***Napoleon Bonaparte***

Moses has revealed the existence of God to his nation, Christ to the Roman World, Muhammad (P.B.U.H) to the whole continent.

I hope the time is not far off when I shall be able to unite all the wise and educated men of all the countries and establish a uniform regime based on the principles of Quran which alone are true and which alone can lead men to happiness.

***H.G. Wells***

The Islamic teachings have left great traditions for equitable and gentle dealings and behavior and inspire people with nobility and tolerance. There are human teachings of the highest order and at the same time practicable. These teachings brought into existence of society in which hard-heartedness and collective oppression and injustice were the least as compared with all other societies preceding it. Islam is replete with gentleness, courtesy and fraternity.

***M.H. Marmaduke Pickthall***

The tolerance within the body of Islam was something without parallel in history; class and race and colour ceasing altogether to be barriers.

***James Micherner***

No other religion in history spread so rapidly as Islam. The west has widely believed that this surge of religion was made possible by the sword. But no modern scholar accepts this idea and the Quran is explicit in the support of freedom of conscience.

***Jules Masserman***

Perhaps the greatest leaders of all times was Muhammad (P.B.U.H), who combined all the three functions. To a lesser degree Moses did the same.

***Alphonse de Lamartaine***

Philosopher, orator, apostle, legislator, conqueror the of ideas, restorer of rational beliefs; the founder of twenty terrestial empires and of one spiritual empires that is Muhammad (P.B.U.H.). As regards all standards by which human greatness may be measured, we may well ask, Is there any man greater than he?

***Washington Irving***

His military triumphs awakened nor pride or glory as they would have done. Had they been affected by selfish purposes? In the time of his greatest power, he maintained the same simplicity of manner and appearance as in the days of his adversity. So far from affecting royal state, he was displeased of, on entering a room, any unusual testimonial of respect was shown to him.

***Stanley Lane-Pode***

He was one of those happy few who have attained the supreme joy of making one great truth, their very life spring. He was messenger of one God and never to his life's and did he forget who he was or the message which was the narrow of his being. He brought his tidings to his people with a grand dignity sprung from the conscience ness of his high, office, together with most sweet humility.

***Philip K. Hitti***

Within a brief span of mortal life, Muhammad (P.B.U.H) called forth of unpromising material, a nation, never welded before; in a country that was hither to but a geographical expression he established a religion, which in vast areas suppressed Christianity and Judaism and laid the basis of an empire that was soon to embrace within its for flung boundaries the fairest provinces then civilized world.

***Dr. Gustov***

He was shinning example of his people. His character was pure and stainless. His house, his dress, his food simplicity. He was accessible to all and at all times; unlimited was by benevolence and generosity as also was his anxious care for welfare of the community.

# WORKING WOMEN VERSES ISLAMIC WESTERN STANDPOINTS

*(By Fatima Butt M.A. English Part II)*

The long history of encounters between western civilization and Islam has produced a tradition of portraying, in largely negative and self serving ways, the Islamic religion and Muslim culture not only in west but also in rest of the world, people seem to be familiar with stereotypes and negative imagery of Arabs and Muslims-indeed. Some myths are so firm that they cannot be distinguished from reality. By looking at the cultural history of Islamic western encounters from the prospective of working women, I will try to discuss the correlation between myth and political economy, western image-makers. Upon closer examination, these images seem to fulfill purpose of western civilization and enhance the negative, of Islamic and modern culture through out the world.

Islam recommends balance and a steady pace. There is also the noise and dazzle of the media of west. Again Islam emphasizes quiet meditation and simplicity. The institution of family self is under attack in today's western world. Islam emphasizes the family as the key unit of society and would safe guard it at all costs most important, Muslims believe in God in an age dominated by a materialistic and Godless society. Now there are no more powerful enemies for the west to conquer since the break up of its main adversary. The USSR Islam alone remains in its path, preventing a final unipotar world. The world is heading for a final showdown, a final crusade, between Islam + the west. They also seem to apply the intelligent use of Islamic principles and fields of meaning, for the revising discourses that encourage gender consciousness.

Many interesting themes are going on in the Muslim world right not as in Surah Alnisa Ayat 34, Allah says: "Men are quawwamuna over women" 4:34 and others like these different sensitive issues have been misinterpreted through centuries.

My point is here about an oppressed female who is having an inferior position. They have not been treated fairly or provided with equal opportunities for education and work etc. But we do not want to be defensive and apologetic is this connection. The role of women, their position and status in society as a worker and their nature have been an issue of defeat as guided by religion tradition and culture. Being a Muslim we seek guidance from Allah through his book, from Sunnah. In discussing the role of women in contemporary society. I have divided my discussion into 3 parts to:

1. The perception of women with in contemporary Muslim societies.
2. The status, position and role of working women in the "Quran" and in early Islam from where we derive our aspiration.
3. Some of the challenges facing us in contemporary society.

Women are considered unsuitable for performing certain tasks or for functioning in some ways in society, although inspite of having intellectual abilities. The Muslim identity of a woman is restricted and limited to her dress code. Specific functions and roles have been attributed to each sex. It is known that her primary functions is to be mother + wife, and that she needs not venture from the home. It is ironic that all of them, claim that Islam liberated women 1400 years ago. Islam gave women the right to equal education, civil + economic. But at the end of their analysis they come to the conclusion that a women's place is, in her husband's home and that she should be obedient to him and the other made members of become and society.

Let us look at the status + position + role of women in Quran and early Islam. The Quran declares for Muslim men + women who guard them chasity for them. All prepared forgiveness and great reward (33.35). This passage makes a clear statement about the absolute equality of human being is moral. Condition + identical spirit + moral obligations, placed on all individuals regardless sex. Common Muslim believe that leadership is exclusive only to men. This is fallacy. In fact the Quran extals the leadership of biliquis, the queen of sheba (27:23-44). Beliquis's qualities as a good leader were not measured by gender at all. The operating principle here is the one best suited to fulfill the requirements of good and effective leadership.

In contemporary society more values are attached to the work that men do Domestic work is not less of a good deed than going out of the house to work. I believe there is space in Islam to actually attach monetary values to domestic work, done by wives.

Let us now take step back into our history and look at the various roles our heroes played in the societies they lived in. I will be focusing on the active and assertive roles they played Umm, Umara was known for her effectiveness with weapons. She fought in many battles and lost her hand in one of them. Umm, Hakim single handedly disposed of seven Bygamtine

soldiers in the battle of Marj-al-saffar one expedition against a Persian seaport the women led by Azdah bint-al-Harith turned their veils into flags, marching in martial array to the battle field. They were mistaken for fresh reinforcements, which struck fear into the heart of the enemy, and this distributed at a critical moment to the victory of the Muslims compared to it Japan, Britain established their women regiment in second World War.

Women of the first Muslim community attended the mosque. They were not just passive listeners and docile followers, but actively participated in discussion and questioned, confronted and challenged. It is reported that when "Umer attempted to limit the dowry in a khutbah in the mosque, a women challenged his ruling.

Umar conceded that "The women is correct" + Umar is wrong.

When Makkah was recaptured by the Muslims (Fateh Makkah) many women came to give their allegiance to Islam. The Prophet (P.B.U.H) conceded this was at a public assembly of men + women like Asma bint Abu Bakr were active in the workforce. She shared the responsibility of supporting her family by working away from home. Women were given the responsibility of running the affairs of the state a woman Shifa bint Abdullah was appointed controller of the market of Madinah by the Prophet (P.B.U.H.). She was reappointed by Caliph Umar (R.A.). the Prophet (P.B.U.H) left it in the hands of his wife Umm Salmah to advise the Muslims to forgot the Haj + to rather sign the treaty of Hudaibya. Aisha the Prophet's wife was a reporter of many Hadith of Prophet (P.B.U.H). She also addressed the congregation at the mosque + led an army in battle of Jamel.

Although Islam has not obligated a woman to work to see a living Islamic law has given her the right (So long as she has reached the age of maturity and is competent) to own and dispose of her properties without any guardianship over her. Those who are opposed to change are simply afraid to lose their privileges. The conservative attitude was a determining factor in the decline of the Islamic world and the proliferation of its problems. Attempts to check the imagination and stifle innovative efforts began in the $10^{th}$ + $11^{th}$ centuries when so-called religious scholars "closed" the "door" of the "Ijtiha" (research and investigation). Being subjected to anti-Islamic policies in complete disregard for the prescriptions of the Quran which caters for all the rights of women. This is one of the most serious and pressing problem which must be dealt with promptly and efficiently in Muslim world.

It calls for serious social surveys and analyses, and requires a great deal of self-criticism as well as the rehabilitation and mobilization of "Ijtihad" resources. We must take a fresh look at the original sources of our culture, the teaching of the Quran in the light of modern development, by mobilizing good will forces and by refraining from imposing on women any conditions other than those required of men, I am sure we will end up with a deeper understanding of the nature and scope of our problems.

# What Do We Mean By Faith?

***(By Lubna Ist Year)***

***How can we catch the lasting breath!***
***How can we see in the colourless water***
***Who can count the grains of sand***
***Who can touch this air!***
***A belief or faith***

***Faith is an abstract idea. It can be felt at the core of heart. Nothing can drop this belief from the essence of life as long as this cosmos is in order. You know what is this that makes man feel the presence of God or visualize an angel. We know:***

***"Faith is the force of life".***

***Faith makes man go through impossibilities for it acts like a silent prayer.***

***We can say life and faith go hand in hand. Without faith there is no life and no light at all. Because:***

***" Faith comes to life and life comes to faith".***

***This belief gives hope to trees, flowers and every thing. All seasons, day, night, sun, star, moon the whole of this phenomenon is going on the behalf of a new day to down, a new saying to preside.***

***"Hope is the pillar that holds up the world. Hope is the dream of a waking man." (Pilny the young).***

***A belief of a person, let him carry his own ideas, ideals and goals. A glimpse of hope is always there when nights reside and darkness prevails. So night chases day and day chases night in the hope of their survival. Same is the case with a staunch believer.***

***"Hope ever urges on, and tells us tomorrow will be better." (Tibullus)***

***Faith in God brings us closer to life, satisfies our baffing soul and gives us a purified vision of life. Because:***

***"No pessimistic ever discovered the secrets of the stars, sailed to an uncharted land, or open a new heaven to the human spirit." (Helen Keller).***

***We pray to God inspite of our miserable condition mân is able to measure the strength of his ideals, being a dauntless optimistic.***

***Even all the scientists, inventions, scholars, even children have faith in their nations, beliefs and discoveries.***

***In a nutshell, if there is no hope, no belief, this universe is nothing but a shattered reality and chaos!***

# Let's Read About Pakistan

*(By Irfan Saleem M.A. English I)*

Pakistan is situated in the southern part of Asia. Geographically it means that Pakistan lies in the southern Hemisphere. Pakistan stretches from the Arabian sea in the south to the Siachin Glacier in the north covering an area of approx 80,000 Sq. km.

Pakistan is surrounded by neighbours on three sides. This makes Pakistan a very important country where many different cultures blended together to form a new and unique culture. The area which is now Pakistan was ruled by different types of rulers. The thousands years of history of this sub-continent is so colourful, that no country in the world has witnessed so many rulers and different cultures in one single country or piece of land. The oldest culture and society existed in Mohanjodaro and Harrapa.

Then the Ashokan civilization was established in the Taxila region near Rawalpindi. The great Khyber pass saw warriors like Alexander The Great who came all way from Greece and conquered these lands.

The Iranians also once ruled the Punjab. Sind saw the peak and prime of the Hindu culture. It saw a downwar trend under Raja Dahir's mis-rule. At this point history introduced a new culture and a way of life which changed the lives of millions in this part of the world. This new culture came to stay permanently.

This was brought by a young Army General Muhammad Bin Qasim who conquered Sindh and established the extension of Islamic Empire in India. The Arab conquest of Sindh changed the whole social setup of India. It was for the first time that a modern society of Islamic tolerance and brother-hood was established in the part of the world.

Today Pakistan shares its borders with two brother Islamic countries, Afghanistan and Iran. The third important country with whom we share our borders up in North is our great and noble friend China. China is a true friend of Pakistan.

The culture of all our neighbours have blended with each other over thousands of years, in this land because this area has been ruled by the Iranians, the Afghans, the Indians and finally the Muslim and British. Therefore our traditions, culture and society, all share sometimes with the rich cultures of the old civilizations as well as the modern development of the Islamic way of life which stands, above all in our social setup.

Pakistan is a country which has everything to offer. It has snow covered mountains and burning deserts. We have fertile plains and hilly areas. Pakistan has five rivers which help in our agriculture. Pakistan has all the four seasons to enjoy with. Nature has given Pakistan forests and mountains full of minerals.



# THE HOLY QURAN

***By Asma Yasin (Ist Year)***

***With the name of Allah the most Beneficent, the most Merciful.***

Allah Almighty is worthy of all the praises who is the Sustainer of all the worlds. He is the most beneficent and the most merciful. The master of the day of judgment; only to thee are our prayer and only from thee we ask for help. Please! Show us the righteous path of those on whom thou showered. Thy bounties. Save us from the path of those whom thou condemned with your wrath and of the mislead.

The saying of the Holy Prophet Muhammad (Peace and blessings of Allah be upon him):

***"Seek knowledge from cradle to grave."***

# Ten Sicknesses of the Heart...

1. You believe in the existence of Allah (SWT), but you do not fulfill His Commands.

2. You say you love the Prophet Mohammed (SAW), but you do not follow his Sunnah.

3. You read the Holy Quran, but you do not put it into practice.

4. You enjoy all the benefits from Allah (SWT), but you are not grateful to him.

5. You acknowledge Shaitan as your enemy, but you do not go against him.

6. You want to enter Paradise, but you do not work for it.

7. You do not want to be thrown into Hell-Fire, but you do not try to run away from it.

8. You believe that every living-thing will face death, but you do not prepare for it.

9. You gossip and find faults in others, but you forget your own faults and habits.

10. You bury the Dead, but you do not take a lesson from it.

# PAGES FROM HISTORY OUR FREEDOM FIGHTERS

*(By Yasmeen Farooqi 3rd Year)*

The establishment of Pakistan as an independent and sovereign state was indeed a unique phenomenon. It was the culmination of a historical movement, that won for us our freedom, enabling us to live our life as an independent nation.

Like other nation we also have our heroes of history, without whom the present may not have been what it actually is today. Our destiny has been worked out not by the passions and needs generated by private aims and selfish desires but by the enlightenment and heroic actions of our men of destiny.

The fight for freedom was relentlessly waged by our people led by reformers, rebels and revolutionaries. Reformers preached a way of life which, according to them would regenerate the Muslim nation, and make it realize its ultimate destiny. The rebels took up the sword against the British to wrest power form their hands and to force them to leave the shores of India. The revolutionaries propounded political theories and suggested revolutionary alternatives, when the British would be compelled. By the force of circumstances, to hand over power to the people of India.

In order therefore, to fully appreciate the life and work of the fighters for our freedom, it is necessary to understand and appreciate the difficulties that beset them in the times in which they lived.

The English were masters in the art of ruling alien nations by the classic but immoral method of "Divide and Rule". This was the decisive key-note of their state policy, and they succeeded admirably in setting one chief against the other, one prince against the other and every time they reaped rich dividends due to the foolishness of the Indian rulers themselves. The East India Company, which was the original company under whose auspices the English had come to India and with the weakening of the central authority at Delhi, after the death of Aurangzeb. The English were emboldened to transform their role by stages, from that of being traders to becoming the builders of a mighty empire. Western influence and domination had come to stay in India. The interaction that followed between western thought and method and Indian tradition and culture brought about consequences that threw all the peoples of India into a deep moral and spiritual torment. The disabilities and disadvantages that British rule ushered in fell more heavily on the Muslims than upon the Hindus. The Muslim, a powerful and freedom loving people, found themselves fettered by the chains of social, economic, cultural and political subjugation and an unceasing struggle ensued for liberation from foreign domination. This freedom struggle produced many Heroes, whose foresight, leadership and sacrifices have made it possible for our nation to breath in Freedom.

Here is a brief description of the lives of some freedom fighters, who have sacrificed their lives for the oppressed people of the East and whose life mission was to regenerate the world of Islam.

***Haider Ali***

Haider Ali was about five feet six inches tall, of brownish complexion. His features were coarse, his nose small, and turned up his lower lips. Rather thick and he wears neither beard nor whiskers. He normally wore clothes and turban of white Muslim. Unlike other kings of the time, he was not much fond of jewellery. For sighted-by nature, he could see in his youth. That the growing power of the English on the subcontinent would soon be a great menace to his people, a power that would ultimately subjugate them. And establish its own sovereignty over the whole of India, including the kingdom of Mysore.

A fighter by instinct, his mind was measuring up the national foe and preparing for a time when he would take up arms to drive the enemy out of the country. At the same time, the rising power of Maratha's was carrying on plundering forays, inflicting military levies, initiating wars on all those

around them. Due to the two pronged thrust on their liberty, from the English and Marathas, Haider Ali spent a lifetime inwarding off their attacks and in waging wars against them. By his uncompromising attitude towards them, both on the field of battle and in the field of diplomacy, Haider Ali carved out for himself an honoured place among the fighters for our freedom.

***Tipu Sultan***

Tipu Sultan was one of the most remarkable persons in the history of Islam. At a time when most Muslim politicians and leaders were still incapable of discovering the importance of European nations, Tipu developed a world consciousness. He thought of entering into an alliance with one European power to defeat another on an international basis, and visualized alliance of Muslim power to meet the new challenge.

Tipu was five feet nine inches, having a round face, large and sparkling dark eyes, an aquiline nose, and an expression of eagerness and animation perpetually adorned his face. He wore mustachios, but shaved his beard. He was fond of an active outdoor life horse-riding and hunting, especially of lion and tiger. Tipu learnt under his father the tactics of war, and the discipline and the art of war, and especially ass practiced by the European at that time.

He introduce many administrative and other reforms during his time. Thus entitling him to be called a progressive and a benevolent ruler of his people. Tipu Sultan's favorite animal was the lion, and he was himself lion hearted; His favorite hero of history was Hazrat Ali (R.A). He was dedicated Mujahid, carrying on an unending fight against his foreign foes. He preached Jihad to his soldiers.

"Jihad against the aggressive disbelievers for the triumph of the faith is described as real Islam."

Tipu Sultan's first fight against the foreign enemy was when he was about seventeen under the able command of his father, Haider Ali and he spent over forty years carrying on this struggle against the English. In one of his memorable addresses to his officers, he is said to have encouraged them to fight the British in the following words.

"To live a day like a lion is for better than a hundred year's life of a jackal."

The English were out to bring all the princess of India under their sovereignty, and Tipu Sultan was determined to resist their domination, and he laid down his life for the freedom of Muslim nation.

Over the simple grave of the martyr a plain tomb of marble was later on erected with an inscription in Persian, which translated in English words read,

"The defender of the faith and the sovereign of the world, hath departed."



# LET'S BECOME "WISE"

*(Samia Farooqi B.A.)*

***Jack Wood***

Dress like a bum and you act like a bum. Dress like a gentleman and you act like a Gentleman. Clothes create an impression you must line up to.

***Ray Inman***

Happiness, like an old friend, is inclined to drop in unexpectedly-when you're working hard on something else.

***Mark Twain***

We are called the nation of inventors. And we are. We could still claim that title and wear its loftiest honours if we had stopped with the first thing we had ever invented-human liberty.

***Winston Churchill***

Never give in-in nothing, great and small, large and prelly-except to conviction of honour and good sense.

***Ingmar Bergmam***

Old age is like climbing a mountain. The higher you get, the more tied and breathless you become. But your view becomes much more extensive.

***Jane Smily***

A child who is protected from all controversial ideas is as vulnerable as a child who is protected from every germ. The infection, when it comes-and it will come-may overwhelm the system, be it the immune system or the belief system.

***Paul G. Hewitt***

Before you can be reasonably convinced you are right about an idea, you should be sure that you understand the objection of your most articulate antagonists. The person who can state his antagonist's point of view to satisfaction of the antagonist is more likely to be correct than the person who can not.

***David Frost***

Television is an invention whereby you can be entertained in your living room by people you would not have in your house.

***Adrinne Ivey***

Every thing is equal in the snow: all trees all lawns, all streets all rooftops, all cars. Every thing is white, while as for as you can see covered by snow, the well-kept and neglected lawns look the same. The snow hides the shiny newness of a just-bought car as effectively as it does the rust and dents of a ten year, old one. Every things look clean and fresh and unmarred by time or use. Snow, like the silent death it counterfeits, is a great leveller.

# *Flopped Schemes & Elevated Poverty*

**By Rabia Shah**

Rapidly growing poverty is not the problem of Sindh but also of Pakistan. According to a report, among more than 50 million people of Pakistan, every 3rd person of the country is suffering from economic deterioration. The report further reveals that the maximum ratio of poverty in different provinces is as: Punjab has 32.4% and Sindh has 29.2%.

A number of national and international organizations are working in the country for the elimination of poverty. These include small and medium enterprise, several banks and other NGOs. The govt. has also started a number of projects and programmes for the elimination of poverty including self employment scheme, food support programme, unemployment package, educational stipends, dowry fund, vocational training, etc.

A number of local and foreign non.govt. organizations (NGOs) have also started the similar plans and schemes but irony of the fate is that the poverty, instead of declining is constantly thriving in the country especially in Sindh.

In Sindh for the elimination of poverty, steps have been taken at government level and different schemes worth 2.6 billion under "Khush-hal-Pakistan Programme" have been started. Besides it almost half of the same amount is also spent by the NGOs for the similar purpose. Despite allocating such heavy funds, situation instead of improving, is worsening day-by-day.

Badly affected are the rural areas where drought, lack of rainfall, low crop production and lack of industrial promotion has provided a congenial atmosphere to poverty to prosper frustration and disappointment among the unemployed youths is rapidly growing and poverty and starvation is giving rise to self-immolation and suicides in cities and villages.

The basic and actual fact or cause of growing poverty is that by giving loans to the people, they are made beggars and no training is provided how to economically strengthen themselves and how to establish or flourish a business for self-supporting. The awful fact is that if the large fraction of funds provided by the donor agencies are not spent on the unnecessary expenditures of NGOs then perhaps a positive change in the condition of the area can be brought. It is needed that the situation is fairly analyzed under the check and balance system. Less than 20% of development funds is spent on the elimination of poverty and backwardness.

Research conducted to know about the facts of upsurge in poverty and hindrances in the way of its elimination reveals that the govt. and private sectors have badly failed in playing their role efficiently and resourcefully to cope with the challenges of poverty. At the government level, financial and agriculture policies should not only by cooperative to one another but the private sector should also be taken into confidence and its sincere efforts should be implemented and appreciated.

# Life And Literature

*By Javeriya Ali*

A child and a man were one day walking on the seashore when the child found a little shell and held it to his ear. Suddenly he heard sounds, strange low, melodies sounds, as if the shell were remembering and repeating to itself the murmurs of its ocean home. The child's face filled with wonder as if he listened. Here in the little shell, apparently was voice from another world, and he listened with delight to its mystery and music. Then come the man, explaining that the child heard nothing strange; that the pearly, curves of the shell simply caught a multitude of sounds too faint for human ears, and filled the glimmering hollows with the murmur of innumerable echoes. It was not a new world, but only the unnoticed harmony of the old that had aroused the child's wonder.

Art is said to be the expression of life in forms of truth and beautyliterature is the art of expressing in a verbal pattern the emotion and sentiment of life. the pearly shell opened charmed casements for the little child, literature widens our outlook and brings realization to our minds that what has been expressed in it, is an echo of what we find in our actual life, an echo which is full of harmony and music, in which the imagination soars to indefinable heights and the heart has no concern with yesterday, to-day or to-morrow, for it is satisfied that what happens to him is universal. The same happened to the "pagan suckled in a creed outworn," the same, though in a different manner, confronts him. For, as a writer describes:

" Behind every book is a man; behind the man is race; and behind the race are the natural and social environment whose influence is unconsciously reflected".

When we conclude that 'Hamlet' in some aspects is a faint echo of 'Oedipus' a work preceding the former by many centuries, we are unconsciously revealing the fact that what Hamlet experienced once can be experienced by every one in the present age too for:

" Art never improves, though the material of art is never the same".

A history or a work of science may be and sometimes is literaturea case much debated by great critics through the ages. What distinguishes literature from other modes of expression is its artistic presentation, the sense of the beautiful and suggestiveness that it conveys. For the provinces of all art is not only to instruct but to delight also. It must be a kind of revelation, it must appeal to our emotions and imaginations besides our intellect. For this is the mark between what is, and what out to bethe real and the ideal. Literature preserves the ideals of such people who think of what ought to be and ideals are the part of human life most worthy of preservation. As Bertrand Russel states:

" All our arts, our sciences even our inventions are based upon a belief, and ideal. Our ideals are dreams of what was before the fall of man and what ought to be; the real is the presentwhat is. Man has an inherent desire to bridge this gap; literature serves as a media for him. Is not literature then as important for our souls and minds as food is for our bodies."

"Literature always anticipates life. It does not copy it but moulds it to its purpose".

# BODY LANGUAGE A NONVERBAL COMMUNICATION

By
Maryam Fatima

**DEFINITION : -**

"Nonverbal Communication is any massage one gives other than the literal interpretation of words. It is the way one moves, speaks, appears and reacts". Our words only form a part of communication and body language share bigger and more important part, which is most of the time neglected by all.

**IMPORTANCE : -**

Anthropologists (specialists in knowledge of body language) estimated that nonverbal element accounts for 65- 90% of what gets communicated when one speaks. The word `nonverbal` first appeared in 1956 and `body language` in 1970. Nonverbal communication is so important because most people believe "how you say" more than "what you say". Most of the time, people believe to other`s tone and not actual words. Although nonverbal communication is not a magic & quantified key to success but its understanding can enable us to increase (or at least avoid hindering) effective communication by helping us to send appropriate signals and to be more sensitive to what other people really mean.

**TERMS USED IN BODY LANGUAGE**

1. Kinesics : Body motion
2. Paralanguage: Vocal qualities
3. Proxemics : Use and perception of space.
4. Indicators : Appearance and environment

**ELEMENTS OF NONVERBAL COMMUNICATION:-**

***1.Body : -***

Consciously or unconsciously, we analyze people`s attitudes on the basis of their body language, drawing conclusions when they put their hands on their hips, wrinkle their noses, or turn away from us. Main aspects of this are:

***a.Posture:-***

Your posture the way you stand or sit is the first major influence on the initial impression you make. Posture indicates one's confidence, openness and attitude. Comfortably upright, squarely facing your audience with your weight distributed evenly is the right & professional posture.

***b.Gestures:-***

The second aspect is movement and gestures. All people unconsciously use gestures to back up what they are saying. All use their hands in a party, during a meeting, during a class, in the hallways, etc. Gestures not only reinforce what people say but they also reveal their attitude. People may perceive gestures as either 'warm' or 'cold'.



***c.Face and Eyes:-***

The third aspect of body language is expressing ourselves through our face and eyes. These are the most expressive part of our body. We can establish rapport with our fascial expression: raising and lowering our eyebrows, smiling, nodding & even winking. Too much eye contact is perceived as aggressive, dominant, or uncomfortable. Too little is seen as submissive, shifty, inattentive or unfriendly. Good eye contact means establishing human contact with actual people in your audience.

***2.VOICE:***

Consider the difference between "Enough " and " Enough ? " or " What? " and "Wha-----at !". The most important aspect of voice is inflection variations in volume, rate and pitch that makes the sound more expressive. Pitch is used to develop an effective speaking voice. Speak expressively and enthusiastically instead of in a boring monotone. Use a warm, pleasant tone instead of a distracting tone eg. nasal, high, rough & whiny. Speak audibly especially when using visual aids enunciation.

***3.SPACE AROUND YOU:***

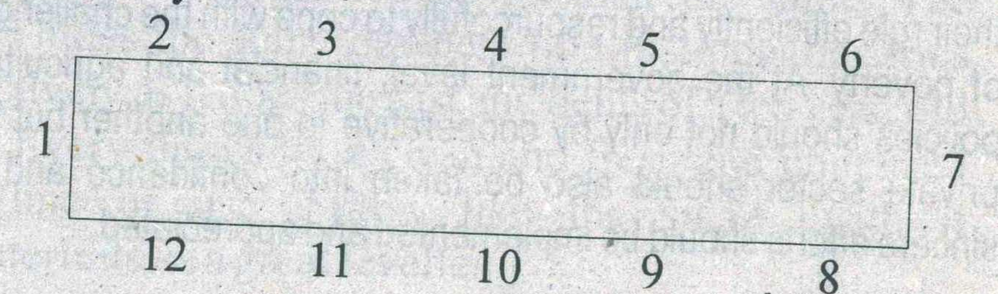
Nonverbal communication also includes the way you communicate through distance, or the space around you.

***a.Standing:-***

Generally there are four zones of space. (1) Public space .4 to 12 feet, eg. standing in a lobby . (2) Social space 18 inches to 4 feet, eg. conversing with a stranger . (3) Personal space 18 inches to 4 feet, eg. conversing with a friend . (4) Intimate space zero to 18 inches, eg. comforting. At parties or in other social situations, by watching people one another, you can almost guess how long they have known one another by space zones. You can also infer the leader whether accepted or rejected while watching the people before the start of a party.

***b.Seating:-***

Status of a person is indicated by seating arrangements. If you come in a party/ gathering, which seat would you like ?

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# POETRY

## Life

*By Ruby (F.A)*

*Life is same like flower*
*But we need some smell of love*
*Life is same like moon.*
*But we need some shining of happiness*
*Life is same like winter*
*But we need some warmness of pureness.*
*How can we search it,*
*I tell you,*
*This world is full of pure of love*
*Try to search it.*
*Life is full of colour*
*But we need somebody*
*Who give us pink colour of friendship*
*Yellow colour of deep friendship*
*And need colour of love*
*Everybody who lives in this world*
*Want to pure love*
*But do not gives anybody pure love.*
*Why?*
*I want to pure love*
*Because I have pure love.*

## A MORNING STAR

He was a morning star
Dreaming all the night.
Of morn's blissful light
Seeds of his thoughts
Sown in a desert
Rain of his vision
Changed it into a garden
We are devouring fruits
We are plucking flowers
Turning it to barren
Darkness is engulfing us
Draught is drowning us Iqbal
Give us once again
Your shine, your rain.

## YOUR WORDS ARE SO FINE

*Ishrat (B.A.)*

*In this world of strife*
*Give us a new life*
*And such a wise advice*
*Of Mirth and Mild surprise*
*Guide so well to spirit Divine*
*Your words are so fine*
*Spring's clouds rejuvenating rain*
*To aching heart and dull brain*
*Feed hope and wisdom sublime*
*Twinkling stars forever shine*
*Your words are so fine*

## GOD'S GRANDEUR

*(By Sidra F.A)*

The world is charged with the grandeur of God
It will flame out, like shining from book foil
It gathers to greatness, like the ooze of oil crushed
Do men them now not wreck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil,
And wears man's smudge and shares man's smell the soil
Is bare now, nor can food feel, being shod
And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black west went
Oh! Morning, at the brown brink eastward, springs
Because the Holy Ghost over the bent
World broads with warm breast and with oh!
Bright wings

## MY FATHER

*By Sumaira Noor*

*God bestows precious things*
*With their help we get wings*
*And when we hardly learn to fly*
*They are snatched leave us to cry*
*Parents are a blessing of good*
*To forget them is impossible and hard*
*So kind and lovely was my father*
*Depravity is accepted as God's order*
*His hand was my roof*
*His look was my life*
*His smiles were very gracious*
*His talks were very previous*
*He was with me like a friend*
*But our friendship can't end*
*I meet him often in my dream*
*This imagination for me is supreme*
*I shall try to fulfil his whistles*
*With inherited courage God's bless*

## SOMEONE SAYS

*By Tuba Azeem Farooqi*

"In the arena of human life, the honours and rewards fall to those who show their good qualities in action."
*(Aristotle)*

"Do not let life discourage you; everyone who got where he is, had to begin where he was." *(Richard L. Evavs)*

"There is no better time than right now to be happy." *(Mark Twain)*

"It is no profit to have learned well, if you neglect of do well."
*(Publilius Byrus)*

"An archaeologist in the best husband any woman can have! The older she gets, the more interested he is in her." *(Agatha Chritie)*

## SOLITARY THOUGHTS

*By Nazia Sanaullah*

*If life was always good to us*
*Then we would never learn,*
*We all must search for happiness*
*What we deserve we earn*
*Desire to devoid the truth,*
*And fear of falling hard,*
*Will never take us anywhere,*
*Can never take us far,*
*In moments of calamity,*
*Of pain and desperate need,*
*We must be strong and patient*
*We have to take the lead*

## STAR OF OUR FATE

*(By Sidra Yousaf)*

Barren, barren was the whole land
No roof, no shelter was there, to stand
All the nation was suffering
All the souls were crying
No saviour was expected
Everyone was dejected
Then nature turned benevolent
And a great man was sent
From barren land bloomed a flower
Which was the gift of Mighty Power
Clouds unveiled the star of our fate
And bestowed upon us "Quaid the great"

## PEACE

*(By Prof. Riaz Gohar)*

Sparrows sing songs in summer
They herald of some new comer

The clouds do float in sky
The winter is about to die

The fishes do slant all the year
Their season is bright and clear

Come, come you lambs come
In all her eyes call the mum

Our land of pleasure and peace
The people may lodge in ease

We daily do promise to do so
Make the fairy plans to flow

Justice and peace but cry again
Remind us that we are feign!

# JOHN KEATS

By
Prof. Muhammad Azeem Farooqi

## KEATS AS A ROMANTIC POET

1. *Introduction*
2. *Poetry of Escape*
3. *Love of Past*
4. *Romantic Theme* *Keats As A Pure Poet*
5. *Love of Nature* *His love for Greekness*
6. *Cult of beauty* *His Love For Fanny Browne*
7. *Supernatural Element*
8. *Addition of Strangeness To Beauty (Peter says)*
9. *Keats Poetic Style*
10. *Keats As A True Romantic*
11. *Conclusion*

Keats is in many ways, the most romantic of all romantic poets. Romantic poetry aims at the complete expression of the individual as compared to classical poetry which aims at the expression of social experience. Other romantic poets have some political or social comment in their poetry. But the poetry of Keats is not a vehicle of any prophecyany message. It is poetry for its own sake. It has no moral or social significance. It is therefore, the purest poetry.

All romantic poetry is more or less escapist. Romantic poetry presents not the world of reality, but the world of dreams. The romantic poet seeks an escape from the hard realities of life in a world of romance and beauty. Keats is the most romantic of all the poets in the sense that he is the most escapist of them all. He wants to fade far away, dissolve and quite forget the weariness, the fever and the fret of the real life.

Like all romantic poets, Keats seeks an escape in the past. His imagination is attracted by the ancient Greeks as well as the glory and splendour of the Middle Ages. Most of his poetry is inspired by the past. It is rarely that he devotes himself to the pressing of the present. Endymion, Hyperion and Lamia are all classical in theme, though romantic in style. La Belle Dame Sans Merci is medieval in origin. Keats thus finds an escape into the past from the oppressive realities of the present.

The themes of Keats' poetry are romantic in their nature. Most of his poetry is devoted to the quest of beauty, love, chivalry, adventure, pathosthese are some of the themes of his poems. Another strain that runs through his poetry is the fear of death that haunts him constantly and which finds beautiful expression in his sonnet. When I have fears--- another favourite theme of his poetry is disappointment in love and its desolation as we find in La Belle Dame Sans Merci. Again, the rich and sensuous descriptions scattered all over his poetry are romantic in tone.

Like all romantics, Keats loves nature and its varied charms. He has a vivid sense of colour, and he transfigures everything into beauty that he touches with "the magic hand of chance".

Nature is beauty Beauty in Nature
We are nothing But a poor creature

In nothing else is Keats as romantic as in his frank pursuit of beauty. Beauty is deity. Beauty for him is synonymous with truth. He says: "A thing of beauty is joy for ever". Beauty is his religion. It is in this pursuit of beauty that he completely forgets himself and the world around him.

One of the most striking notes of romantic poetry is that of supernaturalism. Just as the romantic poet looks backward from the present to the distant past, so he looks beyond the seen to the unseen. His imagination is lured by the remote, shadowy and the mysterious. Keats death with the supernatural in his La Belle Dame Sans Merci , and in that little poem he has condensed a whole world of supernatural mystery.

The romantic quality in literature has been defined by Pater as "the addition of strangeness to beauty". All poetry, if it is genuine poetry, reflects, represents and deals with beauty, but romantic poetry goes a step ahead and imparts strangeness to beauty. When Wordsworth reads the message of eternity in the simplest flower, he reveals something strange and the mysterious, imparts the essential romantic quality to the poetry of Wordsworth. Keats sees beauty in the ordinary things of nature. The earth to him is place where beauty renews itself everyday; the sky is full of huge cloudy symbols of high romance. Keats loved beauty in the flower, in the stream and in the cloud, but he loved it in each thing as a part of the Universal Beauty.

Last but not least, both in terms of diction and metres Keat's poetic style is romantic. Though it has classical finish, it possesses that romantic touch of suggestiveness by which "more is meant than meets the ear". His poetry is full of such unique suggestive expressions. In this way he has employed various kinds of metres and stanza forms in his poetic works. He is

one of the great sonneteers in the English Language and his odes with their musical flow in long stanzas, stand as unique specimens of romantic poetry.

A true romanticism is based on truth, the truth of emotion and the truth of imagination. Keats was a true romanticnot a romantic in hackneyed sense of dealing with the unrealities of life. He loved not merely beauty but truth as well, and not merely the world of imagination but that of reality; and he saw beauty in truth and truth in beauty. He never escaped from the realities of life in pursuit of the beautiful visions of his imagination; in fact, the visions of his imagination are based on reality. He persistently endeavoured to reconcile the world of imagination with the world of reality. Therefore, he is called a "true romantic".

The brief span of Keats's life fell within what is known as the age of Romantic Revival in English Literature, and Keats fully imbibed the spirit of his age. His poetry is a fine example of highly romantic poetry; in fact it touched almost all the aspects of romantic poetrylove of beauty, love of nature, love of the past, supernaturalism, glow of emotion, and last but not the least in importance, the revealing power of imagination. In this way Keats appears a unique and a matchless poet in his style and pursue of beauty everywhere.

"O then on the shore
Of the wide world I stand alone and think
Till love and Fame to nothingless do sink."

## KEATS AS A POET OF BEAUTY

1. *Introduction*
2. *Aestheticism grows Intellectual*
3. *Sensuous Beauty*
4. *Beauty In Life Taken As A Whole*
5. *Identity of Beauty And Truth*
6. *His philosophy of Life*
7. *Conclusion.*

Every poet is a lover of beautybut he may have, and often has, other interests and affections. Shakespeare was interested in the drama of human life and in the play of human passions. Milton's dominant interest was religion though he was passionate lover of beauty. Wordsworth and Shelly had other interests more than beauty. But to Keats, passion "with a great poet, the sense of beauty overcame every other consideration". Beauty was, for Keats, the moving principle of life; in fact, beauty was his religion. He loved beauty in all the forms and shapesin the flowers and in the cloud, in the song of a bird and in the face of a workman, in the work of art and in tales of romance and mythology. And all his poetry from Endymion to Hyperion has one dominant themeviz, beauty.

But he went beyond mere sensuousness, though he never lost the intense appeal of sensuous beauty. The song of the nightingale was as joyful and as entrancing as before, but it brought to him by contrast the thoughts of the pains and sufferings of human life. His aestheticism grows more and more intellectual, till at the last stage he imaginatively passes beyond the world of senses to the world of eternity. At first, he loved and rejoiced in concrete things of beauty that appealed to the senses; then he worshipped " the mighty abstract idea of Beauty" that appealed to the mind. This passion for what Shelly calls "intellectual beauty" was the spiritual passion of Keats. What is it that he sings in his great Ode To A Nightnigale? Is it merely the song of the nightingale that delighted his ears on a particular evening? It would be that, if he wrote it early in his career; but he had passed beyond that stage. The song of that particular nightingale, which he heard, is merely a symbol; it is the symbol of the universal Beauty which is eternal.

" Thou was not born for death, immortal bird!"

In this way it appears that Keats would die, that particular nightingale would die but the song I-e the beauty would remain for ever and ever. So Keats has passed from the world of senses to the world of eternity, where the nightingale would sing for ever. Beauty transcends time and space.

Keats was not an epicurean (who believes in the pleasure of life), feasting only on the beauties of life, nor an escapist, fly away from the realities of life.

Keats was extraordinary endowed with a native giftviz, that of feeling acutely with his senses. All his five senses reacted quickly to the beauties of the external world, and these sense-impressions are transmitted into poetry by his imagination. The first line of Endymion strikes the keynote of Keat's poetry.

***" A thing of beauty is joy for ever"***

So Keats drank in the beauty of the external world with his senses, and his whole being was excited by it and he sang out with wonder and delight. In his "Ode To Autumn" he describes:

"Season of mists and mellow fruitfulness
Close bosom-Friend of the maturing sun;
.....
.....

where're the songs of spring? Ay, where are they?"

He saw that life was full of sufferings and he himself was prey to pain and disease. Where's then beauty in life? He takes up this question in his "Ode To Melancholy". He finds melancholy even in the sweetest things of life; even when a man loves most fondly. When he is joy-bounded, the melancholy comes and disillusions him. In fact melancholy dwells with BeautyBeauty that must die. This very idea strikes with Shelly's west wind;

If winter comescan spring be for behind?

So Keats accepts life as it is and believes that it is the combination of joy and worry. Every joy is the indication of some unhappiness and every gloom is the heralder of the beginning of some jubilous period.

Keats often asked himself the question, "Where are the songs of spring?" Indeed the songs of the spring do not stay; beauty does not keep her lustrous eyes for long. So beauty is transitory, fleeting, it remains for a time and passes away.

Actually beauty is experience of senses. But Keats's imagination revealed to him the essential truth about beauty. He says:

*"Heard melodies are sweet, but those unheard*
*Are sweeter, therefore ye soft pipes, play on:*
*Not to the sensual ear, but more endeared,*
*Pipe to the spirit ditties of no tone."*

So, imagination reveals a new aspect of beauty, which is 'sweeter' than beauty which is perceptible to the senses. The senses perceives beauty only of the external level but the imagination seizes beauty of somewhat beyond the appearing one. Hence he declares emphatically,

*"Beauty is truth and truth Beautythat is all*
*Ye know on earth, and all ye need to know."*

## KEATS HELLENISM

The world ' Hellenism is derived from the word 'Hellene' which means Greek. 'Hellenism' therefore stands for Greek culture and Greek spirit. Mostly and naturally every poet and artist loves and regards his own culture, civilization and landscape. He paints the beauty of his surroundings in order to highlight his motherland. But Keats, in this respect, is somewhat different. Inspite of belonging English, he is Greek in nature and spirit and adores the culture of Greek as his own. Now his Hellenism can be assessed and evaluated as following.

1. *Three Sources of Greek Influence*
2. *Keats Loves Beauty Like The Greeks*
3. *Blending of Hellenic (classical) restraints with Romantic Freedom.*
4. *Greek manner of Personifying Power of Nature in his odes.*
5. *His interest in Greek mythology.*
6. *Conclusion.*

Shelly one said: "Keats was a Greek". In what sense was Keats, the Englishman, a Greek? Keats did not know the Greek language and therefore had no opportunity of reading Greek literature in knowing anything about Greek customs and ways of life. Still Keats was Greek in temper and spirit. The Greek influence came to him through his reading of:

1. *Translation of Greek Classics,*
2. *Lempriere's Classical Dictionary,*
3. *Through Greek Sculpture.*

But more important than these three sources washis own tendency and nature towards Greekness.

# One of his friends lent him a copy of Chapman's translation of Homer. He was fascinated by the new world of wonder and Keats described its effect upon him in the famous sonnet, "On First Looking Into Chapman's Homer."

Then felt, I like some watcher of the skies, when a new plan; swims into his ken.

# His study of Lempriere's Classical dictionary fully acquainted him with the Greek mythology, and he loved every bit of it, and freely, used it in his poetry. The stories of Endymion, Lamia and Hyperion, are based upon Greek legends and sagas. In his Ode to psyche and Ode On A Grecian Urn, the subjects are avowedly Greek, and the poet while expressing his passion for beauty transports himself in his imagination to the days of ancient Greeks.

# The third source is Greek sculpture. His sonnets indicate his emotional reaction to the sculptured "wonders" of ancient Greece. He felt in them the calm "grandeur" of Greek art, its symmetry and simplicity, and lastly, sense of proportion, its subordination of the parts to the whole. The pieces of sculpture were obviously in Keats's mind when he was writing The Ode On Indolence and the Ode On A Grecian Urn.

But the most important factor is Keats's Hellenism was his own Greek temperthe inborn temperamental Greekness of his mind.

The Greeks were lovers of beauty, and so is Keats. To him, as to the Greeks, the expression of beauty is the aim of all art and beauty for Keats and Greeks is not exclusively physical or intellectual or spiritual but represents the fullest development of all that makes for human perfection. It was the perfection of loveliness in Greek art that fascinated Keats, and it

was the beauty and shapeliness of the figures of the Grecian Urn that started the imaginative impulse which created the great Ode.

The instinctive Greekness of Keats's mind lies in his passionate pursuit of beauty, which is the very soul of his poetry. It is a temper of unruffled pleasure, of keen sensuous joy in beauty. To him a thing of beauty is joy for ever. In Ode to psyche he says:

*"Yes, I'll be thy priest and build a fane*
*In some untrodden region of my mind."*

The Greeks did not burden their poetry with philosophy of spiritual message. Their poetry was embodiment and incarnation of beauty and existed for itself. Similarly Keats was a pure poet. He enjoyed unalloyed pleasure in nature, which for him did not know anything of Shelly's enthusiasm for humanity or his passion for reforming the world. Keats's poetry has palable design, it existed by its sight of beauty. For Keats the sense of beauty overcame every other consideration.

Thus there was in Keats the keenest sense and enjoyment of beauty, and this gave him a fellow feeling with the Greek masters. But it was one side of Greek art he saw. He saw its beauty, but he did not see its purity, its self-restraint and its severe refinement. His poems are characterized by over-refinement and looseness. They have romantic adour, but lack classical severity. It is in the odes that we find a fusion of romantic impulse with classical severity. These are marked by severe restraint and have a close texture, but at the same time they have all the spontaneity and freedom of imagination that characterizes romantic poetry. The Ode to the Nightingale is an excellent example of this thing. In this way here is, a happy blending of the romantic adour with Greek restraintof romantic freedom with classical severity.

Keats is a Greek in his manner of personifying the power of nature. The attitude of the ancient Greeks in the presence of nature was one of childlike wonder and joy, and they defined the powers of nature. This imaginative attitude of the Greeks created their beautiful mythology. In other words what the Greeks felt, Keats also felt. The rising sun for Keats is a ball of fire, but Appolo riding his chariot. So, the world of Greek paganism lives again in the poetry of Keats, with all its sensuousness and joy of life, and with all the wonder any mysticism of the natural world, Autumn to Keats is not only a season of mists and mellow fruitfulness, but a divinity in human shape. Autumn sometimes appears as a thresher.

Sitting careless on granary floor, They hair soft-lifted by the winnowing wind:

Sometimes as a reaper, sound asleep on a half reaped furrow, or as a gleaner, steadying the laden head across a brook. This is the typical attitude of the Greeks, who attribute human qualities and shapes to gods and demi-gods. The pan of Greek myth was half human any one wondering in the lovely woods, may expect to meet him playing on his pipe. The pan of Keats's Ode is also half human and he sits by the riverside, or wonders in the evening in the fields and meadows.

In short, we can easily conclude that John Keats was greatly interested and enchanted by the Greek legends and mythology. Although he was an English man, yet his natures was of Greeks which he expressed openly in his poetry. So, he may be called a poet of some unique features and endowed with some special features and qualities.

## KEATS AS AN ESCAPIST

1. *Introduction to Keats's Personality*
2. *The Age of Keats*
3. *No Revolutionary Ideology (A pure poet)*
4. *Gradual Development (Some other poets' trends).*
5. *Sorrows And Sufferings Inevitable in Life*
6. *Melancholy And JoysTransient By Their Nature.*
7. *Conclusion (Not an escapist in real sense).*

Keats a great objective and a pure poet in English literature is alleged as an escapist by many people. It is said that he shuns all the worldly existences and bitter realities in order to have consolation and refuge in the world of imagination and dreams. Actually it is true but not for his whole poetry. Although, a large part of his poetry deals with his ideal state of mind, yet he does refer the whole calamities such as death, pain, agony, fear, disappointment etc time and again in his poetry. Now we can assess his escapism in the light of the following facts.

"A thing of beauty is joy for ever"this was the lifelong creed of Keats. There was never a more ardent love of beauty than Keats. But did his love and pursuit of beauty make him ignore the realities of life? In one of his early poems"Sleep And Poetry" he says, that he will first plunge into the realm of Flora and Pan (The world of beauty free from pain and ugliness), and then he puts the question,

"Can I ever did these joys, farewell"?

Then comes the answer, 'yes I must bid these joys farewell--.

"Yes I must pass them for a nobler life where I must find the agonies, the strife of human hearts."

These are not the words of an escapist. But did Keats follow this ideal of life, which he chalked out early in his poetic career?

Keats was born at a time when the whole of Europe was shaken by the ideas of revolution and he grew up in this atmosphere, but in his poetry these ideas never found expression. All the poets of Keats' time were influenced by the ideas and ideals of the French Revolution. Even Wordsworth, Coleridge, Scott, Byron, and P.B. Shelly were stirred up by these ideas awoke the youthful passion in them. These ideas were particularly the excitement, the turmoil, the life and death struggle, but they were ignored and unrepresented by Keats. In Keats the ideas of the Revolution have disappeared. Exception of a few passages at the quite end of his career, no vital interest in the present none in man as a whole, none in the political movement of human thought, none in the future of mankind, none in liberty, equality of fraternity, no interest in anything but beauty. Thus Keats was so preoccupied with beauty that he turned a blind eye to the actualities of life around him.

It's true that his poetry does not express the revolutionary ideas of his time, as Shelly's poetry does. But Keats was not a revolutionary idealist like Shelly, not had poet, who expressed in his poetry the most worth-while part of himself and this most worth-while part of Keats was his vision of beauty, which was also truth to him. Every great poet must follow the bent of his genius: --he has his own vision of life, and he expresses it in his own way. Wordsworth has a spiritual vision and he expresses it in simple style; Shelly has an idealistic vision and he expresses it in musical verse. Keats had the artist's vision of beauty, and he expresses it in picturesque style. Keats pursued beauty anywhere in nature, in art, in the deeds of chivalry, and in the great tales of ancient Greece; and to Keats beauty and truth were identical. This was the profoundest and innermost experience of Keats' soul and he expressed it most emphatically:

*"Beauty is Truth, Truth Beauty; that is all*
*Ye know on earth, and all ye need to know"*

If his aim was to pursue Beauty, which was also Truth, he can't be called an escapist for in pursuing Beauty, he pursued Truth.

The poetry of Keats shows a process of gradual development. His earlier experiments in verse are products of youthful imagination, immature and overcharged with imagery. The youthful poet has abnormal sensibility, but lacks experience of life. His Endymion opens with the famous line"A thing of beauty is a joy for ever", it is full of glorious promise, but it is lost in shadows and uncertainties, because it's not based upon experience of real life. Such matter occurs also with many of his other poems. In Odes Keats' poetry assumes a deeper tone. There he faces the sorrows and sufferings of life. He would wish for a life of joy and happiness, like that of nightingale.

*"Fade for away, and quite forget*
*What thou amongst the leaves host never known,*
*The weariness, the fever and the fret,*
*There, where men sit and hear each other groan"*

Thus he longed to escape from the realities of life. But it was a passing mood that seized him when he was contrasting the lot of man with that of the nightingale. Sorrows and sufferings were inevitable in life, and he fully realized that escape from the realities of life was neither possible nor desirable. So Keats was trying to attain serenity of mood in the midst of all the sufferings which he was undergoing in his own life and which he saw all around him.

Keats remained untouched by the ideas of the Revolution which filled the atmosphere of Europe at the time: at least from his poetry we do not find any indication of his interest in the Revolution. Though the contemporary facts of history have not left any impression on his poetry, he deeply realized and expressed in his poetry the fundamental truths of life. Keats was a pure poet, and would not allow any extraneous things like politics or morality to disturb the pure waters of poetry. And poetry is the expression of poet's own experiences of life. In his philosophy of joys and sufferings believes that such kind of things are transient by their very nature. He says:

"Dwells with beautybeauty that must die."

The truth of life comes by the very alternation of pain and joy, sufferings and blessings. The Ode On A Grecian Urn is an exquisite example of this reality.

In short, we can openly declare that Keats is a subjective poet who tells more about himself rather than his fellow men. But inside a man, a complete universe can be observed with all kinds of objections, fears, hopes and joys.

In this way Keats tells us the ups and downs and upheavals of his own practical life which was full of disappointment and helplessness and the features of objectiveness were very rare. So Keats can't be called an escapist as he is sometimes supposed to be. In this way we can easily defend him against the charge of escapism with the help of above given details.

# KEATS'S SENSUOUSNESS

1. *Introduction to Sensuousness.*
2. *Sensuousness In Other Poets.*
3. *Sensations And Thoughts.*
4. *Five Senses In Human Being.*
   - ❖ *Picture of the Eye*
   - ❖ *Sense of Hearing*
   - ❖ *Sense of Touch*
   - ❖ *Sensitivity of Tongue (Taste)*
   - ❖ *Pictures of Smell.*
5. *Keats's Sensuousness In "Ode To Autumn"*
6. *Keats's Sensuousness And His Epithets*
7. *Keats's Sensuousness In His Matured Poetry.*
8. *Sensuousness And Principles of Beauty*
9. *Conclusion.*

His

"Ode To A Nightingale"

" Ode on A Grecian Urn"

Sensuousness is that qu ality in poetry which is derived from the sense of sight, hearing, touch, smell and taste. By the term "sensuous poetry" is meant poetry which is devoted, not to an idea or a philosophical thought, but mainly to the task of giving delight to the senses. Sensuous poetry would have an appeal to our eyes by presenting beautiful and colourful word, pictures, to our ear by its metrical music and musical sound, to our nose by arousing our sense of smell, and so on.

All poetry proceeds originally from sense, impressions, and all poets are more or less sensuous. Impressions of the senses are in fact the starting point of the poetic process for it's what the poet sees and hears that excites his emotion and imagination, and his emotional and imaginative reaction to his sense-impressions generates poetry. Wordsworth was stirred up by nature. Milton was not less sensitive to the beauty of flowers than Keats. In this way a poets uses his senses either one or two at one time or all of them at a time. Therefore the sense play a vital role in every man's life and especially in poets.

Keats said, "O for a life of sensations rather than of thoughts." Sensuousness means appeal to our senseseye, ear, nose, taste, and smell, and sense of hot and cold. Mostly the other poets give only eye-picture but they are capable of giving other pictures. We can also note that, with Keats, life is the name of using all the senses in a proper manner. Thinking and philosophical ideas are not the criterion to live a true poetic and sensitive life. Actually these are mainly the senses which inspire him to show his reaction and talent to the various objects of nature.

Following five senses can be easily explained with their respective work in Keats poetry.

***Picture of the Eye***

Keats is a painter in words. With the help of a mere few words, he presents a solid and concrete picture.

*"Her hair was long, her foot was light*
*And her eyes were wild"*
*" I saw their starved lips in the gloom*
*With horrid warning gaped wide."*

These word-portraits remain for long in our memory.

***Sense of Hearing***

The music of the nightingale produces pangs of pain in poet's heart.

*" Forlorn: the very word is like a bell*
*To tall thee back from thee to my sole self"*
*" The voice I hear this passing night was heard*
*In ancient days, by emperor and clown."*

***Sense of Touch***

The opening lines of " La Belle Dame Sans Merci" describes extreme cold:

"The sedge is withered from the lake
And no birds sing"

"And no birds sing" is considered the best line in literature by Calvin.

***Sense of Taste***

In "Ode To A Nightingale" Keats describes many wines. The idea of their taste is intoxicating.

"O for a beaker full of warm south:
Full of the true, the blushful Hippocrene"

In La Belle Dame Sans Merci

" She found me roots of relish sweet
Of honey wild and manna dew.

***Pictures of Smell***

The poet can't see the flowers in the darkness. There is mingled perfume of many flowers which is smelt by nose.

" Fast fading violets covered up in leaves
And mid May's eldest child,
The coming musk-rose, full of dewry, wine
The murmourous haunts of flies on summer eves"

In the "Ode To Autumn", the season of autumn is described in sensuousness terms in which all the senses are called forth. Autumn to Keats is the season of apples and mossed cottage tree, of fruits which are ripe to the core and of later flowers for bees.

"Season of mists and mellow fruitfulness
Close bosom-friend of the maturing sun."

Autumn again is represented as a thresher sitting careless on a granary floor, and her " hair soft-lifted by the winnowing wind" or as a reaper:

*"Until they think warm days will never cease,*
*For Summer has o' erbrimmed their clammy cells".*

There is nothing in the poem about autumn being the prelude to dreary winter or the symbol of old age: autumn to Keats is all ripe fruits and ripe grains and he seems to agree with Shakespeare.

*"The redbreast whistles from a garden-croft*
*And gathering swallows twitter in the skies'*

Keats is pre-eminently a poet of sensations, whose very thought is clothed in sensuous images. The epithets he uses are rich in sensuous qualitywaterly clearness, delicious face, melodious piot, azure lidded sleep, sunburnt mirth, embalmed darkness, anguish moist. Not only were the sense perceptions of Keats quick and alert, but he had the rare gift of communicating these perceptions by concrete and sensuous imagery. How vivid and enchanting is the description of wine-bubbles in the line:

"with beaded bubbles winking at the brim"

With the passage of time Keats poetry gained strength and maturity. He started to observe the things with philosophical but a romantic point of view. That's why he finds truth in Beauty and Beauty in truth. He takes the whole surrounding as the via to stir up his senses. So in Keats' poetry nucleus is sensuousness.

Keats was a worshipper of beauty of he pursued it everywhere. The principle of beauty is very dear to him. He says:

"A thing of beauty is a joy forever".

He gave the universal appeal to the people in order to publish the principle of Beauty. He gets pleasure in the lap of beautiful things and never wants to see ugliness anywhere. Thus it was his sense, impressions that kindled his imagination which made him realize the great principle

"Beauty is truth and truth is Beauty".

In the concluding words we may declare that the imagination of Keats came to be elevated by his sense perceptions and sense-impressions. His poetry is not a mere a record of sense-impressions. It is a spontaneous overflow of his imagination kindled by the senses. The songs of nightingale and the grace of the Grecian Urn stir up his imaginative faculties and he is transferred into some other world of idealness and exquisite beauty. He says very emphatically:

*"Heard melodies are sweet, those unheard*
*Are sweeter therefore, ye soft pipes, play on*
*Not to the sensual ear, but more endeared,*
*Pipe to the spirit, ditties of no tone."*

In this way, among all the sensuous poets, he is the unique one who use all the senses of perceptions at a time and never allows any impression to please him less. But he gets rejoice from every sense at the maximum and possible level. That's the very reason, the reader is captivated by his romantic and imaginative songs, odes and sonnets.



# Educational Problems In Pakistan

*(By Gulnaz Mehnaz 4th Year)*

Pakistan is a developing country. Pakistani people are facing many problems in all fields of life. Education plays an important role in development of the country. We have countless education problems but here, I shall describe some significant and prominent problems. The prosperity of country beings upon the solution of educational problems.

**Literacy**

Literacy rate is very high in Pakistan. Therefore, Pakistani people can not perform their duties and roles accurately. Majority of people are illiterate and they cannot take positive part in the country progress.

**Standard of Education**

Our present standard of education is not satisfactory. Our educational standard is falling. Result of examinations make us disappointed and denote the falling condition of educational standard. The failure of the majority of students in examinations is due to our defective educational system.

**Discipline And Students**

The condition of discipline is educational institutions is significant for the success of teaching process. Teachers should pay attention on discipline in educational institutions. The progress of institution without good condition of discipline is not possible.

**School Dropout**

School dropout is important factor of our low literacy rate. Students do not complete their education and go away from school for ever. The trend of school dropout should be prevented. Teachers may create interest for students in school environment.

**Un-Trained Teachers**

The majority of teachers are not properly trained in our educational institutions. Refresher courses for in-service teachers are not held after the period of two three years.

If we are sincere and want quick progress the top priority will have to be given to the solution of educational problems.

**Some Suggestions**

Literacy rate should be high. Following steps should be taken in this connection.

- Education should be free at elementary level.
- Behaviour of uneducated persons should be changed towards education. Radio and T.V can play vital role in this connection.
- Admission in all kinds of educational institutions should be given on the basis of merit. Teachers should try to create discipline in institutions.
- The trend of school dropout should be discouraged by teacher.
- Highly qualified teachers should be appointed as science teachers in all schools.

# PORTRAIT OF AN ARTIST AS A YOUNG MAN BY JAMES JOYCE

## *THE IMPORTANCE OF EPIPHANY IN THE NOVEL*

***Definition***

The word epiphany means spiritual manifestation. It is the sudden revolution of deity to mortal eyes. It is a religious term that refers to the three men of wisdom whom saw a baby in a manager but who saw more than a baby. Actually, this baby was the son of God, Jesus Christ. But Joyce has used the term for his own purpose taking it to signify the moment when all of sudden a man probes into the heart of the things and experiences a sudden spiritual manifestation.

The term epiphany is to be distinguished from "epicleti". The term "epicleti" is either an adaptation of or a mistake for epiclesis and an inverted plural. It is an invocation of mass liturgies which besought God the father through the wholly spirit to transform the bread and wine into the body and blood of Jesus.

Joyce adopted this word as he believed that the artist's creative act is similar to the eucharisticchange brought about by the priest, so he used priest, like names for the artist in Stephen Hero, "penitent" confessor and mediator and by his later description of Stephen in "A portrait as a priest of eternal imagination", transmuting the daily bread of experience into the radiant body of ever living life. Stephen the protagonist of the novel describes epiphany as:

*"A Sudden spiritual manifestation whether in the vulgarity of speech, or for a gesture, or a memorable phase of the mind itself".*

In this way epiphany is a sudden spiritual manifestation. that enables the artist to have a deep insight into the lives of others. It is bound up with three cardinal principles as laid down by Aquinas. These are integrities consonantia, and claritas, beauty requires three things. integrity, wholeness and radiance.

After the analysis the mind makes only logical possible synthesis and discovers the third quality and this is the moment which is called as epiphany. First we recognize that the object is one integral thing, secondly it is an organized composite structure and finally it is radiant. Its, soul, its whiteness, leaps to us from the vestment of its appearance. The soul of the commonest objects, the structure of which is so adjusted, seems to be radiant. The object achieves its epiphany.

An eminent critic Elizabeth Drew has appropriately commented on Joyce's use of epiphany in the discussed novel. According to her Joyce use of epiphany is actually shows his religious vocabulary for his artistic concepts but he does not use the word in a portrait. He used it in Stephen Hero, but discarded it deliberately and refers to it in Ulysses only to mock his early use. According to her for epiphany the word Radiance is the best since it suggests its artistic value in two ways, first, it lights up the external action, so that its inner emotion is revealed and then it extends the meaning so that it radiates from the words and images and rhythms.

In a portrait Joyce gives a creative expression to his principle of epiphany. He has used it for the advancement of lies artistic purpose. Stephen's spiritual development which is presented through epiphanies. Joyce has used his utmost skill to express the inwardness of the experiences that changes Stephen's rejection of his mother's religion his feelings about his nationality, his recognition of his vocation. So many examples of epiphanies are to be found in the novel of Joyce. We discuss the epiphanies chapter-wise.

*1.* At the end of each chapter in " A portrait of the Artist as a young man" epiphany is skillfully used. This epiphany is noticeable in the resolution of the conflict and the harmonization of the several elements that build up the chapter. For example the first chapter deals with the baffling impressions of a child. These impressions enable us to perceive child's conflict. The conflict is between his implicit faith in the authority of his elders and actual feelings of insecurity. At school he faces the cruel flippancy of the boys, the moral deterioration suggested by the "Smugging" in the square and the theft of the altar wine, the callousness of father with his pandybat and in home he finds bitter quarrels over the function of church and the death of Parnell. Thus there is a marked difference between what the child expects and what he really meets in life. This internal conflict is almost ended when Stephen meets the rector and tells him about his plight and miserable experiences. Justice wins and Stephen is hailed by his school-fellows as a hero when he comes out from the office of rector. Thus Stephen's harmony with human environment is splendidly established. Thus, the first remarkable epiphany in the novel is here in the resolution of conflict and victory of justice.

*2.* In chapter second his day dreaming about Mercedes ( a girl) expressing an early romantic form of woman's image in the adolescent boy, his evasion of family after the witsuntide play at Belvedere and withdrawal from his "wounded pride" "fallen hope" baffeled desire by inhaling the stench of the stables, the sudden discovery of the word "Foetus" carved on a desk at Queen's college and his realization of the moon as symbol of his cold and distant attitude towards human relationships, are all examples of epiphany.

*3.* Chapter third traces the growth of Stephen's awareness of his stare of mortal sin through a series of epiphanies. He had sinned mortally not once but many times and he felt agony at the thought of distancing God yet he keeps on committing sins. When he tries to pay, his soul, tells his misdeed is too serious to be forgiven by a false tribute to God. The summit of this internal conflict approaches when he hears the soul-shaking sermons of father Arnall in which he has very horrible depicted the world of hell. He goes to a chaple and confesses his sin in front of a priest and thus purifies his soul. It brings to him immense relief. This is another example of epiphany.

*"He had confessed and God had pardon him. His soul was made fair and holy once more, holy and happy. The past was past. The ciborium had come to him".*

*4-* In chapter iv one of the very famous epiphany used by Joyce is presented when he was wondering on a seabeech. The scene of the bird girl. Now affirm his belief that his job is to become a priest, not of the church but of the imagination and fancy. The wading girl's sight deeply touched his soul, her eyes haunt him and broken him, his soul jumps at that call. It is an invitation "to live to err, 'to fall' to triumph" to recreate life out of life. It seems it is an appeal to make him ready to devote himself to art. It is climax of the novel. Stephen now realizes what he is not to serve. It means he is to serve art and not serve to church. This is most complex epiphany in the novel.

**5-** In chapter v Stephen reconsiders and examines all those factors that have exercised emotional claims upon him, his family, his friends, church, nation and so on. All these claims crumble in front of his commitment to art. He has now evolved his doctrine of aesthetics. The final epiphany of the novel comes when Stephen declares his determination to go to encounter the reality experiences and invokes the old artificer Daedalus to help him.

In addition to these epiphanies, the novel has several minor epiphanies. For example in the first chapter, epiphany occurs in Stephen's discovery of the meaning of the phrase "tower of ivory" and "house of gold". Though Stephen has heard these phrases several times, yet he could not understand its meanings. Later he discovers that "tower of ivory" means what Eileen's hand had felt like in his pocket. "House of Gold" means what Eileen's hair looked like as it streamed out behind her like gold in the sun. In the chapter III Stephen's recognition of his mortal sin is expressed through several epiphanies. e.g Stephen gets a good expression of his book that comes to look like a peacock's tail, and a galaxy being born and dying. Thus the novel is replete with several minor epiphanies besides major epiphanies which close each chapter.

To concluded the whole discussion we can say that by his epiphanies he furthers his artistic purpose advances his narrative and exhibits the developing Stephen. It focuses the readers' attention on the central figure and it also dictates the structure of the novel. They help us a lot to understand Joyce as an artist. It is a meticulously selective device, it never contains what would be irrelevant.

## *STREAM OF CONSCIOUSNESS IN*
### "A PORTRAIT OF THE ARTIST AS A YOUNG MAN"

In the early of nineteenth century, that the novel of stream of consciousness the new genre of the novel began to appear in the realm of English literature. It was William James, who first used the phrase Stream of Consciousness in his "Principles of psychology". The writings of Fraud and Bergson have also their impact in England. According to William James,

*" Consciousness is an amalgam of all that we have experienced and continue to experience. Every thought is a part of personal consciousness, every thought is also unique and ever-changing.. ".*

Marcel Proust, Miss Dorothy and James Joyce are the pioneers of this new technique of stream of consciousness novels. James Joyce has freely and frequently used this technique in his novels particularly in " A Portrait of the Young Man As An Artist and "Ulysses".

The stream of consciousness novel can be called the "interior Monologue" or psychological novel.

In modern fiction, the point of interest lies mainly in the dark places of psychology, psychology is the science of mental life, hence the stream of consciousness emerges out of psychology.

The supporters of this concept of novel have endeavoured to portray the depth and complexity of

human consciousness as faithfully as possible.

They discard the traditional pattern of life, which they realized, could not portray the fleeting impression and the inner reality. The plot and characters have decayed in this type of novel.

As the term stream of consciousness is taken form psychology which means the free association of ideas in the human mind like the water of a stream carrying on its surface a variety of objects, without any link, relationship or relevance between them. As Virginia Woolf said:

*" Life is not a series of gig lamps symmetrically arranged life is a luminous halo".*

We may elaborate by saying that the novel of stream of consciousness is a journey of exploration into the realm of feelings and sensations the story involves consciousness or unconsciousness presentation of man's experience of life. Human thought is a fluid which flows a number of points in the stream.

There is a continuation of an infinite past in the living present. Hence, there is in psychological novel, a preoccupation with time. By the watch, hours pass with continuous regularity. The novelist makes an hour seem like a week or a week like an hour. The writers of this new technique of novel have divided time into two kinds, the physical or vertical time and clock time, mechanical time or horizontal time.

***Main Concern***

Because their main concern was to explore human psyche or soul, so they studied the human activities both at physical level and psychological level. They also very careful in treating the concept of time in their works. Inner time or Duree may also be called the psychological time and is conceived as a flow, a continuous moving stream and hence the division into past, present and future. Infact past lives in present, in memory and in its consequences and hence it also shapes the future. So in this type of novel, we find the action moving backward and forward freely in time. There is no chronological forward movement which is common feature of traditional novel. In the new psychological novel, there is a sinuous movement from the past to the present and from the present to the past. In making an hour like a week and a week like an hour, David Daiches comments in this connection.

*" The stream of consciousness technique is a mean of escape from tyranny of the time dimension."*

The great psychologist like Freud, Alder and Jung had studied the human consciousness deeply and constantly and conceived it as nothing to be static or fixed. It was something in the state of flux, constantly changing and becoming different in response to sensation and emotions received from outside. And then deeper probing and careful researches by them revealed that there were layers within layers in the human consciousness.

Beneath the conscious, there is the sub-conscious and then the unconscious. The past lives on in the subconsciousness and unconsciousness and is brought up in the conscious level through memory and recollection. And the conscious is only a small part of the human psyche of soul. Hence human actions are bound to be determined more by the subconscious or the unconscious than the conscious.

We can say that there is a close link between conscious, sub-conscious and unconscious or present, past and future have been mingling harmoniously in this technique of the novel.

James Joyce has employed this technique in "A Portrait of The Artist As A Youngman" though in Ulysses and "Finnegans wake", he has elaborated the technique of stream of consciousness much farther. In A Portrait of the Artist As A Youngman, the technique is employed in the opening pages itself. Chapter one contains the thoughts and memories of a tender child Stephen, as they come to his mind.

Stephen remembers the story his father told him about the moocow and the song that he sang in his childhood. At school, he recalls many things in the home, on the wetting bed, he first felt it to be warm and then after a short while cold, of his mother putting an oil-sheet with a queer smell of his mother playing on piano and his dance uncle Charles and Dante's clapping of hands at that moment of Dante having two and brushes in her press of the Venice family living in number seven, of his desire to marry Eileen on growing up, of the warning Dante had given him if he did not apologize, the eagle would take his eyes. So these are the reveries related to his house, life. There are also the memories in the first chapter of the novel related to his school life and so on. And likewise he keeps on thinking of onething after another. It should be observed that one thought suggests another then several thoughts at a time occur in a random manner and his mind works according to what, in the language of psychology, is called the association of ideas. Joyce has paid attention to the associative patterns emerging in the mind of Stephen from boyhood to youth.

The technique of stream of consciousness is a formal feature of

Joyce's "A Portrait of the Artist As A Young Man, this technique in the novel flows forward with the spiritual growth of Stephen.

Joyce has very successfully and frequently made use of epiphanies for the richness of his novel. These epiphanies play a much significant role in the growth of Stephen. An eminent critic Elizabeth says.

*"Joyce's critics usually call this faculty the making of epiphanies."*

An epiphany being a showing forth, a revealing of the inner through the outer. It is another example of Joyce's use of religious vocabulary for his artistic concept. There are epiphanies at the end of each chapter.

James Joyce treats of all varying, possible points of view simultaneously. The artist is the man, according to James Joyce, who says several things at a time, so the pun becomes for him a norm of artistic expression.

No one can doubt the originality Joyce's genius, he not only represents the culmination of the past in his work but also fertilizes the future. A portrait starts with infant language appropriate to a very small child, develops into the speech of an intelligent and observant boy, and concludes in the range of a sophisticated university student.

The artist says James Joyce in a Portrait, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

The narrative method of this technique dominates the whole of forth chapter, and this is highly relevant to the subject matter. This chapter tells about the major turning point of Stephen's spiritual life and the action thus carries the subjective significance. Sin and damnation is the theme of third chapter and salvation through vocation is the theme of forth chapter. The method of interior monologue employs to analyse the mind of Stephen after he leaves the director who offers him the vocation of priesthood. In the fifth chapter there is hardly any implication of this technique. But at the end diary entries are the superb illustration of the technique. These entries contain random thoughts written as they came in Stephen's mind.

Thus James Joyce has employed the stream of consciousness in the novel " A Portrait of the Artist As A Young Man" to reveal the inner working of Stephen's mind but he has not used it excessively. Here it is used in a restricted manner. There is a sufficient external action and events that do not belong to the stream of consciousness technique.

Joyce is a great innovator in the twentieth century literature and his chief contribution to fiction is the stream of consciousness technique. He is a novelist, who manly deals with the inner working of mind and very little of external action.

***Aesthetic Theory***

Stephen, the mouth piece of Joyce, formulates his own aesthetic theory. His theory is based upon Aristotle's and Acquina's views. There are particular features of his theory which are discussed as under.

The main emphasis of his theory is upon art for the sake of art. According to him art should not be dynamic. It should be static. If there are elements of pornography and didacticism in art, it would either create desire or loathing, which make art kinetic or dynamic. Thus he extends the view of the negation of pornography and didacticism. He refers Aristotle's concept of pity and fear to explain his theory vividly. Stephen says that Aristotle did not define pity and terror. Both pity and fear "arrest" the mind. They do so in the presence of "whatsoever" is grave and constant in human sufferings. The use of the word "arrest" is designed to show that the tragic emotions are static. Thus, in Stephen's view, the concept of pity and terror is apt and exact as it does not excite loathing and desire.

Another point of his aesthetic theory is its objectivity. Being an ardent believer in the theory of art for the sake of art, he omits the subjective elements from his aesthetic theory. He thinks that if personal emotions mingle with art, the result would not be appropriate. They will bring a sort of loathing or desire, in art. On the other had the objectivity of an artist would be a source of aesthetic pleasure, the ultimate end of art. His encounter with a girl on sea-shore is also helpful in understanding his view of objectivity. He sees the girl who looks him like a sea bird, He contemplates her, intently, frankly, without desire. He relishes the artist's perception of things by looking the girl in sun an artistic way. So, art extends an artist above from physical concern only. The emotions are curbed to give way to aesthetic pleasure. As T.S Eliot describes his theory of poetry in these words.

*"Poetry is not an expression of personality but on escape from personality, it is not a turning loose of emotions but an escape from emotions".*

Stephen believes that art deals with beauty. Beauty expressed by the artist does not arise in us emotions which kinetic or a sensation which are purely physical. In order to define beauty, he expresses

Aquina's quotation that is beautiful the apprehension of which pleases. By apprehension, is meant aesthetic apprehension of kinds, whether through sight or hearing or through any other avenue; of apprehension. This word means certainly stasis and not a kinesis. He also deems beauty akin to truth. Beauty is beheld by the imagination which is appeared by the most satisfying relations of the sensible. To understand the nature of truth we must study the intellect which tries to perceive it. He further relates that a beautiful thing may not be beautiful for everyone. He thinks beauty lies not in the object seen, but in the eyes of beholder. It is the beauty or truth of beholder's imagination that is reflected in the object seen. After this Stephen proceeds to describe the requirements of art. These requirements enhance the scope of beauty and make it universal. These requirements are stated as under.

***a. Wholeness***

Stephen makes reference to basket which is inverted by a butcher's boy. The mind separates the basket from the rest of the visible world which is not a basket at all. Then the first phase is apprehension to draw a limit line around the object to be apprehended. An aesthetic image comes before us in space or time. The one which is visible or seen by us appears in space and what is audible or heard by us is presented in time. Time and space are limitless. Thus the thing apprehended is taken as a whole or it is taken as one thing. This is what is known as integrities or wholeness. So, a piece of art stands in itself separate and distinguished from its environment. It shows the wholeness of the piece of the art.

***b. Harmony***

The second stage in apprehension is harmony. One feels the rhythm of art's piece and its structure. One thinks it as a thing, and deems it to be complex multiple. Separable made up of parts and their sum. This is known as harmony and consonation.

***c. Radiance***

It is the artistic discovery representation of divine purpose in anything. It may also said to be a universal generalization of the aesthetic image. Radiance is an outcome of the combination of wholeness and harmony.

## *THREE KINDS OF ART*

Stephen provides us with the division of art. There are three forms and they progress from one to another.

***1. The Lyrical Form***

The form wherein the artist presents its image in immediate relation to himself.

***2. The Epical form***

The form wherein the artist presents his image in immediate relation to himself and others.

***3. The Dramatic form***

The form wherein the artist presents his image in immediate relation to others.

He tells the Dean that I uses Aquina's ideas as a lamp to light his own view.

Stephen's concept of art is highly influenced by St. Thomas. Aquian's and Aristotle though he does not follow it Blindly. He uses them as lamps, he also contributes something of his own. If the lamps smokes or smells he would trim it or if necessary change it.

One of Joyce's remarks to his friend reveals his intention to making the novel a self-portrait.

*" I have not let this young man off very lightly, have I? May writers have written about themselves. I wonder if any of them has been a can did as I have."*

# JOKES

***By Imran Khan B.A Final***

1. An old singer turned up the stage. As he started singing, his artificial teeth fell down. Hastily, he fitted them into the mouth but as he began singing these fell down again. When this process went on a number of times, a person said angrily, "would you sing something or go on changing the cassettes."
2. A guy was praying passionately, "Oh my God! Turn me into a lizard".

   A man asked "Why do you pray so"? He answered, "My wife dreads lizards".
3. A jester was very poor. When he did not find anything to feed his family, he asked his wife, "Send the children to their maternal grand-parents and you should go to your paternal home and all the best, I am going to my in-laws.
4. A miser entered a restaurant and ordered for curry worth half a rupee. A waiter brought him the curry. When the miser began to eat, he saw a fly was floating in the curry. He angrily shouted at the waiter, " You brought the curry with a fly!" the waiter answered, "then do you want a goat or sheep for half a rupee."
5. Teacher to student: Give an example that the things expand in summer whereas shrink in winter.

   Student: Sir, the school holidays expand to three months in summer and shrink to half a month in winter.
6. That's strange, "Said the interviewing journalist to a film heroine. Don't you take tea?" "Not at all" , "And smoking", was the question, "No,No", "And drinking?" was another question, "Really strange", despite a great heroine, you have no evil.

   " I have only one evil was the answer, "which one" the journalist asked surprisingly, " I have only the habit of telling lies." Said the smiling heroine.

# The ADVENTURES of SHERLOCK HOLMES

*Simplified Stories By Prof. Muhammad Azeem Farooqi*

## THE THREE STUDENTS

### CHAPTER ONE

This story happened a few years ago in a town in England where there is a famous university. At that time, we were staying in a small hotel near the university library. Holmes was working in the library for a few days.

When we came back to our hotel, one evening, Mr. Wilson Soamesa teacher at the universitywas waiting for us. Both Holmes and I had met him on other visits. Usually he was a friendly, happy man, but this time he looked very worried. He asked if he could talk to us about something which was very important.

'I am very lucky that you are visiting the university this week, Mr. Holmes. Something very bad has happened and I need your help. I really don't know what to do.

Holmes asked him to sit down and to tell us about it. He quickly began to tell us his story.

'You see, Mr. Holmes, tomorrow is the first day of the examinations for the Fortescue scholarship. The student who wins this scholarship will get a large amount of money for his studies at university.

'I teach the Greek language here, and this is one of the papers in the examination. There is passage of Greek which the students have to write out in English. 'Of course, if a student saw the paper before the examination, it would be very easy for him to translate it from Greek into English. Well, last week the examination papers were sent to the printers for printing. Today, at about three o'clock, they came back. They needed to be corrected and checked. I had to read the Greek passage carefully to see if the printers had done anything wrong. I was working on it this afternoon.

## SOMEONE IS CHEATING

'I live at the university in one of the colleges, where there are rooms for both the teachers and the students. At four thirty, I had promised to have tea with one of the other teachers in his rooms. I left the examination paper on my desk. I was away for about an hour.

'When I returned to my rooms, I was surprised to see there was a key in the keyhole. I thought that key was in my pocket. The only other key to the rooms belongs to my servant, Bannister. Banister has worked for me for ten years and I know he is very honest. The key was his.

'He told me, he had gone into my rooms to ask me if I wanted tea. He had forgotten to take out the key when he came away. He had gone to my rooms just a few minutes after I left.

'As soon as I went in, I saw that someone else had been in the room and had looked at the examination paper. The examination paper was on three sheets of paper when I got it from the printers. When I left, they had been all together on my desk. When I returned, one of them was lying on the floor, one was on the small table near the window, and the third was where I had left it.'Holmes looked up.

'Page one was on the floor, page two was near the window, and page three was where you left it?'

'That's right, Mr. Holmes. But how did you know that?'

'Please go on with your story, Mr. Soames.'

'At first I thought Bannister had looked at the papers. But he told me he hadn't touched anything, and I am sure he was telling the truth. No, I think someone else saw the key in the door, knew that I was out, and it was one of my students. Now that he has seen the papers, that person will easily pass the examination. He will win the scholarship, and the large amount of money that goes with it.

'Bannister was very worried when I told him what had happened. He said he felt quite ill and he had to sit down.

'I looked carefully around the room. I found several things that might help us find the person we are looking for. On the table near the window someone had sharpened a pencil. There were several fresh small pieces of wood that had been cut from the pencil on the table. The person had tried to copy the paper so quickly that his pencil had broken. There was a broken piece of black pencil lead on the table, too.

'And this is not all. I have a new writing-desk in my room. I found a clean cut across the top of it, about three inches long. And on the table I found a little ball of soft black earth mixed together with sand. Isn't that strange? I can't understand it.

'Then I remembered you were in town so I came straight here to ask for your help. I must find the student who looked at the examination papers, Mr. Holmes, or we cannot have the examination tomorrow.'

## HOLMES ASK SOME QUESTIONS

'I shall be happy to help you,' said Holmes. 'Tell me, did anyone visit you after you received the examination papers from the printers?'

'Yes, Daulat Ras, an Indian student who has a room near mine. He came to ask me some questions.?'

'Is he taking the examination tomorrow ?'

'Yes.'

'And the papers were on your table?'

'But they were in envelope. I' m sure he didn't know what was in it.'

'Did anyone know the papers were there?'

'Only the printers.'

'Did Bannister know?'

'No one.'

'Where is Bannister now?'

'He is falling ill, the poor man. He was still sitting in the chair in my room when I left.'

'You left the door open?'

'I locked away the examination papers first.'

'Well, I think this will be interesting, Watson. Let's go and see what we can discover.'

## IN SOAMES'S ROOMS

Mr. Soames had rooms on the ground floor of the college building. On the floor above were three students' rooms. From outside, Mr. Soames's rooms were quite high, but by standing on his toes, Holmes could see in through the window.

'I'm sure the person who moved your papers went in through the door and not through this window, said Holmes. 'Let's look inside.'

Mr. Soames opened the door to his rooms and we went in. The main room was very pleasant. Through the windows, we could look out on the college gardens. But Holmes was more interested in what he could see inside. First he looked carefully at the floor.

'No, there is nothing here,' he said. 'You said your servant was sitting in a chair when you left. Which chair?'

'By the window there.'

'I see. Near this little table. Well I can see what happened. The student came into this room, took the papers from your desk and carried them over here, to the window table. From here he could look out of the window to see if you were coming.'

'Well, he didn't see me come because I came in by the side door, and not the front door.'

'I see. Well, I think he carried over the first piece of paper and copied it. That took him about fifteen minutes, I think. Then he started on the second. He was in the middle of that when he heard you coming. He must have been in a great hurry because he didn't have time to put the examination papers back on to the table. Did you hear anyone running down the stairs as you came in the door?'

'No, I don't think so.'

'He wrote so quickly that he broke his pencil. You see, he had to sharpen it again. Look at these little pieces from the pencil. The outside part of the pencil was blue. You can see part of the maker's name on it.

Holmes held up a small piece of pencil with the letters *NN* on it.

'What is this *NN* ? It is the end of a word. You know that Johann Faber is a famous maker of pencils. So, it is a Johann Faber pencil we are looking for. And now let us look at your desk in the middle of the room. This piece of black earth, or clay, is what you were talking about. As you said, there is sand in it, too. This is very interesting. And the cut on the top of the table. It starts with a thin scratch and ends with a large rough hole. Yes, I see.'

## CHAPTER TWO

Holmes pointed to a door he had seen at the back of Soames's main room. 'Tell me, Mr. Soames,' he said, 'where does this door lead?'

'That is the door to my bedroom.'

'Have you been in your bedroom since what had happened.'

'Let us look inside. Please wait while I look at the floor carefully. No, I see nothing. What about this curtain? You put your clothes behind it? Perhaps the student went behind this curtain when you came in?'

Holmes pulled the curtain open. There were only a few clothes behind it. Then suddenly he stopped and picked something up from the floor.

'What's this?' he said. It was another piece of black clay, like the piece Mr. Soames had found. Holmes held it up close to the light and looked at it.

'He must have gone into your bedroom, Mr. Soames.'

'But why would he come in here?'

'You surprised him by not coming in the front door. So he took his things and ran into the bedroom and stood behind his curtain.'

'Really? So you think that while I was talking to Bannister, the student was still inside my bedroom?'

'Yes, I do. Now, I believe that there are three students who use the stairs near your rooms and who walk past your door when they go to their own rooms.

Is that right?'

'Yes, it is.'

'And they are all taking the examination?'

'Yes.'

'What can you tell me about them?'

'The first is a student called Gilchrist. He is a good student and very good at sports. He plays in the college football team. He is a very tall young man who is also good at the high jump. His father was quite famousSir Jabez Gilchristbut he lost all his money on horses. Gilchrist has very little money but he works very hard. He really needs the money from the scholarship.

'The second student is an Indian, Dualat Ras. He is a quiet person who works hard, but his Greek is very bad.

'The third student is Miles Mclaren. He is very clever but he hasn't done much work this year. I'm sure he is worried about the examination.'

'And now let me meet your servant, Bannister.

## BANNISTER'S STORY

Bannister was a small white-faced man with grey hair. He was about fifty. He looked quite frightened when Holmes spoke to him.

'Mr. Holmes want to ask you some questions about what happened. Bannister.'

'Yes Mr. Soames.'

'Mr. Soames tells me you left your key in the door, Bannister.'

'Yes, I'm sorry sir, I did. And it's not the first time.''

'When did you come in?'

'It was about half past four, the time I take Mr. Soames his tea.'

'How long did you stay here?'

'I left when I saw Mr. Soames was out.'

'Did you look at the papers on the table?'

'No, sir. When I shut the door I forgot to take the key, because I was carrying the tea.'

'Soames says that when he told you about what happened, you felt very bad.'

'I did, sir. Yes, I did. Very bad.'

'Where were you when Soames spoke to you?'

'Why, here, near the door.'

'Then why did you sit down in the chair over near the window? Why did you walk past all these chairs to sit in that chair?'

'I don't know, sir.'

'When Soames left to get me, did you stay here?'

'No, I locked the door and went to my own room.'

'Thank you. That is all, Bannister.'

'Good. And now, Mr. Soames, I think we will take a walk in the garden outside your rooms.'

*'I don't want to see anyone tonight'*

It was quite dark by that time, and as we walked we saw the lights in the windows of the three students. We could see the Indian student, walking about inside his room. Then Holmes had an idea.

'I want to see each of the students in their rooms.

'Yes, of course, Mr. Holmes.'

'But don't tell them who I am.'

'No, sir.'

We went first to Gilchrist's room. A tall young man with light-coloured hair opened the door. Holmes told him he was interested in seeing the inside of the student's rooms, because he was writing a book about the university.

Holmes sat down and made a few drawings in his book as he talked about the university with Gilchrist. As he was drawing, Holmes's pencil broke, and he had to borrow a pencil from Gilchrist.

After a few minutes we left and went to the Indian student's room. Holmes told him the same story about writing a book. Again, the same thing happened to his pencil and he borrowed one from this student, too. When we came to the door of the third student Mclaren, he wouldn't let us in.

'Go away,' he said in a loud voice. 'I am taking an examination tomorrow. I don't want to see anyone tonight.'

Holmes had only one question to ask Soames.

'How tall is the student?'

'Mclaren is a little taller than the Indian, but not as tall as Gilchrist.'

'Thank you,' said Holmes. 'That is very important. Good night.'

'But, Mr. Holmes, we still don't know who it was and tomorrow is the examination. I must do something tonight.'

Don't worry, Mr. Soames. Everything will be all right. I will come to see you tomorrow morning and then I'll tell you what we will do. Don't do anything more.'

'All right, Mr. Holmes.'

'But I will take these pieces of black clay which we found, and also the small pieces of wood from the pencil. Good night.'

## HOLMES GOES SHOPPING

As we walked away, Holmes asked me who I thought had entered Soames's rooms to look at the examination papers.

'Well, it is difficult to know, isn't it? The Indian student looked very worried.'

'He should be,' said Holmes. 'He has an important examination tomorrow. But I don't think he did it. I'm worried about Bannister'.

'Yes, Watson. Why would an honest man like Bannister…oh, it doesn't matter. Look, there's a shop over there which sells pencils and paper. We will begin there.

There were only four shops near the university selling pencils. In each shop, Holmes showed them the little pieces of pencil. In each shop it was the same. They had never sold a pencil like that in their shop.

'Holmes did not seem to be worried.'

'It doesn't matter then, Watson,' he said. 'We don't need it. Come. Let's go and have dinner.

## CHAPTER THREE

The next morning, Holmes came to my room very early. He asked me to go with him to Soames's room at once, before we had breakfast.

'You have found out who did it?' I asked him.

'Yes, I'm sure of it. I got up early this morning and went for a long walk. Look what I found, Watson.'

He held out his hand. In it were three little balls of the black clay we had found.

'Yesterday you had only two!'

'And I have one more this morning. I'm sure the third one came from the same place as the first two. Come. Let's go and tell our friend Soames that he can stop worrying.'

Poor Mr. Soames was looking very worried when we arrived at his rooms. The examination was going to be in a few hours and he still didn't know what to do.

'How glad I am to see you. What shall I do? Shall we have the examination?'

'Yes, why not?' said Holmes.

'But one student knows the answers.'

'He will not take the examination.'

'You know him?'

'I think so. And now, let us discover the truth. Soames, you sit there please. Watson, you here. I'll sit here, in the middle. Please ring the bell.'

## BANNISTER TELLS A LIE

A minute later, the servant Bannister arrived at the door. He looked very surprised to see us all sitting there.

'Please close the door,' said Holmes.

'Mr. Bannister,' he continued. 'Will you tell us the truth about what happened yesterday?'

Bnister's face turned white. 'I have told you every thing, sir.'

'You have nothing more to say?'

'Nothing sir.'

'Then let me say something. When you sat down on that chair yesterday, didn't you try to hide something? You knew that if we say it, we would know who had been in the room.'

Bannister's face looked like death. 'No, sir. Of course not.'

'It seems possible that when Mr. Soames wasn't looking, you let someone who was hiding in the bedroom leave the room.'

'There was no one, sir.'

'I' m sorry about that, Bannister. Until now you might have been telling the truth. But now I know you have lied.'

'No, sir. There was no one.'

'Well, if we can't get anything more out of Bannister, we will try someone else. Banister, please stand over there near the bedroom door, and Soames, please go to Gilchrist's room and ask him to come here.'

A few minutes later Soames returned, bringing with him the student named Gilchrist. He was a very tall, good-looking young man, with an honest face. But he looked quite worried when he saw us all in Soames's room. He looked at each of us. Then he turned and looked at Bannister in a strange way.

'Just close the door,' said Holmes. 'Mr. Gilchrist, we are all alone, and nobody else will ever know what happened here. We can be very honest with each other. We want to know, Mr. Gilchrist, why you did what you did here yesterday.'

Gilchrist stepped back in fright, and turned towards Bannister with an angry look on his face.

'No, no, Mr. Gilchrist. I never said anything. Not one word!' cried the servant.

'No, but you have now,' said Holmes. 'And you see Gilchrist, after Bannister's words, there is only one thing you can do. You must tell us the truth.

## HOLMES EXPLAINS

Gilchrist didn't know what to do. Then he suddenly fell onto his knees and started crying loudly, his hands covering his face.

'Come, come,' said Holmes

kindly. 'We all get into trouble sometimes, even when we do not mean to do anything wrong. Perhaps it would be easier if I told Mr. Soames what happened. You can just tell me if I am correct. You don't have to answer. Just listen.

'The student who entered this room had to know the papers were here. But how? I was sure that nobody came through the window. All the other students would see him. It was too dangerous. But, you see, the papers were on this table in the middle of the room. A tall person passing outside the window could just see in. And he would see that there were papers on the table, most probably the examination papers.

'Only a man six feet tall could see into the room from outside the window, so I knew I was looking for someone who was very tall.

'Then, when Mr. Soames said that Gilchrist liked sports, and that he was good at jumping, the truth became clearer. This is what happened.

'Gilchrist had been to the sports field to practice in the afternoon. He came back carrying his sports shoes. As he walked past the window, he saw the sheets of paper, and he guessed that they were the examination papers. Then as he went up to his own room, he saw the key in your keyhole. He looked in, and found no one was there. Then he decided to look at the examination papers. He put his shoes on the table. What was it you put on the chair near the window?'

'My gloves.' Gilchrist replied.

'He put his gloves on the chair, and he took the examination papers, one sheet at a time, to copy them. He stood near the window to see if Mr. Soames returned. But Mr. Soames came back by the side door and not the front door. Suddenly he heard him at the door. There was no way out. He forgot his gloves, but picked up his shoes and ran into the bedroom. That is the cut that his sports shoes made on the table. It starts as a small cut, then gets deeper in the direction of the bedroom door. That shows he went in that direction. A small piece of black clay from his shoe fell on to the table, and another piece fell on to the floor of the bedroom.

'This morning I went for a walk to the sports ground. I went to the place where the students practice jumping. I saw some soft black clay like this and some sand as well, to stop them from hurting themselves when they finish jump. Have I told the truth, Mr. Gilchrist?'

'Yes. Yes. It is true.'

## HOW BANNISTER HELPED

'Is that all you can say?' said Soames angrily.

'I' m sorry, sir. I was frightened. I have a letter here, Mr. Soames which I wrote to you early this morning. I couldn't sleep last night. My letter says I do not want to take the examination. I am leaving tomorrow for South Africa. My father has asked one of his friends there to help me. I shall be going to work in a bank.

'I am glad to hear that you have decided not to take the examination. But what made you change your plan?'

Gilchrist pointed to Bannister.

'This is the man who made me see I had done something wrong.'

'Yes, Bannister, tell us why you helped young Gilchrist. That is something I couldn't understand.'

'You see, Mr. Holmes,' said Bannister, 'I used to work for Gilchrist's father, Sir Jabez Gilchrist. But when he lost all his money, I came here to work for Mr. Soames. I have always taken an interest in young Gilchrist and tried to help him, because I knew his father was a good man.

'Well sir, when I came in yesterday, the first thing I saw was Mr. Gilchrist's gloves on the chair. I knew what had happened. So I sat down on top of them while Mr. Soames went to find you. Then young Gilchrist came out of the bedroom and told me what he had done. I wanted to help him, sir, so last night I spoke to him, just like his father used to do. I made him understand that what he had done was very bad, sir . Was I right, Mr. Holmes?'

'Yes, I think so, Bannister, ' said Holmes, standing up to leave. 'And I think that is the end of your problem. Mr. Soames. Now it is the time for our breakfast. Come along, Watson.'

As we left, Holmes turned to Gilchrist.

'Mr. Gilchrist,' he said, 'I hope you have a good future in South Africa. Yesterday you fell low. Let us see in the future how high you can rise.'

# SOME IMPORTANT EDUCATION PROBLEMS OF PAKISTAN

*(By Gulnaz Mehnaz 4th Year)*

Pakistan is a developing country. Pakistani people are facing many problems in all fields of life. Education plays an important role in development of the country. We have countless education problems but here, I shall describe some significant and prominent problems. The prosperity of country beings upon the solution of educational problems.

**Literacy**

Literacy rate is very high in Pakistan. Therefore, Pakistani people can not perform their duties and roles accurately. Majority of people are illiterate and they cannot take positive part in the country progress.

**Standard of Education**

Our present standard of education is not satisfactory. Our educational standard is falling. Result of examinations make us disappointed and denote the falling condition of educational standard. The failure of the majority of students in examinations is due to our defective educational system.

**Discipline And Students**

The condition of discipline is educational institutions is significant for the success of teaching process. Teachers should pay attention on discipline in educational institutions. The progress of institution without good condition of discipline is not possible.

**School Dropout**

School dropout is important factor of our low literacy rate. Students do not complete their education and go away from school for ever. The trend of school dropout should be prevented. Teachers may create interest for students in school environment.

**Un-Trained Teachers**

The majority of teachers are not properly trained in our educational institutions. Refresher courses for in-service teachers are not held after the period of two three years.

If we are sincere and want quick progress the top priority will have to be given to the solution of educational problems.

**Some Suggestions**

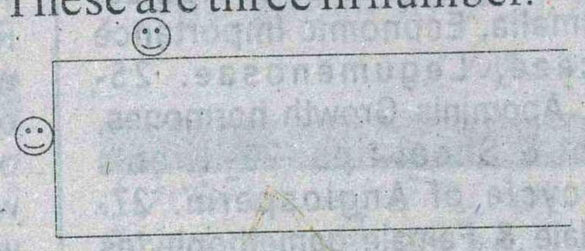
Literacy rate should be high. Following steps should be taken in this connection.

* Education should be free at elementary level.
* Behaviour of uneducated persons should be changed towards education. Radio and T.V can play vital role in this connection.
* Admission in all kinds of educational institutions should be given on the basis of merit. Teachers should try to create discipline in institutions.
* The trend of school dropout should be discouraged by teacher.
* Highly qualified teachers should be appointed as science teachers in all schools.

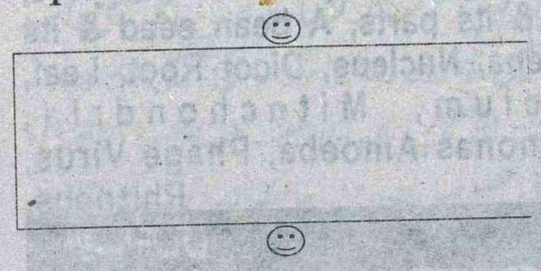
# BODY LANGUAGE A NONVERBAL COMMUNICATION

Continue From Page No. 10

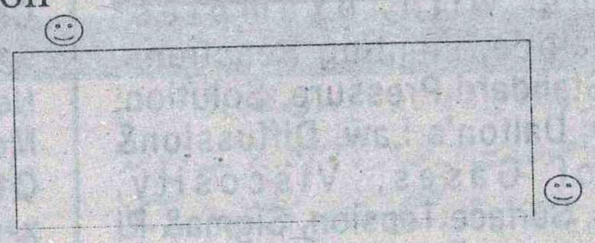
The leader will always choose 1 or 7. Talkative will choose 1,4,7 or 10.Group oriented or social person will choose 4 or 10. Shy person will choose 3,5,9 or 11. Besides dominance , another variable in the seating arrangements is the nature of the task itself. These are three in number.



1_ Conversation cooperation



2_ Competition



3_ Non-communication

***C.Touching:-***

Touching is also an important kind of nonverbal communication. The important is where we do touch. A research has revealed that in both men & women, the four most acceptable places are hands, arms, top of the head and shoulders. The second important thing is how we touch. These are five categories.

(1) Functional/ professional- A dentist / doctor with a patient;

(2) Social/ polite A handshake;

(3) Friendship / warmth- A hug;

(4) Love / intimacy - Full embrace , a hand on the cheek or cheek to cheek;

(5) Sexual arousal I doubt you need an example here.

Touching communicates encouragement, support or warmth. Some people interpret touching as negative.

**4.SURROUNDINGS / OBJECTS AROUND YOU:-**

Finally , your non verbal communication is affected by the objects around you: how you arrange chairs , arrange your office and dress. Other than above, any object around you which is irrelevant to the situation & environment will hinder the communication process. So, be careful and attentive while you want to pass a particular message to your audience.

کریں جو آمدنی کی پیمائش میں حائل ہیں۔

**ڈی کام — نظامِ بنکاری**

۱۔ بنک کی تعریف کریں نیز بنک کے ارتقاء اور بنکوں کی اقسام بیان کریں۔ ۲۔ مرکزی بنک کی تعریف کریں اور اس کے فرائض تفصیل سے بیان کریں۔ ۳۔ زری پالیسی سے کیا مراد ہے اس کے مقاصد حاصل کرنے کیلئے کن آلات کو استعمال کریں گے۔ ۴۔ بنکوں میں کتنی اقسام کے حساب کھولے جاسکتے ہیں۔ ۵۔ مندرجہ ذیل پر نوٹ لکھیں: بچت کا کھاتہ کھولنے کا طریق کار، جاری کھاتہ کھولنے کا طریقِ کار، بنک اور گاہک کے تعلقات۔ ۶۔ چیک سے کیا مراد ہے چیک کی مختلف اقسام اور چیک کی تظہیر کی اقسام بیان کریں۔ ۷۔ بنک قرضے سے کیا مراد ہے قرضے کی مختلف اقسام اور قرضے لینے کے اصولوں کی وضاحت نیز قرضہ دیتے وقت کیا احتیاطیں کرنی چاہیے۔ ۸۔ سٹیٹ بنک آف پاکستان کے قیام اور اس کے فرائض بیان کریں۔

**فسٹ ائیر (پارٹ ون) — انگلش**

Book 1: His First Flight, Post Haste, Dolls House, Punishment of Khipil, The Red Shoe, Snapshot of a Dog, Jewel of a Girl. Book 3: The Rising of the Moon, The princess on the Rood(Summaries). Characters: Sergeant,Balled Singer, Juggler. Poems & Paraphrasing: The Echoing Green, The Little Girl Found, The Two April Morning, To The Cuckoo, We are Seven, Time, I am The only Being, The Lines, The Snare. Paper B: Letters & Applications: Condolence, Invitation, Healt & Studies, Remission of Fine, Sanitation. Story: Greed Is Curse, Pride Hath A Fall, Honesty Is the Best Policy, A Friend In need Is a Friend Indeed, Thirsty Crow. All tenses, Parts of speech, Correct & Incorrect, Punctuation. All punctuations, commas, Full stops etc. At least 10 sets. Punctuation, Pairs of Words & Retranslation from upto date papers.

**سیکنڈ ائیر (پارٹ ٹو) — انگلش**

Book 2: (Modern Essays) Using the scientific method, Why boys fail in colleges, On destroying books, The man who was a hospital, My financial career. Part 2: (Heroes) Sir Alexander Fleming, Louis Pasteur, Mustafa Kamal. Novel: Characters of Mr. Chips and Katherine Bridges, Quarrel, First Meeting, Death seene of Mr.Chips. Essays: Aim of Life, Television, Hobby, Science, Hero, Favourite Personality, Unemployment, Pollution. (Idoms & Phrases) (250) Translation (Urdu to English 25 paragraphs) Direct & Indirect Narration (15 sets) Preposition (150 Sentences) QNo. 5,6,7, (Up to date papers five Years)

**ایف ایس سی — فزکس**

Q1: Scalars & Vectors, Unit Vector, Subtraction, Rectangular components, Position Vector. Q2: Scalar Vector product, Characteristics, Distribulvic Law, Comutative Law. Q3: Accelaration, Velocity, Laws of Newton, Motion of conected bodies, Impulse. Q4: Conservation and laws elastic collisions, special cases, drag force, Fluid Friction. Q5: Projectile and its equations. Prove that S=ro, V=rw, a=xr centripetal acc and force. F=mv2/r. Q: Law of Gravitation, Value of G, Mass of earth, variation of g with depth & altilude. Q7: Weightlessness in Satellils special cases. Q8: Artificial Gravity Q9: Work done against gravitational forcce. work, power, and units, types of energy, Absolute Gravitation. Q9: S.H.M restoring Force, Circular Motion, Characteristic, waveform of SHM; Simple Pendulum, Resonance, Ripple Tank, Transmission of waves, waves in stretched string Q10: Law of conservation of energy, interconversion of P.E & K.E, Relation between velocity, wavelength & Frequency, Mechanical waves, Production, Comperession, rarefaction. Q11: Newton's formula for the speed of sound, Laplace's correction, Modification, Intensity, Loudness of Sound, Speed, Intensity level & its units. Q12: Interference of Sounds waves, beats, Doppler's effect, Pitch of Sound, Changes, Acoustics, quatity, Musical & Noise, Characteristics. Q13: Interference of light, wave front & ray of light, Hygen's principle, Newton's ring, Michealson's interferometer, Monochromatic light, Diffraction of light. Q14: Prove that dSinO =ny, Diffraction of x-rays, Bragg's relation, 2d SinO=ny Polarization of light ures. Q15: Lenses & types Q16: Position, size images formed by convex lense prove1/f=1/p+1/q, Spectometer, construction, Working, Ray Diagrame of Terrestial Gallelio Tele scrope. Magnified Glass, Astronomical Telescope. Defects of lenses. All the Numerical Problems of Ch. No. 2,3,4,6,7,10.

**ایف ایس سی — بیالوجی**

1-Importance of biological reserch. 2-Diagrame about life cycle of plasmoduim 3-Prevention of Malaria. 4-History of discovery of plasmodium. 5-Cell Theory. 6-Effect of cell theory on biological reserch.7-Plastids and its various kinds. 8-Structure & function of (i) Cell wall (ii) Endoplasmic reticulum (iii) Lysosomes nucleus. 9-Protein & its structure & Function. 10- Carbohydrates and its types. 11- Terpenoides, Enzymes acglycerole, Unsaturates fatly acids, Saturated Chromosomes & types. 12- Process of Mitosis & Mieosis with diagrame. 13-Nucleosomes. 14- Lytic & Lysogenic Phases of virus, various methods by which Nostoc reproduce importance of Bacteria, Mechanism of photosynthesis. 15- Light reaction& Dark reaction. 16-Cohension-Tension theory Stomatal Movement. Transpiration pull, Osmosis Root pressure. 17- Evolution of Microphylous & Megaphyllous leaf. Labelled Dia about life cycle of Selaginella. 18- Protection of Sporangia of Green land plants evolution of seed halutale. 19-Characterics of Primitive vascular plants. 20- Process of Glycolysis, Mechanism of Election transport-chain. 21-Difference b/w prokaryotic & Eukaryoticells Enzymes & Co-Enzymes Nucleic acid. 22-Conjugation of Bacteria. 23-Trasduction, Transformation Blue green Algac, Rhizopus, Struclure & Reproductiuon, Stigeoclonium, Aternation of Generation significance Adaplation of Bryophytes on land. 24- Life cycle of Pine tree, Inflorerence, Binomical Nemenclature. Distunguish between Aeoclomate & Coelomate Characterictics of chordates, Pisces, Mammalia, Economic Importance of solanaceae, Legumenosae. 25-Vernalization, Apominis Growth hormones, Growing root & Shoot tips. 26- Kreb's cycle, Life cycle of Angiosperm. 27-DIAGRAMS:Male & Female gamethophytes of angiosperm, Prokaryote & Eukaryote, Corn seed & its parts, A bean seed & its parts, Euglena, Nucleus, Dicot Root, Leaf, Paramecium, Mitochondria, Chlamydomonas Amoeba, Phage Virus, Rhizopus.

**ایف ایس سی — کیمسٹری**

Q1: Define with exampres, Substance,Calorie, Limiting Reactions, Joule Mole, Standard Pressure, Solution, Charle's Law, Dalton's Law, Diffussion& Effusing of Gases, Viscosity, Orthorhombic, Surface Tension, Sigma& Pi Bond, Hydrogen Bond, Enthalpy, Dipolmoment, Commonioneffect, Ionization, Hydrolysis, Redoxtitration, Activated Complex, Caalysics Chemistry.Q2: Chemical Analysis, Stoichiometry, Combustion, Signifant Figure, Graham's Law of Diffusion, Iromorphism, Anisotropy, Vapour Pressure, Transition temperature,Allotropy, Gas Laws, Postulates of Bohr's atomic model,Millikan's oil drop experiment. Q3: Radioactivity pauli exclusion principle, Wirewesser's rule, Absolute Zero, Intermolecular forces, MOT, Laws of thermodynamics. Q4: Hesses law of constant heat summation, Law of Mass Action , Hydridization and types. Q5: Determine heat of formation of CH3 OH when burnt at 25 CH =-1180kj heat of formation of CO& H O are H=-393 KJ and H=- 285.83 KJ respectively. Q6: What is Le- Chateliers principle discuss the effect of cange in conc. Temp, pressure, catalys on systems. N+ 3H 2NH N+O 2NO 2SO+O 2SO Q7:Differentiate clearly between Atomic&MO, Sigma & Pi, Polar& Non Polar bond, Bonding& Anti bonding. Give the Geometry of CH CH CH O N Q8:From book CH6 Solve Qno.7,8,9,10. Q9:Rate of Reation, Meniscus SP SP Sp hiberidization, SHE, Electrolytic cell. Q10:Balance the equations of Ch 8 Question No. 13, 15, 11, 12 and example 4,10 Q11: Electolysis of Molton KCl Aqueous KCL Galvanic cell.Question of Ch; 1.13,14,15,16,17. Q12:Order of Chemical reaction,F

م پاکستان کے سلسلے میں بانی پاکستان قائداعظمؒ کی خدمات بیان کر یں۔۱۱۔قرارداد مقاصد کو پاکستان کی آئین سازی کی تاریخ میں بنیا دی دستا ویز کی حیثیت حا صل ہے و ضاحت کریں۔۱۲۔۱۹۷۳ء کا آئین کس طرح تیار ہوا اس کی اسلامی دفعات تحریر کریں۔۱۳۔پاکستان کی آب وہوا کیسی ہے پاکستان کو آب وہوا کے لحاظ سے کتنے حصوں میں تقسیم کر سکتے ہیں وضاحت کریں۔۱۴۔پاکستانی کلچر کے خدوخال بیان کریں۔خارجہ پالیسی کی ضرورت کیوں پیش آتی ہے پاکستان کی خارجہ پالیسی کے بنیاد ی اصول کون کونسے ہیں۔معروضی (سوالاً جواباً اور خالی جگہ پر کریں) سابقہ پرچہ جات تیار کریں۔

**الف اے ایجوکیشن (پارٹ ۱)**

الف: تعلیم کا دائرہ کار بیان کریں ۲ تہذیبی ورثے کا تحفظ ۳ فرد کی بنیادی ضروریات کی اہمیت۔۴۔فلسفے اور تعلیم کا باہمی تعلق ۵ ترقی پسند نظریہ حیات اور فوائد تعلیم۔۴۔نفسیات اور اس کا تعلیمی دائرہ کار نیز اس کے تعلیمی تقاضے۔۵۔نشوونما کی تعلیمی اہمیت، ذہنی۔۶۔صحت اور تعلیم۔۷۔ابن سینا۔۸۔علامہ زرنالوجی، ۹۔اچھے نصاب کی خصوصیات۔۱۰۔حافظہ اور اس کے اجزاء۔ ۱۱۔فراموشی اور اسکے اسباب۔

**الف اے ایجوکیشن پارٹ ۲**

۱۔نظام تعلیم کے نمایاں پہلوؤں کا جائزہ ۲۔درسِ نظامی کی خصوصیا ت۔۳۔نظام تعلیم کی خصوصیات ۴۔نصاب تعلیم ۵۔تحریک دیوبند ۶۔تحریک علیگڑھ ۷۔پاکستان میں تعلیمی مقاصد کا تعین ۸۔تعلیمی ناخواندگی کی وجوہات ۱۰۔طلبہ میں نظم وضبط۔۱۱۔تعلیم اور روزگار۔

**نیا نصاب اردو لازمی برائے فسٹ ائیر**

پرچہ الف: اہم سوالات کی تفصیل (سوالنمبر ۱،۲،۳ کیلئے) ۱۔ اخلاق نبوی ﷺ ۲۔خوشامد ۳۔حسن آراء کی تعلیم ۴۔تماشا ۵۔مچھر س ۶۔چغلخور ۷۔ماحولیاتی آلودگی ۸۔علامہ محمد اقبال ۹۔فردوس بریں۔ (سوالنمبر ۴،۵،۶، کے لیے): ۱۔عبادت صبح ۲۔مدح خیرا لمرسلین ۳۔آدمی نامہ۔تندرستی ۵۔نمود صبح ۶۔روح ارضی آدم کا استقبال کرتی ہے ۷۔جاوید نامہ ۸۔جلوہ سحر ۹۔کھڑا ڈنر ۱۰۔تھرڈ ڈویژن ۱۱۔پرانی موٹر ۱۲۔حقیقت حسن ۱۳۔بلالؓ (پرچہ ب) خطوط: ۱۔اخبار کو مہنگائی کے خلاف ۲۔والد صاحب کو ہوسٹل کے فوائد ۳۔دوست کو اپنے مستقبل کے عزائم سے آگاہ کرنا ۴۔والد صاحب کو تعلیمی حالت سے آگاہ کریں ۵۔بھائی کو نصیحت کا خط لکھیں یا آپ بیتی: ۱۔شکستہ دروازے کی ۲۔کاغذ کا پرزہ (نوٹ) ۳۔پرانی پختہ اینٹ ۴۔پھول ۵۔لائبریری کی کتاب۔روداد نویسی: ۱۔پاسنگ آؤٹ پریڈ ۲۔کالج میں کسی سوسا ئٹی تقریب حلف برداری ۳۔نعتیہ مشاعرہ اور سٹیج سیکرٹری یا مکا لمہ نویسی: ۱۔مالک مکان اور کرایہ دار کے درمیان ۲۔سیاسی لیڈر اور ووٹر کے درمیان ۳۔گاہک اور دوکاندار کے درمیان ۴۔کھلاڑی اور کتابی کیڑے کے درمیان ۵ ٹریفک کے حادثات کے بارے میں دو دوستوں کے درمیان۔تلخیص: کوئی سے پانچ پیرے تلخیص کے لیے۔گرائمر: ۱۔جملوں کی درستگی ابتدائی ۱۰۰ جملے ۲ محاورں کا استعمال کوئی سے ۱۰۰ اہم محاورے۔۳۔مندرجہ ذیل کی تعریف کر یں اور مثالیں دیں۔حروف عطف، امدادی فعل، فقرات کی در ستگی۔

**فرسٹ ائیر فزیکل ایجوکیشن**

۱۔تعلیم جسمانی کی اہمیت بیان کریں ۲۔تعلیم جسمانی کے مقاصد بیان کریں۔۳۔تعلیم جسمانی اور انسانی کردار کی تعمیر ۴۔جسم کے مختلف حصوں کی ورزش ۵۔تعلیم کی تعریف اور مقاصد کا دائرہ کار ۶۔فٹ بال کی اہم مہارتیں بیان کریں ۷۔کسرتی کھیلوں کے فاصلے اور اہمیت بیان کریں ۸۔کھیلوں کی افادیت اور اچھے کھلاڑی کی خوبیاں اور سپورٹس مین شپ ۹۔ہاکی کے کھیل کی مہارتیں، باسکٹ بال اور ٹیبل ٹینس کے قوائد صوابط ۱۰۔اونچی چھلانگ کے طریقے اور اصول وقوانین تحریر کریں۔

**سیکنڈ ائیر فزیکل ایجوکیشن**

۱۔صحت کی تعریف اور جسمانی تعلیم کے ساتھ تعلق واضح کریں ۲۔صحت کی تعریف اور اچھی صحت کی علامات تحریر کریں ۳۔تعلیم صحت کی تعریف اور مقاصد تحریر کریں ۴۔تعلیم صحت اور تعلیم جسمانی کا تعلق واضح کریں ۵۔ ابتدائی طبی امداد ۶۔متعدی امراض ۷۔متعدی امراض کے پھیلنے کے اسباب اور قابو پانے کی تدابیر ۸۔خوراک اور غذا ۹۔خوراک کے مکمل اجزاء ۱۰۔منشیات اور ان کے اثرات نیز مصنوعی تنفس بیان کریں۔

**فرسٹ ائیر عمرانیات**

۱۔عمرانیات کا مفہوم، بہترین تعریف اور مطالعہ کا دائرہ کار بیان عمرانیات سائنس ہے؟ دلائل سے ثابت کریں ۳۔ عمرانیات کا نفسِ مضمون (وسعت، دائرہ کار، مطالعہ کے پہلو) تفصیلاً لکھیں ۴۔علم عمرانیات کو روزمرہ زندگی میں کیا اہمیت حاصل ہے؟ ۵۔پاکستان جیسے ترقی پذیر ملک کو اس سے کیا فائدہ حاصل ہو سکتا ہے؟ ۶۔معاشرتی معمولات سے کیا مراد ہے؟ یہ کیوں کر وجود میں آتے ہیں اور اس کی اقسام بیان کریں؟ ۷۔ معاشرتی انحراف کی تعریف کریں اور اس کی اقسام اور اسباب تحریر کریں ۸۔معاشرہ کی اقسام اور تعریف کریں نیز انسانی اور حیوانی معاشرہ میں فرق کریں ۹۔ثقافت کی تعریف کریں نیز ثقافتی مماثلت اور اختلافات تحریر کریں ۱۰۔معاشرتی ادارے کی تعریف کریں اور ان کے وظائف بیان کریں ۱۱۔شادی کی تعریف اور اقسام تفصیل سے بیان کریں ۱۲۔معاشرتی درجہ بندی یا طبقہ بندی سے کیا مراد ہے؟ نیز معاشرتی درجہ بندی کو متعین کرنے والے عوامل تحریر کریں ۱۳۔مندرجہ ذیل پر نوٹ لکھیں معاشرتی مستحبات، اقتدار کا تصادم معاشرتی ضبط۔

**سیکنڈ ائیر عمرانیات**

۱۔عربوں یا مسلمانوں کی آمد سے برصغیر کی معاشرتی زندگی پر اثرات ۲۔یورپی اقوام نے ہماری ثقافت پر کیا اثر ڈالے ہیں؟ وضاحت کریں ۳۔تحریک پاکستان کا عمرانیاتی پس منظر مختصراً بیان کریں ۴۔قومی یکجہتی سے کیا مراد ہے؟ پاکستانی معاشرہ میں قومی یکجہتی کو درپیش مسائل بیان کریں اور ان کے لیے تجاویز تحریر کریں ۵۔پاکستانی ثقافت میں پنجابی اور بلوچی دو اہم ذیلی ثقافتی گروہوں کی معاشرتی زندگی پر بحث کریں؟ نیز ذیلی ثقافتوں میں مماثلت بیان کریں ۶۔معاشرتی ادارے کی تعریف کریں پاکستان کے دیہی معاشرے میں ان کے وظائف بیان کریں ۷۔پاکستانی معاشرہ کے تعلیمی مسائل کیا ہیں؟ ہمارا معیار تعلیم کیوں گرتا جا رہا ہے اس کے اسباب اور حل تحریر کریں ۸۔ہمارے معاشرے میں جرائم کے اسباب اور ان کے انسداد کے لیے تجاویز مختصراً بیان کریں ۹۔مندرجہ ذیل پر نوٹ لکھیں، مسجد بطور ایک سماجی رابطہ تنظیم، دیہاتی سیاست اور دھڑے بازی بے ہنگم طریقے سے دیہی آبادی کی بلدیاتی علاقوں کی طرف انتقال پذیری، اجتماعی ترقی۔

**فسٹ ائیر شہریت**

۱۔مفہوم، افادیت اور وسعت ۲۔قومیت اور قوم کے اجزائے ترکیبی ۳۔فلاحی ریست کا تصور ۴۔قانون آزادی کی اقسام اور خصوصیات۔۵۔اسلام کا نظریہ حاکمیت ۶۔حصول شہریت کا کھو جانا، حقوق وفرائض ۷۔اسلام کا تصور جمہوریت ۸۔عائلہ اور سیاسی جماعتیں ۹۔فراغت کا استعمال اور سہولتوں کا فراہم کرنا ۱۰۔جرم وسزا پر تفصیلی نوٹ لکھیں ۱۱۔رائے عامہ کی تعریف، تشکیل اور ماپنے کا طریقہ ۱۲۔اقوام متحدہ کے کارنامے اور ناکامی کی وجوہات بیان کریں۔

**سیکنڈ ائیر شہریت**

پرچہ بی: ۱۔سرسید احمد خاں کی ہندوستانی مسلمانوں کی بہتری کے لیے خدمات ۲۔دوقومی نظریہ سے کیا مراد ہے اسے پاکستان کی نظریاتی اساس کیوں کہا جاتا ہے۔۳۔تقسیم بنگال کی وجوہات اور اثرات ۴۔مسلم لیگ کے قیام کی وجوہات ۵۔ہندوستان کی سیاست پر تحریک خلافت کے اثرات ۶۔۱۹۴۷ میں آزادی کے بعد پاکستان کو جن مسائل کا سامنا کرنا پڑا؟ ۷۔تحریک آزادی میں قائداعظم کا کردار۔۸۔۱۹۷۳ کے آئین کے تحت پاکستان کی اسلامی دفعات۔۹۔۱۹۷۳ء کے آئین کے تحت وزیراعظم کے اختیارات وفرائض۔۱۰۔۱۹۷۳ کے آئین کے تحت قومی اسمبلی کی تشکیل وفرائض۔۱۱۔پاکستان کی سپریم کے اختیارات۔۱۲۔ملک میں بڑھتی ہوئی آبادی کے اہم رجحانات کا جائزہ، اسباب اور نتائج۔۱۳۔پاکستان کی معاشی خصوصیات۔۱۴۔قومی اتحاد کی اہمیت، ضرورت اور اس کے لیے ضروری تدابیر۔۱۵۔پاکستان میں مزدوروں کی فلاح وبہبود کے لیے حکومت کے اقدامات اور نتائج ۱۶۔پاکستان کی خارجہ پالیسی کے بنیادی اصول بیان کریں، ترکی اور چین کے خارجہ تعلقات پر روشنی ڈالئے۔

**ڈی کام معاشیات**

مندرجہ ذیل پر نوٹ لکھیں۔افادہ، بچت، قدر۔۲۔معاشیات ایک ایسا علم ہے جو انسان کے اس طرزِ عمل کا مطالعہ کرتا ہے جو لامحدود خواہشات اور متبادل استعمال رکھنے والے کمیاب ذرائع کے درمیان بطور ایک رابطہ کے کارفرما ہے۔۳۔الفرڈ مارشل اور پروفیسر رابنز نے معاشیات کی جو تعریف کی ہے بیان کریں نیز نقطہ نظر کا موازنہ کریں۔۴۔معاشیات کے مطالعے کے فوائد بیان کریں۔۵۔سرمایہ دارانہ نظام کی خصوصیات بیان کریں نیز اس کے فوائد اور نقصانات بیان کریں۔۶۔اشتراکی نظام معیشت کے اہم خدوخال، خوبیاں اور خامیاں بیان کریں۔۷۔اسلام کے معاشی نظام کی اہم خصوصیات اور فوائد بیان کریں۔۸۔پاکستان میں کونسا معاشی نظام رائج ہے اس نظام کی خوبیاں اور خامیاں بیان کریں۔۹۔ریکارڈر کے نظریہ لگان کا تنقیدی جائزہ لیں۔۱۰۔قانونِ تقصیل افادہ کی ڈائیگرام کی مدد سے تشریح کریں نیز اس کی مشتیات بیان کریں۔۱۱۔قانونِ طلب بیان کریں اور اس کے تغیرات بیان کریں۔۱۲۔قانونِ رسد بیان کریں گوشواروں اور خاکوں کی مدد سے اس کی وضاحت کریں۔۱۳۔ترقی پذیر معیشت سے کیا مراد ہے اور اس کی اہم خصوصیات بیان کریں۔۱۴۔قومی آمدنی کی پیمائش کریں اور پیمائش کے مختلف طریقے بیان کریں نیز ان مشکلات کی نشاندہی

AZEEM
English Magazine

Boy Comes Home. Book -4 (NOVEL) 1- Characters of Hero(Santiago) and Sub Hero(Manoline) 2- Most Strikling Incident 3- Images in Novel

## ENGLISH B.A. Paper(B)

(ESSAYS)1-Miss Fatima Jinah (National Hero) 2-Pollution 3-Unemployment (SocialEvils) 5-Population 4-Science Explosion6-T.V.7-Compute r(IT),8-Terrorism (Letters&Applications)1-Job in Country&Abrosd2-Narcotices3-National Unity4-Unemployment5-Educational Crises6-Sanitation7-Preposition. Translation,Idoms&Phrases, Correction,Dialogue,Comprehension (Previous Five Years Papers)

## گیسز برائے ☆ایف۔لے☆

### تاریخ فرسٹ ائیر (پارٹ ون) اہم سوالات

محمد بن قاسم کے سندھ کے اسباب وواقعات۔۲۔سندھ پر عربو ں کے حملے کی وجوہات، اہمیت، اور وہاں پر انتظامِ سلطنت اور نظم و نسق۔۳۔سلطان محمود غزنوی کا کردار اور کارنامے۔۴۔برِصغیر جنو بی ایشیاء پر سلطان محمود غزنوی کے حملوں کا حال اور اثرات۔۵۔محمد غوری اور محمود غزنوی کی کامیابی کے اسباب۔۶۔ترائن کی جنگوں کے حالات اور تاریخ میں اہمیت۔۷۔سلطان شمس الدین تمس کی مشکلات اسے کن معنوں میں سلطنت دہلی کا بانی کہا جاتا ہے۔۸۔ بلبن کے منگولوں کے حملوں کی روک تھام کے لیے تجاویز۔۹۔ بلبن کے سلطنت کو مستحکم کرنے کے سلسلے میں اقدامات اور اسکی شخصیت۔۱۰۔سلطان شمس الدین کو خاندانِ غلاماں کا اصل بانی کیوں کہا جاتا ہے۔۱۱۔علاؤالدین خلجی کی انتظامی اور معاشی مشکلات۔۱۲۔سلطان محمود تغلق متضاد صفات کا مجموعہ تھا تبصرہ کریں۔۱۳۔سلطان محمود تغلق کا کردار اور کارنامے۔۱۴۔امیر تیمور کے حملے کے اسباب، واقعات اور کارنامے۔۱۵۔فیروز شاہ تغلق کی اصلاحات۔۱۶۔سلطان سکندر لودھی کی فتوحات واصلاحات اور زوال پذیر سلطنت کو سنبھالنے کی کوششیں۔۱۷۔پانی پت کی لڑا ئی کے اسباب، واقعات اور نتائج۔۱۸۔دہلی سلطنت کے زوال کے اسباب۔۱۹۔سلاطین دہلی کے انتظام سلطنت۔۲۰۔سلطنت دہلی کے مرکزی انتظامی ڈھانچہ کے اہم خدوخال۔۲۱سلاطین دہلی کے زمانے میں علم وآرٹ اور فنِ تعمیر کے کام کا جائزہ ۲۲مسلم فن تعمیر کی نمایاں خصوصیات۔

### تاریخ سیکنڈ ائیر (پارٹ ٹو) اہم سوالات

۱۔بابر کے حملے کے وقت برِصغیر جنوبی ایشیاء کے سیاسی اور سماجی حا لات۔۲۔بابر کا کردار اور کارنامے۔۳۔پانی پت کی پہلی لڑائی کن حالات کا نتیجہ تھی نیز بابر کی کامیابی کے اسباب۔۴۔ہمایوں کی تخت نشینی کے بعد مشکلات۔۵۔ہمایوں اور شیر شاہ سوری کے درمیا ن کشمکش۔۶۔ہمایوں کا کردار اور کارنامے۔۷۔شیر شاہ سوری کا کردار اور کارنامے۔۸۔شیر شاہ سوری کو اکبر کا پیش رو کہا جاتا تھا کیوں؟۔۹۔اکبر کے عہد میں مغل سلطنت میں توسیع۔۱۰۔مغل شہنشاہ اکبر کن وجوہات کی بنا پر اکبر اعظم کہلاتا تھا۔۱۱۔اکبر کی مذ ہبی پالیسی اور مذہبی حکمت عملی۔۱۲۔نور جہان کے عروج اور جہا نگیر کے عہد پر اثرات۔۱۳۔شاہجان کے عہد میں فنِ تعمیر کی تر قی۔۱۴۔اورنگزیب کی اسلامی پالیسی۔۱۵۔اورنگزیب عالمگیر با صلاحیت ترین مغل شہنشاہ تھا اس نے ہر بغاوت کا خاتمہ کیا اور بر صغیر پاک وہند کی تسخیر کی تکمیل کی۔۱۶۔مغلوں کا مالیہ کا انتظام انتہا ئی سائنٹفک تھا۔۱۷۔برطانوی ایسٹ آف انڈیا کے قیام اور دیگر یورپین قوموں کے ساتھ اس کے تصادم کے بارے میں آپ کیا جا نتے ہیں؟

### اسلامیات لازمی فرسٹ ائیر (پارٹ ون) اہم سوالات

**حصہ اول:** معروضی مکمل **حصہ دوئم:** پہلی پانچ آیات مبارکہ، ترجمہ وتشریح۔پہلی پانچ احادیث مبارکہ، ترجمہ وتشریح۔ ا۔عقیدہ توحید کے دلائل، عقیدہ توحید کے انسانی زندگی پر اثرات۔شرک کا مفہوم اور اس کی اقسام۔۲۔خصوصیات انبیاء بیان کریں، نیز رسالت محمدی ﷺ اور اسکی امتیازی خصوصیات نیز دلائل ختم نبوت بیان کریں۔۳۔امتیازات قران۔۴۔انسانی زندگی پر عقیدہ آخرت کے اثرات۔ ۵۔مندرجہ ذیل پر نو ٹ لکھیں۔حضور ﷺ کی رحمت اللعالمینی کی وسعت، روزہ اور اس کے مسائل، زکوۃ اور اس کے مسائل، ۶۔والدین اور اولاد کے حقوق وفرائض۔۷۔استاد اور شاگرد کے باہمی حقوق وفرائض

### پنجابی فرسٹ ائیر (پارٹ ون) اہم سوالات

حصہ نثر:۔(خلاصہ جات، سوال اور جواب اور سیاق وسباق) معرا ج شریف، پنجابی زبان دی کہانی، حضرت بہاوالدین زکریا ملتانیؒ، پاکستان بن گیا اے، ٹاہلی تھلے، شاہ عبداللطیف بھٹائی، لندن دے ٹیوب ٹیشن۔کپاہ وچ۔حصہ نظم:۔حمد، نعت، ابیا ت باہوؒ، کافی از بلھے شاہؒ، کافی از خواجہ غلام فرید، غزل از پیر فضل گجراتی، غازی تے شہید از فقیر احمد فقیر، غزل از عارف عبدالمتین، تن نظماں، جمعہ بازار، (حالات زندگی اور کلام کی خصوصیات) میاں محمد بخشؒ، بابا فریدؒ، بلھے شاہؒ، سلطان باہوؒ، وارث شاہؒ (مضامین) میرا من پسند پنجابی شاعر، ساڈی پینڈو تے شہری زندگی، زنانیاں دی پڑھائی وقت دی پابندی، پنجابی زبان تے اوہدا مستقبل، ساڈا دین اسلام، قائداعظم، علامہ ڈاکٹر محمد اقبال، ٹیلیویژن دے فائدے تے نقصان، سائنس دے فائدے۔کسے میچد اتھیں ڈٹھا حال۔

### پنجابی سیکنڈ ائیر (پارٹ ٹو) اہم سوالات

حصہ نثر:۔(خلاصہ جات، سوال جات اور سیاق وسباق) پتنگے، ریڈ لہر کہانی، تصوف تے پنجابی، پنجاب دیاں لوک رسماں جہیہ خاتون، کھسمیلا چانن، حصہ نظم:۔بول فریدا زبابا فرید الدین گنج شکرؒ، ابیا ت باہوؒ، کافی از بلھے شاہ، وارث شاہ دا کلام، میاں محمد بخش دا کلا م، غزل از رؤف شیخ، غزل از سلیم کاشر، تاریاں دا گیت، ڈونگھے پا نی، کلاں رکھ، متاں، غزل از ڈاکٹر رشید انور۔ناول، ڈرامہ، افسانہ، نظم، ڈھولا، ماہیا، گدا، تھال، لوری تے چانن۔گرائمر:۔تشبیہ، استعارہ، ردیف، قافیہ، مرکب اصافی، مرکب توصیفی (حالات زند گی اور کلام کی خصوصیات) میاں محمد بخشؒ، بابا فریدؒ، بلھے شاہؒ، سلطا ن باہوؒ، وارث شاہؒ، شاہ حسینؒ۔

### ایف اے اسلامیات اختیاری (پارٹ ۱)

اسلامی تہذیب، تقوی، صبر، عدل، حقوق والدین، مسجد، شہری، اسلامی ریا ست، اخوت، تبلیغ، جہاد، غزوہ بدر، غزوہ خندق، حجۃ الوداع، خلفائے راشدین پر ایک نظر، حضرت ابوبکر صدیقؓ، حضرت عمر فاروقؓ، حضور اکر م ﷺ سے پہلے کے حالات، ہجرت حبشہ، ہجرت مدینہ۔

### ایف اے اسلامیات اختیاری (پارٹ ۲)

سورۃ بقرہ کی اہم آیات

6, 7, 8, 17, 18, 21, 22, 23, 24, 25, 28, 29, 40, 41, 42, 43, 44, 45, 46, 63, 72,73, 79, 80, 81, 82, 83, 92, 93, 94, 104, 105, 122, 123, 142, 143, 153, 158. احادیث نبوی ﷺ

1-3-5-6-7-11-12-13-14-15-17-18-20-23-27-33-34-40

سوالات: تدوین قرآن، حفاظت قرآن، حدیث کی اقسام اور اہمیت، اعجاز قرآن، فعل ماضی ومضارع ومعروف کی گردانیں۔

**اہم عنوانات:** صفات متقین، قصہ آدم وابلیس، یہود پر تنقید، تحویل قبلہ، واقعہ ہاروت ماروت، نفاق فی سبیل اللہ، واقعہ سبت۔

### ایف اے اردو لازمی (سیکنڈ ائیر)

سوال نمبر ۱ (خلاصہ جات، سیاق وسباق، سوال وجواب) کہا جاپان کو جائیں؟ کہا جاپان کو جاؤ۔فاطمہ برناوی، ایک کہانی بڑی پرانی، علوم قدیمہ کی افادیت ہمارے زمانے میں، بہروپیا، قلب، وقار الملک، پاکستان بن گیا، ہاسٹل میں پڑنا، مامتا۔سوال نمبر۲۔ غزلیات کی تشریح (حوالہ متن کے ساتھ) خواجہ میر درد.....غزل نمبر 1 - 2۔میر تقی میر.....غزل نمبر 1-2۔خواجہ حیدر علی آتش...غزل نمبر 2۔غالب.....غزل نمبر 1-2-3-4۔مومن خاں مومن....غزل نمبر-3 علامہ اقبال.....غزل نمبر 1-2۔فیض احمد فیض...غزل نمبر 1۔ناصر کاظمی.....غزل نمبر 1-3۔گرائمر: مطلع، مقطع، ردیف، قافیہ، تلمیح، تشبیہ، استعارہ، تخلص، رموزِ اوقاف، وقفہ، سکتہ، رابطہ، سوالیہ، ختمہ، قوسین، واوین درخواستیں: سرٹیفکیٹ کیلیے محلہ کی ناقص صفائی کے بارے میں بجلی کے بل کی درستگی تحفظ مال وجان کے لیے رسیدیں: قرض حسنہ کی رسید، رسید وصولی کرایہ قیمت کتب قیمت بھینس مضامین: میرا پسندیدہ شاعر ٹریفک حادثات سائنسی ایجادات، منشیات، محنت کی عظمت، طلباء کے مسائل اور ان کا حل، دیہاتی مسائل، ہمارا نظام تعلیم، کمپیوٹر، آلودگی ایک سنگین مسئلہ۔

### ایف اے/ڈی کام پارٹ ۲ مطالعہ پاکستان

۱۔اسلام سے قبل جنوبی ایشیاء کی سیاسی، معاشرتی، اور مذہبی حالت پر نوٹ لکھیں نیز اسلام نے جنوبی ایشیاء کے باشندوں کی زندگی پر جو سیاسی، تہذیبی، معاشرتی اور مذہبی اثرات چھوڑے ہیں ان کی وضاحت کریں۔۲۔قیام پاکستان کے اغراض ومقاصد بیان کریں۔نظریہ پاکستان سے کیا مراد ہے، اقبالؒ اور قاعداعظمؒ کے ارشادات کی روشنی میں بیان کریں، نیز ہماری زندگی میں اس کی اہمیت بیان کریں۔۴۔سرسید احمد خاں نے مسلمانوں کی نشاۃِ ثانیہ کیلیے کیا خدمات انجام دیں (تحریک علی گڑھ کے سلسلے میں سرسید احمد کی خدمات بیان کریں)۔۵۔مسلم لیگ کے قیام کے اسباب اور اغراض ومقاصد بیان کریں۔۶۔مندرجہ ذیل پر نوٹ لکھیں: میثاق لکھنو، تجاویزِ دہلی، نہرو رپورٹ۔قائداعظم کے چو دہ نکات اور ان کی اہمیت بیان کریں۔۷۔خطبہ الہ آباد کی وضا حت کرتے ہوے اس کی اہمیت بیان کریں۔۸۔برصغیر کے مسلما نوں نے تحریک خلافت کیوں شروع کی اس کے واقعات، اثرات اور ناکامی کے اثرات تحریر کریں۔۹۔پاکستان کو اپنے قیام کے بعد ابتداہی میں جن مسائل کا سامنا کرنا پڑا ان کی وضاحت بیان کریں۔۱۰۔استحکا

☆ٹی وی ریڈیو اور اخبار کی خبروں میں فرق' (باب نمبر5) ☆صحافتی زبان پر نوٹ لکھیں۔

## صحافت (ب) بی اے

(باب نمبر1) ☆دنیا میں طباعت اور اشاعت کی اقسام ☆صحافت کا ارتقاء (باب نمبر2) ☆1857ء کی جنگ آزادی میں صحافت کا کردار ☆محمد علی جوہر کی صحافت ☆ظفر لی خان کی صحافت ☆تحریک پاکستان میں مسلم اخبارات کا کردار ☆نوٹ لکھیں۔زمیندار' تہذیب الاخلاق' نوائے وقت' مشرق۔(باب نمبر3) پاکستانی صحافت کے فنی ارتقاء کا جائزہ ☆نمایاں قومی ہفت روزہ پر نوٹ' اخبار جہاں' (باب نمبر4) ☆آزادی صحافت کا تصور اور اہمیت ☆صحافت پر کس قسم کے دباؤ ہیں؟ ☆پریس اینڈ پبلی کیشن آرڈی نینس 1988ء (باب نمبر5) پاکستانی صحافت میں ضابطہ اخلاق پر عمل درآمد کی کوششیں۔☆مطبوعہ اور الیکٹرانک صحافت کا موجودہ رویہ اور ضابطہ اخلاق' (چند اہم سوال) نوٹ لکھیں۔ہکی گزٹ' جام جہاں نما' کوہ نور' پیسہ' اخبار ☆الہلال اور زمیندار میں فرق ☆ پاکستانی خبر رساں ادارے۔

## فارسی اختیاری (الف) بی اے

صدیق ☆ میر محمد حجازی ☆چہار مقابلہ ☆ درماہیت علم ☆شعر وصلاحیت ☆قطعات عالمگیری (حصہ نظم) سعدی ☆ فردوسی ☆ آگاہی یافتن بیژن آز آمدن رستم ☆ ضعیف ہمیشہ محکوم قومی امت ☆ اشک یتیم ☆سفر اشک

## فارسی اختیاری (ب) بی اے

☆سیاست نامہ (نظام الملک) ☆انتخاب از اخلاق الاشراف (عیدز اکانی) ☆علاق جلالی (مولانا جلال الدین دوانی) ☆ انتخاب از مکاتبات (ابوالفضل) مولانا جلال الدین رومی (انتخاب از مثنوی معنوی) ☆غزلیات (مرزا اسداللہ خان غالب) انتخاب از پیام مشرق (ڈاکٹر محمد اقبال)

## اسلامیات اختیاری (پرچہ الف) بی اے

تفسیر:ا۔تفسیر کی ضرورت واہمیت نیز تفسیر بالماثور اور تفسیر بالرائے کی خصوصیات بیان کریں۔۲۔قرآن مجید وحدیث رسول ﷺ بطور تفسیری ماخذ بیان کریں۔سورۃ البقرہ۔(عنوانات) سورۃ البقرہ کی رو سے (ا) حرمت خمر ومیسر (۲) طلاق (۳) خلع (۴) مہر (۵) حرمت ربوٰ پر تفصیلی نوٹ لکھیں۔سورۃ البقرہ سے مندرجہ ذیل موضوعات پر آیات کا ترجمہ وتفسیر تیار کریں۔ (1) حلال وحرام کے مسائل صفحہ نمبر۵۱۔ (2) نیکی کا جامع تصور صفحہ نمبر۶۹۔ (3) وصیت کے احکام صفحہ نمبر۸۸ (4) اکل حلال کی ترغیب صفحہ نمبر۱۰۳ (5) جاہلانہ رسمیں چھوڑنے کا حکم صفحہ نمبر۱۰۴ (6) جہاد فی سبیل اللہ کے احکام صفحہ نمبر۱۰۹۔(7) منافقین اور مخلص مومنین کے کردار کا موازنہ صفحہ نمبر۱۳۳۔ (8) مومنوں کی آزمائش ناگزیر ہے۔ صفحہ نمبر۱۴۷۔ (9) عدت کے کچھ احکام صفحہ نمبر۱۷۹۔ (10) بیویوں کے حقوق صفحہ نمبر ۱۸۰ (11) مہر نکاح اور طلاق کے کچھ احکام صفحہ نمبر۲۱۲۔ (12) آنحضور ﷺ کی دیگر انبیاء پر فضیلت۔صفحہ نمبر۲۴۷' (13) اللہ کی راہ میں خرچ کرنے کی ترغیب صفحہ نمبر۲۵۰' (14) حضرت ابراہیم اور نمرود کا مناظرہ صفحہ نمبر۲۵۹' (15) اخلاص کے ساتھ خرچ کرنے کی مثال صفحہ نمبر۲۷۲' (16) حرمت سود کے احکام صفحہ نمبر۲۹۵' (17) جامع دعا صفحہ نمبر۳۲۳' سورۃ النور' (عنوانات) سورۃ النور کی روشنی میں مندرجہ ذیل پر نوٹ لکھیں ۔ (1) حدزنا اور اس کے احکام' (2) واقعہ افک (3) استیذان (4) پردے کے احکام (5) صفات الٰہیہ (6) حکومت الٰہیہ (خلافت) (7) مجلس نبوی ﷺ کے آداب اور فساد فی الارض کی مختلف شکلیں اور ان کا انسداد' سورۃ النور سے مندرجہ ذیل موضوعات پر آیات کا ترجمہ وتشریح کریں۔(1) تعزیر کی تعریف صفحہ نمبر۳۳۱۔ (2) اشاعت فحش کی ممانعت۔صفحہ۳۶۸' (3) گھروں میں داخل ہونے کیلئے اجازت طلب کرنے کا حکم' صفحہ نمبر۳۸۹' (4) لفظ نور کے معنی صفحہ نمبر۴۳۲' (5) مساجد کی عظمت' صفحہ نمبر ۴۴۲' (6) سنت نبویؐ کے بارے میں منافقین کا طرز عمل۔صفحہ نمبر۴۶۰' (7) نبی کریم ؐ کے فیصلوں کی شریعت میں حیثیت صفحہ نمبر۴۶۱' (8) بوڑھی عورتیں پردے سے مستثنیٰ ہیں۔صفحہ نمبر۴۹۱' (9) فساد فی الارض کی مختلف شکلیں صفحہ نمبر۵۲۰' عربی گرامر۔مرکب اضافی اور مرکب توصیفی کی تعریف اور مثالیں لکھیں۔معروضی۔سوالات کیلئے سابقہ پرچہ جات تیار کریں۔

## اسلامیات اختیاری (پرچہ ب) بی اے

حجیت حدیث پر سیر حاصل نوٹ لکھیں نیز منکرین حدیث کے نقطہ نگاہ کا جائزہ لے کر اس کا رد کریں۔حدیث نمبر 1 تا 10, 16, 18, 22, 25, 28, 29, 35, 37, 43, 46, 49, 54, 56, 58, 60 (ا) فقہ کی تعریف' ضرورت اور فقہ اسلامی کی خصوصیات بیان کریں۔(2) پانچ فقہی مسالک' فقہ حنفی کی اہم خصوصیات' (3) اسلامی فقہ کے مصادر ومآخذ اختصار سے بیان کریں۔مندرجہ ذیل ابواب کا خلاصہ اور متن بیان کریں۔مندرجہ ذیل ابواب کا خلاصہ اور متن تیار کریں۔ (i) باب الاوقات الصلوٰۃ (ii) باب الاذن (iii) باب شروط الصلوٰۃ التی (iv) باب صفتہ الصلوٰۃ (v) باب سجود السھو (vi) باب الصلوٰۃ المریض (vii) باب صلوٰۃ المسافر (viii) باب صلوٰۃ الجمعہ (ix) باب الشھد (x) باب صلوٰۃ فی الکعبہ ☆(1) مطالعہ سیرت النبیؐ کی اہمیت (2) دعوت دین میں نبی کریمؐ کی مساعی جمیلہ (3) بنیادی انسانی حقوق (4) میثاق مدینہ (5) خطبہ حجۃ الوداع (6) نبی کریمؐ کی تعلیمی حکمت عملی (7) فنون لطیفہ میں مسلمانوں کی خدمات (8) طب میں مسلمانوں کی خدمات (9) علم فلکیات میں مسلمانوں کے کارنامے (10) ملت اسلامیہ کے عروج وزوال کے اسباب واثرات۔معروضی سابقہ پرچوں سے حل کریں۔

## فارسی آپشنل بی اے

☆شیخ سعدی کے حالات زندگی اور کلام کی خصوصیات کے ساتھ گلستان کا تعارف ☆بیس میں سے پہلی دس حکایات پیش کریں۔☆علامہ اقبال کے حالات' کلام کی خصوصیات' اور پیام مشرق کا تعارف ☆علامہ اقبال کی نظموں میں سے کشمیر' عاد ودرہ مابین خدا سے زندگی' عمل' حکمت و شعر' کرم کتابی' زندگی تیار کریں۔

## عربی آپشنل بی اے

☆مرکب اضافی ☆فعل ماضی ☆فعل مضارع ☆مزکر مونث ☆جسم کے اعضاء ☆جملہ اسمیہ وفعلیہ ☆منتخب گیت ☆احادیث نبوی ﷺ۔ (پرچے کا طریقہ کار) پرچے میں اعراب نہیں لگانے۔مندرجہ ذیل انداز سے سوال آئیں گے۔☆پیراگراف کے آخر میں دیئے گئے سوالات کے جوابات تلاش کر کے لکھیں۔☆خالی جگہ پر کریں۔☆جملوں کو ترتیب دیں۔☆سوالات کے جوابات دیں۔☆واحد جمع +مذکر مونث۔☆عربی ترجمہ کریں۔☆نظم یا عبارت کا اردو یا انگلش میں ترجمہ نیز تشریح۔☆گرائمر ،مرکب اضافی،توصیفی،اشاری،حروفِ جارہ، جملہ اسمیہ وفعلیہ،ماضی،مضارع،امر،افعال کی اقسام کی تعریفیں لکھیں اور مثالیں بھی دیں۔

## اسلامیات آپشنل B.A.

☆حفاظت و جمع قرآن ☆اعجاز القرآن ☆سورۃ الفتح کی پہلی 5 آیات کا ترجمہ وتشریح ☆سورۃ الحجرات کے اہم مضامین کا تعارف نیز پہلی 5 آیات کا ترجمہ وتشریح ☆خلیفہ اوّل حضرت ابوبکر صدیقؓ کے کارنامے ☆حضرت عمرؓ کی سیرت وکردار اور عظیم خلیفہء اسلام کہلانے کی وجہ ☆خلافتِ راشدہ کی امتیازی خصوصیات ☆

## ENGLISH B.A. Paper(A)

Book 1: Pakistan and The Modern world 2- Whistling of Birds 3- Nagasaki August 9,1945, 4 - My Tailor 5- Are Doctors Men of Science 6-My Grand Father 7- Beauty Industry.Book 2: 1- Leisure 2- Tartary 3- New year Resolutions 4- Woman Work 5- The Rebel 6- Patriot in to Traitor 7- Solitary Reaper 8- All the Worlds Stage 9- When I have Fears 10- Kubla Khan 11- Hawks Monologue.Book 3 : (Part 1): 1- Rappacini'sDaughter 2- The New Constitution 3- Happy Prince 4- The Necklace 5- The Little Willow 6- Take Pity 7- Tell Tale Heart - (Part -2) The Bear 2- The

پہلی تین تین آیات واحادیث تیار کریں ۔ (i) عقائد اسلام ۔ توحید۔(ii) عبادات (ارکان اسلام ) (iii)امر بالمعروف ونہی عن المنکر ۔ (iv) اتحاد امت (v) کسب حلال (vi) حقوق نسواں۔☆مندرجہ ذیل پر نوٹ لکھیں ۔ (1) خطبہ حجتہ الوداع ۔ (2) دعوت وتبلیغ اور اس کی مشکلات۔ (3) ہجرت مدینہ ۔ (4) مواخات۔ (5) میثاق مدینہ ۔ (6) غزوۂ بدر۔ (7) صلح حدیبیہ۔ (8) فتح مکہ۔ (9) نبی کریمؐ بحیثیت معلم☆ (1) اسلامی تہذیب کی نمایاں خصوصیات۔(2) برصغیر پر اسلامی تہذیب کے اثرات کا جائزہ لیں۔(3) تہذیب اسلامی کے عالمگیر اثرات پر نوٹ لکھیں۔

## پرچہ پنجابی بی اے

1۔ پنڈ دا باؤ۔2۔ونجارا میرے ہان دا3۔اسلم 4۔دھی 5۔مدینے وچ حضور ﷺ دی آمد۔٦ پکی روٹی حصہ نظم 1 نعت ٢۔ون دا بوٹا۔٣۔سورج تے دھرتی۔٤۔کل دی گل ۔٥۔غزل۔٦۔رؤف شیخ ۔٧۔ایہہ نیں مینڈا گراں۔٨۔بہلے دی حور۔٩۔دوبی موت ۔١٠۔ بہار حصہ غزل 1۔غزل یونس احقر (پیر فضل گجراتی) ۔٢۔غزل (مولا بخش کشتہ) ۔٣۔شہادت حمد سیف الملوک ۔ 5۔جنگی میدان 6 ۔ہیر وارث شاہ 7۔ابیات باہو 8 ۔ کافیاں شاہ حسین۔ ٩۔ بول فریدی ۔ پرچہ ب : مضمون نگاری۔ 1غزل تے پنجابی غزل 2 ۔بابا فرید گنج شکر 3۔ بلھے شاہ اک بے باک شاعر 4۔ادب کیوں آکھدے نیں ادب دیاں قسماں (i) نظم کیہ اے (ii) بحر (iii) ردیف (iv) قافیہ (v) مدح۔پنجابی شاعری دیاں صنفاں 1۔ حمد 2 ۔ نعت 3۔ جنگ 4۔ نامہ 5 مرثیہ 6۔ مثنوی 7۔ غزل 8۔ سی حرفی 9۔ کافی ۔ نثر تیاوھدیاں صنفاں۔ 1 ۔داستان 2 ۔ناول 3 ۔افسانہ 4 ۔انشائیہ۔ تنقید ) نقاد تے اوہدے فرائض تنقید تے اوہدیاں رقماں۔(روحانی تنقید ۔تاریخی تنقید۔ سائنٹفک تنقید۔ نفسیاتی تنقید۔ کچھ تنقیدی اصول) اکھان

(سابقہ پرچے)

## پرچہ پولیٹیکل سائنس (الف) بی اے

(1) علم سیاسیات کی تعریف اور مطالعہ کے فوائد (2) علم سیاسیات کے مقاصد اور فوائد پر بحث کریں۔ (3) ریاست سے مراد کیا یہ ضروری ہے اور اس کے عناصر (4) اقتدار اعلیٰ کی تعریف اور خصوصیات (5) آسٹسن کا نظریہ اقتدار اعلیٰ پر تنکیر پسندوں کے اعتراضات کا جائزہ لیں نیز اسلامی نظریہ اقتدار اعلیٰ کی تشریح۔ (6) مساوات کی تعریف۔ یہ آزادی سے کس طرح مختلف ہے آزادی کی تعریف اور مفروضہ پر بحث کیجئے کہ ریاست کا اقتدار فرد کی آزادی کا مخالف نہیں ہوتا ۔ (7) قانون کی تعریف اسلام میں قانون کے ماخذ۔ کیا قانون مقتدر اعلیٰ کا حکم ہوتا ہے نیز مقتدر قانون کے اہم ماخذ۔ (8) جمہوریت کا اسلامی تصور مغربی تصور جمہوریت سے کس طرح مختلف ہوتا ہے۔ آمریت کے حق میں اور اس کے خلاف دلائل۔ (9) پارلیمانی نظام حکومتی کی اہم خصوصیات اس کی کامیابی کے لئے سیاسی جماعتوں کا ہونا کیوں ضروری ہے ۔ (10) موجودہ جمہوری ریاست میں مقننہ کے فرائض۔ (11) بلا واسطہ اور بالواسطہ انتخاب ان کی خوبیاں اور خامیاں بیان کریں نیز سیاسی جماعتوں کے فرائض (12) رائے عامہ کی تعریف اور اسے کس طرح ناپہ جاتا ہے ۔ (13) مغربی طرز کی فلاحی ریاست اور اسلامی ریاست کا موازنہ نمایاں فرق بتایئے ۔ (14) اشتراکیت اور اشتمالیت میں فرق بیان کریں۔

## پرچہ پولیٹیکل سائنس بی اے

(1) آئین برطانیہ نیز بادشاہ اور تاج (2) دارالامرا اور دارالعلوم (3) وفاقی حکومت اور آئین امریکہ پر نوٹ نیز امریکی آئین کی نمایاں خصوصیات۔ (4) امریکی وفاقی حکومت کی نوعیت نے وفاقی عدلیہ ۔ (5) آئین سوویت روس، پریزیڈم اور وزراء کی کونسل پر نوٹ لکھیں۔ (6) آئین اسلامی جمہوریہ پاکستان اور آئینی ارتقاء۔ (7) 1962ء کے آئین کے نقائص اور 1973ء کے آئین کی خصوصیات ۔ (8) 1973 کے آئین کی اسلامی دفعات۔ (9) بنیادی حقوق کی ضمانت ۔ (10) صوبائی اسمبلی کے اختیارات۔ (11) پاکستان کی نظریاتی اساس کی تشریح ۔ (12) دو قومی نظریہ اکابرین کے اقوال کی روشنی میں تشریح کریں۔

## پرچہ اردو ادب (الف) بی اے

نثری ادب (1) خطوط غالب 2 حمید احمد خاں کے نام 3۔ سمجھ ۔4 کچھ مذہب کے بارے میں ۔٥۔ جہاں پھول کھلتے ہیں ۔٦۔ غالب کا اچھوتا پن ۔٧۔ حالی اور اردو لٹریچر ۔٨۔ میں اور میر ۔٩۔ حالی کی سیرت نگاری ۔١٠۔ ڈپٹی نذیر احمد کی کہانی ۔١١۔ میری زندگی خود اپنی زندگی کی کہانی ۔ ١٢۔ سفر نامہ پطرس ۔١٣۔ دلی کا غسل خونیں ۔١٤۔ قومی پھول ۔١٥۔ سورج جیسا آدمی ۔ افسانوی ادب ا۔ قصہ چہار درویش (میر امن دہلوی) ٢۔ فسانہ عجائب ۔٣۔ ابن الوقت ۔٤۔ فسانہ آزاد ۔٥۔ شریف زادہ ۔٦۔ آنگن ۔ ٧۔ کفن ۔٨۔ ازواج محبت ۔٩۔ وہ جو دیوار کو نہ چاٹ سکے ۔١٠۔ رستم وسہراب ۔ شعری ادب غزلیات (ولی، دکنی، میر درد، میر تقی میر، آتش، غالب، مومن، علامہ اقبال، یاس گھانہ، جوش، ناصر کاظمی، منیر نیازی) نظمیں (قصائد، مرثیہ، مثنوی) نظیر اکبر آبادی، میر حسن، میر انین، دیا شنکر نسیم، اکبر الہ آبادی، حفیظ جالندھری، ن م راشد۔ شعراء اور نثر نگاروں کے حالات زندگی اور کلام کی خصوصیات میر تقی میر، میر درد، میر انیس، غالب، حالی، علامہ اقبال، فیض احمد فیض، میر امن دہلوی، پریم چند، فرحت اللہ بیگ۔ شعری اصناف کا خلاصہ وغیرہ ۔ا۔ مثنوی ۔٢۔ مرثیہ۔ نثری اصناف ۔ ا۔ افسانہ ۔٢۔ ناول ۔٣۔ ڈرامہ ۔٤۔ قصیدہ ۔٥۔ غزل۔ نوٹ:۔ نثری، ادب، اور افسانوی ادب ونظموں میں کسی کا بھی خلاصہ دے سکتے ہیں۔

## پرچہ اردو ادب (ب) بی اے

ادبی وتنقیدی مضمون۔ ادب ومعاشرہ، اقبال ایک عظیم شاعر، اردو ڈرامہ، اردو مرثیہ، دبستان لکھنو، میر امن پسند غزل گو شاعر، غالب ایک عظیم شاعر، فورٹ ولیم کالج، تحریک علی گڑھ، میر انیس کی مرثیہ گوئی آزاد نظم، شعری اور تنقیدی مسائل۔ ''ہماری شاعری'' شاعری بے کار ہے مفید؟ شعر میں خیال اور اصلیت سے کیا مراد ہے؟ خیال کی سادگی، خیال کی بلندی، خیال کی باریکی، اور تڑپ، شاعری میں جدت کا مقام، شاعری میں صنعتوں کا استعمال۔ تاریخ اردو ادب، منتخب ادوار۔ فورٹ ولیم کالج، دبستان لکھنو، تحریک علی گڑھ، میر وسودا کا دور۔ ادبی وتنقیدی اصلاحات۔ فصاحت، بلاغت، داخلیت وخارجیت، رومانیت، کلاسیکیت، رمز واہمائیت، تغزل، سہل، ممتنع۔ علم وعروض اور علم بدیع وبیان۔ شعر کے اجزاء بحر خ، تشبیہ، استعارا، مجاز مرسل، صنعت تضاد، صنعت حسن تعلیل، صنعت لف ونشر، صنعت، جمع، صنعت، تکرار لفظی، صنعت کنایہ۔

## معاشیات اختیاری (الف) بی اے

تفاعل کی اقسام، تفاعل کی گرافی تعبیر، سادہ اور دو درجی ماڈل، قومی آمدنی کا توازن، تفرقی سر کا مفہوم، طلب اور رسد کی لچک معلوم کرنے کیلئے تفرقی سروں کا اطلاق، افادہ اور وصولی کی معیاری حد اور مصارف کی کم سے کم حد معلوم کرنے کے مسائل، مصارف اور فرم کا توازن۔

## معاشیات اختیاری (ب) بی اے

جزوی معاشیات کے بنیادی مسائل پیداوار کے حجم کا تعین۔ سرمایہ دارانہ نظام، قیمت کی صرفی خط کی مدد سے صارف کا خط طلب اخذ کرنا، ترجیح کو ظاہر کرنے کا نظریہ، آمدنی لچک وتقاطع اور ان کی پیمائش، عاملین کا معیاری اشتراک، فرم اور صنعت کا قلیل وطویل عرصہ کا خط رسد اخذ کرنا، خاص اجارہ داریوں کے فلاحی اثرات، اجارہ دارانہ مقابلہ اور اس کی خصوصیات، عاملین کے معاوضوں کا نظریہ مختتم پیداواری، جدید نظریہ منڈی کا خط طلب، عاملین کے خطوط رسد۔

## صحافت (الف) بی اے

باب نمبر 1) ☆ ابلاغ کیا ہے؟ اہمیت، انداز، اشارے، علامتیں، ابلاغ کی اقسام، ☆ صحافت کی تعریف اور اقسام (باب نمبر 2) ☆ مطبوعہ صحافت کی ذمہ داریاں ☆ خبروں کے حصول کے ذرائع ☆ خبر نویسی، خبر نویسی کی تعریف، انداز وغیرہ مکمل، ☆ اداریہ تعریف، اہمیت، مقاصد، ☆ فیچر، تعریف، اہمیت، مقاصد، اقسام، ☆ کالم، تعریف اہمیت، ☆ مدیر کے نام خطوط کی اہمیت ☆ رپورٹر کی خصوصیات (باب نمبر 3) ☆ ریڈیو کا ارتقاء پاکستان میں ☆ سماجی ترقی میں ریڈیو کا کردار (باب نمبر 4) ٹیلی ویژن کا ارتقا اہمیت، اثرات وغیرہ ☆ قومی تعمیر وترقی میں ٹیلی ویژن کا کردار ☆ ٹیلی ویژن کے تعلیمی اور تربیتی پروگرام

اعظم کے دربار کی کنیز تھی اور ناچ گانے میں ماہر تھی ڈراما کے آغاز میں ہی ایک درباری کنیز اور گائیکہ دلآرام کی عدم موجودگی میں اپنے فن کا مظاہرہ کرتی ہے جس سے خوش ہو کر اکبر اعظم اسے ''انار کی کلی'' کا خطاب دیتے ہیں جس کی تصدیق عنبر نامی کنیز کے اس بیان سے ہوتی ہے کہ۔

''تو جہاں پناہ کو تم جانو۔ دل رکھنے کو ہر ایک تعریف کر ہی دیتے ہیں ۔کہنے لگے۔

نادرہ! تم عین مین انار کی کلی معلوم ہوتی ہو۔

(i) ہیروئن (ii) عشق و وفا کا پیکر (iii) اپنی اصلیت سے باخبر (iv) شہزادہ سلیم کی محبوبہ (v) محلاتی جوڑ توڑ سے بے خبر (v) توہمات پرست (vii) یاس و حسرت کی تصویر (viii) حسن و جمال کا پیکر (ix) سادہ لوح (x) دیوار میں زندہ چنا جانا۔

## شہزاد سلیم

شہزادہ سلیم انار کلی پر دل و جان سے عاشق ہو جاتا ہے اور اسے تاج و تخت کی بھی پرواہ نہیں رہتی اور اپنی رومان پسندی کا ثبوت پیش کرتا ہے سلیم دعوے تو بلند بانگ کرتا ہے لیکن جو گرجتے ہیں وہ برستے نہیں والی بات صادق آتی ہے (i) رومان پسند (ii) بلند بانگ دعوے (iii) بزدل و کم ہمت (iv) جذبات کا اسیر (v) عاشق زار (vi) کم عقل (vii) شہزادہ کم ، عاشق زیادہ (viii) بے نیاز

## اکبر اعظم

اکبر اعظم بابر و ہمایوں کا جانشین تھا یہ اس ڈرامے کا مرد مرکزی کردار ہے۔ اس میں دو حیثیتیں پائی جاتی ہیں ایک تو وہ باپ ہے اور دوسرا بادشاہ۔ (i) مغلیہ سلطنت کا اہم ستون (ii) مرکزی کردار (iii) بحیثیت بادشاہ (iv) بحیثیت باپ (v) باپ کا بیٹے سے اختلاف (vi) عقل و دانش کا مالک (vii) سازش کا شکار (viii) اندرونی شکست و ریخت (ix) انار کلی پر عتاب

## حرف آخر

حرف آخر کے طور پر ہم یوں کہہ سکتے ہیں کہ ''انار کلی'' کسی ایک کا المیہ نہیں ہے بلکہ تینوں کا ہے کیونکہ جہاں تینوں میں انفرادی سقم ہیں وہیں تینوں ایک ہی ذات دلآرام کے ڈسے ہوئے ہیں اور تینوں اپنے اپنے مقام پر کسی حد تک بھی درست بھی ہیں

اس ڈرامے کا سرسری جائزہ لینے کے بعد ہم مندرجہ بالا فیصلے پر ہی پہنچتے ہیں لیکن اگر ہم اس ڈرامے کا جائزہ بغور اور گہرائی میں جا کر لیں تو ہم یہ کہنے پر مجبور ہونگے کہ اس ڈرامے کا المیہ انار کلی کا ہے کیونکہ جہاں ایک طرف اسے شہزادے کی طرف سے مایوس ہونا پڑا تو وہیں دوسری طرف بادشاہ کے قہر و غضب کا شکار بھی اسے ہی ہونا پڑا۔ یوں ہم یہ کہنے میں حق بجانب ہیں کہ اس میں انار کلی کا المیہ بیان کیا گیا ہے۔

## انار کلی

### 1- ہیروئن

انار کلی اس ڈرامے کا مرکزی کردار ہے ساری کہانی اس کے گرد گھومتی ہے۔ انار کلی کے کردار میں پھولوں کی نزاکت، گیتوں کی نرم آہنگی اور ہواؤں کی سیال کیفیت کا احساس ہوتا ہے ۔وہ اردو ادب کا ناقابل فراموش کردار ہے۔ اور ''زہر عشق'' کی ہیروئن کی طرح ہمارے ذہن پر انمٹ نقوش چھوڑ جاتی ہے۔

### 2- شہزادہ سلیم کی محبوبہ

یہ ڈرامہ انار کلی اور شہزادہ سلیم کی محبت کی کتھا ہے۔ انار کلی ایک معمولی کنیز جس کا چاہنے والا مغلیہ سلطنت کا ایک جلیل القدر شہزادہ ہے۔

### 3- حسین وجمیل کنیز حسرت ویاس کا پیکر

انار کلی ایک ایسی حسین وجمیل کنیز ہے کہ جس کی آنکھوں میں حسن کی تمام تر رعنائیوں کے باوجود حسرتیں جھانک رہی ہیں۔ انار کلی ملول اور افسردہ نظر آتی ہے انار کلی کو جب تک سلیم کی محبت کا احساس اور علم نہیں تھا اس میں شوخی اور بے فکری سب کچھ تھا لیکن اس کے بعد ساری باتیں ختم ہو گئیں۔ افسردگی اور غم ،مایوسیوں اور حسرتوں کی کیفیات کا اظہار بلاوجہ نہیں ہے۔ ان سب کا ظہور انار کلی کو اپنے انجام کی باخبری کیوجہ سے ہے۔

### 4- اپنی اصلیت سے باخبر

انار کلی خوب جانتی ہے کہ کنیزیں بادشاہوں اور شہزادوں کے کھلونوں کی طرح ہوتی ہیں۔ جن سے جب تک جی چاہا بہلایا اور جب چاہا توڑ دیا۔ اسے اچھی طرح علم ہے کہ ایک باندی کا شہزادہ کی شریک حیات بن کر محل سرا میں داخل ہونا کتنا بڑا ہنگامہ برپا کر سکتا ہے۔

### 5- توہمات پرست

انار کلی کو یہ حقیقت کہ سلیم شہزادہ ہے تو ہم پرست بنا دیتی ہے اسے یہ وہم ہو جاتا ہے کہ اس کے عشق کا راز کھل گیا تو سلیم کا کچھ نہ بگڑے گا لیکن اس کی موت، ازیت ناک موت کے راستے میں کوئی دیوار حائل نہ ہو سکے گی۔ وہ مغل سراؤں کے آداب ورسومات سے خوب واقف ہے۔ اسے اپنے اور سلیم کے سماجی مرتبے کا بڑا گہرا احساس ہے اور یہی خوفناک احساس اسے مستقل طور پر سوچوں میں ڈبوئے رکھتا ہے۔ وہ مغلوں کے جبر و استبداد اور شاہی محل کے کڑے قانون کو ایک لمحے کیلئے بھی فراموش نہیں کر سکتی وہ دیواروں کو چاروں طرف سے اپنی طرف بڑھتا ہوا دیکھتی ہے۔

### 6- سادہ لوح انار کلی مطاتی جوڑ توڑ سے بے خبر

انار کلی اپنی سادہ لوحی کی وجہ سے دلآرام کی معذرت کے بعد اسے اپنی ہمدرد سمجھتی ہے۔ اس کی مکاری کو خلوص خیال کرتی ہے۔ چنانچہ وہ دلارم کی چالوں کا شکار ہو جاتی ہے۔ اگر وہ دلآرام سے محتاط رہتی تو دوسرے جشن میں دلآرام کے ہاتھوں سے عرق نہ پیتی۔ اپنی سادگی کے سبب وہ دلآرام کو نہ سمجھ سکی جو بادشاہ کے ساتھ سازش کر کے اسے ختم کرنے کے منصوبے بنا رہی تھی۔ اور بالآخر وہ سادہ لوح کی بناء پر دلآرام کی سازش کا شکار بن جاتی ہے۔

### 7- دیوار میں زندہ چنا جانا

انار کلی کو جس چیز کا خوف تھا۔ آخر وہی ہوا دلآرام کی سازش سے اسکی محبت کا راز فاش ہو گیا۔ اکبر اعظم نے غیظ و غضب کے عالم میں اسے زندان میں ڈلوا دیا۔ دلآرام نے اکبر کو انار کلی کے خلاف اتنا بھڑکایا کہ اس نے اس معصوم جان کو اپنی سلطنت پر سلیم کے ساتھ مل کر سازش سے قبضہ کرنے کے الزام میں دیوار میں زندہ چنوا دیا۔ اور انار کلی سلیم کا نام لیکر چیخ مارتی ہوئی ہمیشہ کیلئے خاموش ہو گئی۔


## گیسز برائے ☆ بی۔اے ☆

پرچہ مطالعہ پاکستان و اسلامیات لازمی بی اے

1- دو قومی نظریہ اکابرین کی روشنی میں بیان کریں۔ 2- قیام پاکستان کے اغراض و مقاصد تفصیل سے بیان کریں۔ 3- پاکستان میں نفاذ اسلام کیلئے کی جانے والی کوششوں کا تفصیلی جائزہ لیں۔ 4- پاکستان کی معاشی ترقی کے وسائل اور امکانات کا جائزہ لیں۔ 5- پاکستان کی خارجہ پالیسی کے نمایاں اصول اور اسلامی ممالک سے قریبی تعلقات کا جائزہ لیں۔ 6- حضرت شاہ ولی اللہ یا مجدد الف ثانی یا تحریک علی گڑھ پر نوٹ ۔7- کسی تین پر نوٹ لکھیں۔ مسلم لیگ، قرارداد مقاصد۔ خطبہ الہ آباد۔ تحریک خلافت۔ اسلامیات لازمی ☆ مندرجہ ذیل ابواب کا خلاصہ اور

ارسطو نے المیہ کے چھ عناصر بتائے ہیں جبکہ شیکس پیئر نے اس کے پانچ حصے بنائے ہیں۔ جوارسطو کے بعد کی تبدیلی کا نتیجہ ہیں۔ پہلے ہم ارسطو کے عناصر پر بات کریں گے۔

1 -پلاٹ، 2 - کردار 3 -تصور (خیال، سوچ) 4 -زبان 5- گیت، 6- منظر نگاری۔

## 1- پلاٹ

پلاٹ کیلئے ضروری ہے کہ اس میں مندرجہ ذیل تین اجزاء پائے جائیں۔

(i) آغاز Exposition Beginnning

(ii) درمیان (نقطہ عروج)

(iii) اختتام Ending

۲۔ یکسانیت، ۳۔ مناسب مقدار، ۴۔ ہم آہنگی

پلاٹ کہانی کے واقعات کا جوڑ--- المیہ عمل کی نقل ہے نہ کہ کردار کی۔

واحد عمل سے مراد ضمنی پلاٹ متعارف ہونا جو کہ درمیانی پلاٹ کو تقویت دیتے ہیں۔

آیئے اب شیکسپیئر کے پیش کردہ عناصر خمسہ کا ذکر کریں۔

۱۔ تعارف Exposition

۲۔ عمل کا نمودار ہونا Rising Action

۳۔ نقطہ عروج Climax

۴۔ عمل کا گرنا Falling Action

۵۔ اختتام Ending

## (2) کردار:- Character

ارسطو نے جہاں ایک طرف کردار کیلئے ثانوی حیثیت منتخب کی ہے وہیں وہ کردار کیلئے اچھا ہونا، ممکنات پر مبنی ہونا، زندگی کی سچائی اور تسلسل کا پایا جانا، ارسطو المیہ ہیرو کے تصور کو یوں ابھارتا ہے کہ ہیرو میں خوف اور رحم کے جذبات ابھارنے کا جذبہ ہو وہ نہ نیک ہو نہ بد بلکہ اس کے درمیان میں ہو۔ ہیرو کو عام نہیں بلکہ اعلیٰ کلاس سے ہونا چاہیے جو المیاتی کمزوری کا بھی حامل ہو۔ یہ المیاتی کمزوری اس کے کردار میں ہونا ضروری ہے کہ سوچ میں۔

یہاں مارلو ارسطو سے ہلکا سا اختلاف کرتے ہوئے کہتا ہے کہ ہیرو دونوں واعلیٰ ادنیٰ کلاسز سے بھی ہوسکتا ہے۔ لیکن شیکسپیئر المیاتی کمزوری یا عیب کردار میں بھی تلاش کر لیتا ہے۔

## (3) خیال یا سوچ Idea or Thoought

اس کے لئے ضروری ہے کہ کردار دانش مندانہ خصوصیات کا حامل ہو اور دوسرا یہ کہ موثر تقاریر پر بھی کرتا ہو جو صحیح وقت پر صحیح بات کہنے کا عادی ہو۔ ارسطو نے اسے ذرا سی بھی اہمیت نہ دی لیکن مارلو، شیکسپیئر، برنارڈ شا اور گالز وردی نے اس طرف خصوصا توجہ دی۔

## (4) زبان

ارسطو، مارکو اور شیکسپیئر نے شاعر کے الفاظ چننے اور انہیں مرتب کرنے کے علاوہ شاعرانہ زبان Poetic Diction اور ساتھ ہی استعاراتی اور تشبیہاتی زبان کو بھی ترجیح دی ہے لیکن جارج برنارڈ شا سادہ زبان کا ہی قائل رہا۔

## (5) گیت ، تغزل Melody

یونان کے لوگ خارجی طور پر ڈرامے سے وابستہ تھے اور انہوں نے ایسی باتوں کو رواج دیا جو کرداروں کے ذریعے ناممکن ہوتی تھیں۔ ڈرامے کا آغاز ناچ اور گانے سے ہوتا تھا جبکہ روایتی ڈراموں کو کورس (Chorus) کے ذریعے تغزل اور گیت مہیا کئے گئے۔

## (6) منظر نگاری

کیا تھیٹر کی تیاری کا کام منیجر، ڈائریکٹر یا مصنف کو کرنا تھا؟ یہ سوال ایسا تھا کہ جس کا کوئی جواب نہ تھا لیکن جی برنارڈ شا نے اس طرح خصوصی توجہ دے کر چند ہدایات مہیا کیں۔ تاکہ اس کے ذریعے اپنا مطلب مکمل طور پر (مصنف) لوگوں پر واضح کر سکے جسے (Elaborate Stage Direction) کہا جاتا تھا لیکن اس کے علاوہ چند اور عناصر بھی شامل کر لئے گئے جن میں مندرجہ ذیل عناصر شامل ہیں۔

(i) سنسنی خیز عنصر کا وجود Melodramatic Element

(ii) کیا کردار ہی سب کچھ ہیں؟

(iii) مافوق الفطرت مخلوق (عناصر) کا وجود

(iv) قسمت کا کردار

(v) اندرونی و بیرونی کشمکش

(دل و دماغ میں یا دو شخصوں یا فوجوں کے درمیان)

(vi) انصاف کا تصور

۱ پلاٹ کی تقسیم

۲ ضمنی پلاٹ کو متعارف کرانا

۳ کردار کی پلاٹ سے زیادہ اہمیت

۴ خیال کو موجودہ دور میں سب سے زیادہ اہمیت

۵ موجودہ دور سادہ زبان کا قائل ہے۔

دراصل امتیاز علی تاج کا ڈراما ''انارکلی'' جس طرح اختتام پذیر ہوتا ہے۔ اس سے قاری محسوس کرتا ہے۔ اور ڈراما ختم ہونے کے باوجود بھی وہ اسی کشمکش میں رہتا ہے کہ آخر اس ڈرامے میں کس کا المیہ پیش کیا گیا ہے؟

ممکن ہے بعض حضرات انارکلی کا المیہ کہیں لیکن یہ بھی درست نہیں کیونکہ جب تک صحیح صورتحال کا پتہ نہ لگ جائے اس وقت تک ہم فیصلہ نہیں کر سکتے۔ شہزادہ سلیم انارکلی پر عاشق ہو جاتا ہے اور اسے اپنی محبت کا یقین بے بنیاد دعویٰ کر کے کرتا ہے۔ انارکلی کنیز ہے لہٰذا وہ بادشاہ اکبر اعظم سے کتراتی ہے۔ دوسرے شہزادہ سلیم اور انارکلی دلآرام کو اپنا ہمراز بھی بنا لیتے ہیں اور دلآرام ہی جشنِ نوروز یہ محفل کا انتظام کرتی ہے دلآرام نے جہاں ایک طرف انہیں قابو میں کر لیا تو دوسری طرف میں ایسا سماں باندھ دیا کہ اکبر اعظم کو اس طرف متوجہ ہونا پڑا یوں۔ ان دونوں کی محبت کا راز فاش ہو گیا۔ اس طرح دلآرام نے سانپ بھی مار دیا اور لاٹھی بھی بچالی۔

اب اس محبت کی جنگ مثلث میں اکبر اعظم بھی شریک ہو جاتا ہے اور وہ انارکلی زنداں میں ڈال دیتا ہے دلآرام نے داروغہء زنداں کو بھی اس سازش میں شامل کر لیا جس نے اکبر اعظم سے کہا کہ شہزاد سلیم نے بزور شمشیر انارکلی کو حاصل کرنے کی کوشش کی لیکن اس کا حملہ پسپا کر دیا گیا اکبر اعظم نے شہزادہ سلیم کو نظر بند کرنے اور انارکلی کو راتوں رات زندہ دیوار میں چن دینے کے احکام صادر کئے۔ جب شہزادہ سلیم کو اس واقعہ کی خبر ہوتی ہے تو وہ ثریا کے انکشاف پر عالم جنون میں دلآرام کو گلا گھونٹ کر قتل کر دیتا ہے۔ جب اکبر اعظم داس واقعہ کی اطلاع ملتی ہے تو وہ آتا ہے اور شہزادے سے گلے ملنا چاہتا ہے کیونکہ اسے بھی بعد میں ساری حقیقت کا پتہ چلتا ہے کہ اس سارے کام کی ذمہ دار دلآرام تھی لیکن شہزادہ سلیم اکبر اعظم کی ہر التجا کو رد کر دیتا ہے اور اسی پر ڈرامے کا اختتام ہوتا ہے۔

اب ہم ان تینوں کرداروں پر باری باری خامہ فرسائی کریں گے۔

انارکلی کا اصل نام ''نادرہ'' تھا یہ اکبر

1-زکوٰۃ کی وصولی حکومت کے ذمہ ہے اس لئے زکوٰۃ بیت المال میں جمع کرائی جائے۔

2-اگر خود مستحقین میں تقسیم کرے تو یہ بھی درست ہے۔

3-جہاں تک ممکن ہو۔زکوٰۃ رشتہ داروں، ہمسایوں، اہل شہر یا گاؤں میں تقسیم کرنی چاہیے بلاجواز دور کے مقامات پر بھیجنا درست نہیں۔

4-زکوٰۃ دینے کے بعد کسی پر احسان نہ جتایا جائے۔

**زکوٰۃ اور ٹیکس:-**

مولانا ابوالکلام آزاد نے کہا ہے کہ ''زکوٰۃ ایک ٹیکس ہے بالکل اسی طرح کا ٹیکس جس طرح آج کل انکم ٹیکس وصول کیا جاتا ہے لیکن یہ تعریف درست نہیں۔ مودودی صاحب کے مطابق ''زکوٰۃ کے متعلق یہ بات سمجھ لینا چاہیے کہ یہ ٹیکس نہیں ہے بلکہ ایک عبادت اور رُکن اسلام ہے۔''

**فرق:-**

زکوٰۃ ٹیکس کے مصارف، مقاصد، نتائج، وفراخ کسی چیز میں بھی مماثلت نہیں پائی جاتی۔

(1) پہلا فرق ان دونوں کے نام سے ظاہر ہوتا ہے۔زکوٰۃ کا لفظ پاکیزگی، نشوونما اور برکت کے معنی پر دلالت کرتا ہے۔جبکہ ٹیکس کے لئے عربی زبان میں خریبۃ کا لفظ استعمال ہوا ہے جس کے معنی لازم کرنے چسپاں کرنے اور تھوپ دینے کے ہیں۔

(2) زکوٰۃ ایک عبادت ہے جو اللہ کی خوشنودی کے حصول کا سبب ہے۔جبکہ ٹیکس حکومت نافذ کرتی ہے جس میں عبادت کا کوئی پہلو نہیں۔

(3) زکوٰۃ صرف مسلمانوں پر فرض کی گئی ہے۔جبکہ ٹیکس مسلہ وغیر مسلہ دونوں پر عائد ہوتا ہے۔

(4) زکوٰۃ کی وصولی کے بعد حکومت اس کا بڑا حصہ معاشرہ کے مساکین کی طرف منتقل کرنے کی پابند ہے۔جبکہ ٹیکس وصول کرنے کے بعد حکومت یا اسے اپنے اخراجات پر صرف کرتی ہے۔

(5) زکوٰۃ ایسا فریضہ ہے جو اُمراء پر ہر صورت واجب ہے اور یہ ساقط نہیں ہوسکتا جبکہ ٹیکس کو حکومت معاف بھی کرسکتی ہے۔

(6) اگر حکومت ٹیکس معاف کردے تو صاحب مال پر کوئی ذمہ داری عائد نہیں ہوتی لیکن زکوٰۃ اللہ اور بندے کا معاملہ ہے اگر حکومت اس کی وصولی اور تقسیم کا انتظام نہ کرے تو صاحب مال اس امر کا پابند ہے کہ وہ خود اس کے مستحقین تک پہنچائے۔

(7) زکوٰۃ کی شرح ونصاب رسول اللہ کی طرف سے مقرر کیا گیا ہے جس میں کسی ترمیم کی گنجائش واختیار نہیں لیکن حکومت ٹیکس کی شرح اور اس کے نصاب میں تبدیلی کی مجاز ہے۔

(8) زکوٰۃ کے مصارف خاص ہیں جن کا حکم قرآن میں دیا گیا ہے ان کے علاوہ اور کہیں خرچ نہیں ہوسکتی۔جبکہ ٹیکسوں کی آمدنی حکومت ہر قسم کے کاموں پر خرچ کرسکتی ہے۔

(9) انکم ٹیکس آمدنی پر عائد ہوتا ہے جبکہ زکوٰۃ محض آمدنی پر ہی فرض نہیں بلکہ مسلمانوں کے کل اثاثہ دولت اور سرمایہ پر فرض ہے۔

(10) عام حالات میں زکوٰۃ کا مال مالداروں پر خرچ نہیں ہوسکتا جبکہ ٹیکس غریبوں کی معیشت سے نکلتا ہے اور امراء کی ذاتی عیاشیوں پر خرچ ہوتا ہے۔

(11) زکوٰۃ مستقل اور دینی فریضہ ہے لیکن ٹیکس اپنی نوعیت، نصاب اور شرح کے لحاظ سے اپنے اندر استقلال اور دوام کی خصوصیت نہیں رکھتا۔

(12) زکوٰۃ کے رُوحانی اور اخلاقی مقاصد ہیں۔لیکن ٹیکس سے ایسا کوئی مقصد حاصل نہیں ہوتا۔یہ صرف مادی مقاصد تک محدود ہے۔

## کیا زکوٰۃ کے علاوہ انکم ٹیکس عائد کرنا جائز ہے؟

اس ضمن میں تین مکاتب فکر ہیں۔

ایک گروہ کہتا ہے کہ زکوٰۃ کی موجودگی میں دوسرے ٹیکسوں کا کوئی جواز نہیں۔

دوسرے گروہ کا خیال ہے کہ زکوٰۃ کے ساتھ دوسرے ٹیکس تو نہیں لگائے جاسکتے البتہ اسلامی حکومت زکوٰۃ کی شرح میں اضافہ کرسکتی ہے۔

تیسرے گروہ کا نقطہ نظر یہ ہے کہ اسلامی ریاست زکوٰۃ کے ساتھ دیگر ٹیکس بھی عائد کرسکتی ہے۔

مولانا مودودی نے ترجمان القرآن میں تیسرے نقطہ نظر کی تائید کی ہے۔

**مقاصد و مصالح:-**

اسلامی نظام زکوٰۃ کے ذریعے درج ذیل مقاصد چاہتا ہے۔

1-مسلمان کا دل دنیا کی محبت سے پاک ہوجائے۔

2-اللہ تعالیٰ کی رضا وخوشنودی حاصل کرنے کا جذبہ پیدا ہو۔

3-زکوٰۃ کی ادائیگی کرکے اللہ کی نعمتوں کا اعتراف کیا جائے۔

4-اللہ تعالیٰ کے راستے میں مال ودولت خرچ کرنے کی خوبی پیدا ہو۔

5-امیر وغریب کے درمیان باہمی محبت واخوت کے جذبات پروان چڑھیں۔

6-ہر کام میں اللہ کی اطاعت کا جذبہ پیدا ہو۔

7-زکوٰۃ ادا کرنے کے بعد بقیہ مال پاک صاف ہوجائے اور ہر طرح کے نقصان سے محفوظ رہے۔

8-مال میں اضافہ اور خیر وبرکت ہو۔

9-دین کی حفاظت ونصرت ہو۔

**(بقیہ آئندہ شمارہ میں)**

## راہنمائی برائے ایم اے اردو

**سوال:-"انارکلی" کس کا المیہ ہے انار کلی، شہزادہ سلیم یا اکبر اعظم کا؟**

**المیہ (Tragedy) کی تعریف اور اس کے عناصر بیان کریں نیز "انار کلی" والا المیہ آخر کس کا ہے؟**

المیہ زندگی کے سنجیدہ پہلوؤں پر روشنی ڈالتا ہے۔ جس طرح طربیہ ہلکے پھلکے مسائل کے متعلق ہوتا ہے۔المیہ خاص طور پر موت کے واقع ہونے پر مشتمل کہانی کا نام ہے۔ارسطو کے مطابق المیہ کی تعریف یوں ہے۔

Tragedy is an initation of an action, which is serious, complete in itself, and of a creation manitude, it is expressed in speach made beautiful in different ways in different parts of the play, it is acted not narrated, and by exciting pity and fear gives a healty relief to such emotion.

ترجمہ: المیہ ایک ایسے عمل کی نقل ہے جو مکمل اور سنجیدہ ہو جس کی مناسب مقدار ہوتی ہے۔یہ کھیل کے اندر پائے گئے مختلف حصوں میں مختلف طریقوں سے خوبصورتی برقرار رکھتا ہے اسے عمل کہا جائے نہ کہ بیان۔خوف اور رحمدلی کے جذبات ابھارنے کے ذریعے یہ ایسے جذبات کے تلاطم میں ایک سکون کی وجہ بنتا ہے۔''

مندرجہ بالا تعریف سے کچھ چیزیں عیاں ہوتی ہیں کہ یہ المیہ الفاظ کے ذریعے منظر کشی کے طریقہ پر عمل پیرا ہوکر مقصد حاصل کرتا ہے جو اس انخلاء کے ذریعے خوشی، رحم اور خوف جیسی مجرد اشیاء حاصل کرتا ہے۔

2- خیرات زکوٰۃ کے ضمن میں نہیں آئے گی۔

3- کافر پر زکوٰۃ نہیں ہے۔

4- نابالغ اور غلام پر زکوٰۃ واجب نہیں۔

5- عقل شرط ہے مجنون پر زکوٰۃ نہیں۔

6- گمشدہ اموال پر زکوٰۃ نہیں۔

7- قرض ادا کرنے کے بعد مال، نصاب سے کم رہ جائے تو زکوٰۃ نہیں۔

8- قرض اس وقت مانع زکوٰۃ ہے جب زکوٰۃ واجب ہونے سے پہلے کا ہو۔

9- زکوٰۃ اعلانیہ وظاہرہ دونوں طرح افضل ہے جبکہ صدقات پوشیدہ افضل ہیں۔

10- مالک نصاب مال پورا ہونے کے بعد زکوٰۃ ادا کرے۔

11- وفات پر زکوٰۃ ساقط ہو جاتی ہے۔

12- وصیت میں ذکر ہو تو زکوٰۃ تہائی مال تک وصیت نافذ ہوگی۔

13- نصاب اور شرح زکوٰۃ میں تبدیلی نہیں کی جاسکتی۔

14- مالک نصاب پہلے سے ہی چند سال کی زکوٰۃ دے سکتا ہے۔

## مصارف زکوٰۃ :-

مصارف ''مصرف'' کی جمع ہے جس کے معنی خرچ کرنے کی جگہ کے ہیں۔ اس سے مراد وہ لوگ ہیں جن کو زکوٰۃ دی جاسکتی ہے قرآن نے مصارف زکوٰۃ کو بڑی تفصیل اور وضاحت کے ساتھ بیان فرمایا ہے تاکہ زکوٰۃ کی تقسیم حاکم کی اپنی مرضی پر موقوف نہ رہے اور اس طرح ان لالچی لوگوں کو بھی ان کی مدد میں رکھا جائے جو اپنے مال کو حاصل کرنے سے خدا سے نہیں ڈرتے جس کا حصول ان کے لئے روا نہیں۔

خود عہدِ رسالت میں بعض افراد نے صدقات میں حصہ لینے کی خواہش ظاہر کی مگر جب آپ نے ان کی خواہش کو رد کر دیا تو انہوں نے سرورِ کائنات ﷺ کو الزامات سے مطعون کرنا شروع کر دیا۔ اس پر یہ آیات نازل ہوئیں۔

انما الصدقات للفقراء والمساکین والعاملین علیها والمؤلفة قلوبهم وفی الرقاب والغارمین وفی سبیل الله وابن السبیل فریضة من الله والله علیهم حکیم (التوبہ)

مولانا مودودی نے درج ذیل آٹھ مدات کی مختصر تشریح اس طرح کی ہے۔

**(1) فقیر :-**

وہ شخص جو اپنی معیشت کے لئے دوسرے کی مدد کا محتاج ہو۔

**(2) مساکین :-**

وہ تمام لوگ جن میں سکنت کا وصف پایا جاتا ہو جو عام حاجت مندوں کی نسبت زیادہ خستہ حال ہوں۔

**(3) عاملین :-**

وہ لوگ جو صدقات وصول کرنے کے اور حصول شدہ مال کی حفاظت کرنے اور ان کا حساب کتاب لکھنے اور انہیں تقسیم کرنے میں حکومت کی طرف سے استعمال کئے جائیں۔

**(4) مؤلفة القلوب :-**

جن کی تالیف قلب مطلوب ہو۔

**(5) وافی الرقاب :-**

یعنی گردنیں چھڑانے میں زکوٰۃ صرف کرنا

**(6) قرضدار :-**

ایسے قرضدار جو اگر اپنے مال سے اپنا پورا قرض چکا دیں تو ان کے پاس قدر نصاب سے مال بچ سکتا ہو۔ خواہ کمانے والے ہوں یا بے روزگار۔

**(7) فی سبیل اللہ :-**

یعنی راہ خدا میں زکوٰۃ صرف کرنا، تمام نیکی کے کام جن میں اللہ کی رضا ہو۔

**(8) مسافر :-**

خواہ سفر کرنیوالا ہے گھر میں غنی ہو لیکن حالت سفر میں اگر وہ مدد کا محتاج ہو جائے تو اس کی مدد بھی زکوٰۃ سے کی جائے گی۔

## وہ اصناف جن پر زکوٰۃ صرف کرنا جائز نہیں۔

1- صاحب نصاب آدمی بشرطیکہ سفر میں نہ ہو۔

2- جو تندرست اور کمانے کے لائق ہو۔

3- بنو ہاشم یعنی سادات کو۔

4- غیر مسلم کو۔

5- والدین اوپر تک یعنی ماں، باپ، دادا، دادی، نانا، نانی۔ اولاد نیچے تک بیٹا، بیٹی، پوتا، پوتی، نواسا، نواسی اور دیگر زیرِ کفالت افراد۔

6- دوسرے رشتہ دار مثلاً بہن، بھائی، چچا، پھوپھی، ماموں، خالہ کو زکوٰۃ دیں گے۔

بینکوں میں جمع شدہ رقوم سے زکوٰۃ کاٹ لی جاتی ہے زکوٰۃ کی وصولی کے لئے جو اصول وضوابط اور طریقہ کار وضع کیا گیا ہے اس پر کئی اشکالات وارد ہوتے ہیں جنہیں مختصر طور پر بیان کیا جاتا ہے۔

## نافذ شدہ نظام کی خرابیاں :-

1- زکوٰۃ کی کٹوتی کیلئے 3200 روپے نصاب کی جو حد مقرر کی گئی ہے وہ غیر شرعی ہے۔

2- زکوٰۃ کا یہ نظام زیادہ تر بنکوں کی سطح تک محدود رکھا گیا ہے لوگ رمضان المبارک سے پہلے اپنی رقوم بنک سے نکال لیتے ہیں اور زکوٰۃ کی ادائیگی سے بچ جاتے ہیں۔

3- بنکوں میں نصاب کیلئے امسال کی مدد کو بھی مدنظر نہیں رکھا جاتا۔ رمضان سے چند دن پہلے جمع شدہ رقوم پر بھی زکوٰۃ لی جاتی ہے جو کہ غیر شرعی ہے۔

زکوٰۃ کمیٹی کے چیئرمین کے لئے بلند اخلاق اور باکردار شخص کا انتخاب نہیں ہوتا۔ بلکہ صرف سیاسی بنیادوں کو دیکھا جاتا ہے۔ دینی تربیت کے فقدان کی وجہ سے بعض وغیرہ کا سلسلہ زکوٰۃ کی تقسیم سیاسی بنیادوں پر کی جاتی ہے جو اسلام کے مزاج کے خلاف ہے۔ اصل مستحقین کی حق تلفی ہوتی ہے۔ اسلام تو صدقہ و خیرات کے ضمن میں تعلیم دیتا ہے کہ ایک ہاتھ سے دوسرے ہاتھ کو پتہ نہ چلے لیکن ہمارے ہاں محض نمائش، دکھاوے اور سیاسی ساکھ بنانے کی خاطر خوب تشہیر کی جاتی ہے جو سراسر غیر اسلامی ہے۔

شیعہ حضرات کو اس اہم فریضہ سے الگ کر دیا گیا ہے حالانکہ یہ فقہ جعفریہ کی رُو سے بھی فرض ہے۔

## نظام زکوٰۃ کی خرابیوں کا حل :-

پاکستان میں غربت اور گداگری کا مسئلہ بہت اہم ہے۔ بیروزگاری، طبقاتی کشمکش، جرائم اور غیر منصفانہ تقسیم دولت کا دور دورہ ہے۔ اور ان سب کا حل زکوٰۃ کو صحیح طور پر نافذ کرنا ہی ہے حفظ الرحمٰن سوہاری اپنی کتاب اسلام کا اقتصادی نظام میں رقمطراز ہیں کہ ''اسلام سرمایہ دار کو اس حالت پر لے آتا ہے۔ جو اعتدال اور توسط کے مناسب ہو یعنی اس بارے میں فقہا میں اختلاف ہے لیکن درست رائے یہی ہے کہ انہیں زکوٰۃ دی جاسکتی ہے بشرطیکہ وہ زیرِ کفالت نہ ہوں۔

7- مسجد کی تعمیر

8- مردے کی تجہیز و تکفین

9- رفاہِ عامہ کے کاموں

10- شوہر یا بیوی کو

## دیگر مسائل :-

ادائیگی کا ذکر فرمایا۔ حضرت معاذ بن جبلؓ کو جب یمن کی طرف بھیجا تو ان کو رخصت کرتے وقت چند نصیحتیں فرمائیں ان میں سے ایک یہ بھی تھی کہ انہیں یہ بتانا کہ اللہ نے ان پر زکوٰۃ فرض کی ہے جو ان کے مالداروں سے لی جائے گی اور ان کے فقیروں میں تقسیم کردی جائے گی۔

(1) حضرت ابو ہریرہؓ سے روایت ہے کہ حضور ﷺ نے فرمایا۔

اگر مالدار آدمی زکوٰۃ ادا نہیں کرتا تو روزِ محشر ایسے آدمی کے مال کو گنجے سانپ کی مثل بنا دیا جائے گا۔ (بحوالہ مشکوۃ شریف)

(2) جریر بن عبداللہ سے مروی ہے کہ حضور ﷺ نے فرمایا۔

جب تمہارے پاس زکوٰۃ لینے والا شخص آئے تو تمہارے ہاں۔۔۔۔۔۔۔۔۔۔ (بحوالہ۔ بخاری و مسلم)

(3) حضرت عبداللہ بن ابی اوفی سے روایت ہے کہ

جس وقت کوئی قوم نبی کے پاس یعنی زکوٰۃ لاتی تو آپ فرماتے۔ یاالٰہی! فلاں پر رحمت بھیج۔

**اذا اتاہ قوم بصد قتھم قال لھم صل علی ال فلان**

حضرت ابو ہریرہؓ سے روایت ہے کہ حضور ﷺ نے فرمایا۔

کوئی سونا اور چاندی کا مالک ہو اس میں سے اس کا حق ادا نہیں کرتا۔ مگر جب قیامت کا دن ہوگا تو اس کے لئے آگ کی تختیاں بنائی جائیں گی جہنم کی آگ میں گرم کر کے اس کے پہلو، پیشانی اور اس کی پیٹھ کو داغ دیا جائے گا پھر تپانے کیلئے جدا کئے جائیں گے اور پھر وہیں واپس لائے جائیں گے یہ سب کچھ اسی دن ہوگا جس کی مقدار 50 ہزار سال ہے یہاں تک کہ بندوں کے درمیان فیصلہ کیا جائے پھر وہ اپنی راہ دیکھیں گے جنت کی طرف یا دوزخ کی طرف۔ زکوٰۃ ادا نہ کرنے کے بارے وعید۔ (رواہ مسلم)۔ یہ حدیث قرآن کی اس آیت کے موافق وارد ہوئی ہے۔

**والذین یکنزون الذھب والفضۃ ولا ینفقونھا فی سبیل اللہ فبشرھم بعذاب الیم o یوم یحمی علیھا فی نار جھنم فتکوی بھا جباھم وجنوبھم وظھورھم ھذا ماکنتم لانفسکم فذوقوا ماکنتم تکنزون.**

## منکرین زکوٰۃ سے جنگ

احادیث نبوی سے منکرین زکوٰۃ کے انجام کا پتہ چلتا ہے۔

حضرت ابوبکرؓ کے دور میں جب بعض عرب قبائل نے زکوٰۃ دینے سے انکار کیا تو آپ ﷺ نے ان سے لڑنے کا ارادہ کیا حضرت عمر نے فرمایا آپ ان لوگوں سے کیونکر جنگ کریں گے جبکہ یہ لوگ توحید و رسالت کی گواہی دے رہے ہیں آپ نے جواب میں فرمایا۔

**واللہ لاقاتلن من فرق بین الصلوۃ والزکوۃ فان الزکوۃ حق المال واللہ لومنصونی عناقا کانوا یوعوونھا الی رسول اللہ صلی اللہ علیہ وسلم لقاتلتھم علی منھما.**

حضرت عمرؓ نے فرمایا۔

**فواللہ ماموا الا ء وایت ان اللہ شرح صدر ابی بکر للقتال فصررضت انہ الحق**

قرآن و حدیث کی واضح ہدایت کے پیش نظر فقہائے اسلام کا اجماعی فتویٰ ہے کہ زکوٰۃ کا منکر کافر اور مرتد ہے۔

(1) امام نووی فرماتے ہیں۔

"جس نے زکوٰۃ کے واجب ہونے کا انکار کیا اس نے اللہ تعالیٰ اور رسول اللہ ﷺ کو جھٹلایا لہٰذا اس کے کفر کا حکم دیا جائے گا۔" (بحوالہ اسلام کا قانون محاصل ڈاکٹر نور محمد غفاری)

(2) علامہ ابن حزم فرماتے ہیں۔

"زکوٰۃ نہ دینے والے کے متعلق حکم یہ ہے کہ اس سے زکوٰۃ لی جائے قطع نظر اس کے کہ وہ دینا چاہے یا نہ۔ کیونکہ اگر وہ زکوٰۃ نہیں دے گا تو گویا وہ اسلامی نظام کے خلاف برسرِ جنگ ہے اور اگر وہ سرے سے زکوٰۃ کی فرضیت سے انکار کر رہا ہے تو وہ مرتد ہے اور اگر وہ اسے چھپا رہا ہے تو وہ ایک حکم کا انکار کر رہا ہے۔ لہٰذا اس کو سزا دینا یا مارنا حکومت وقت پر واجب ہے یہاں تک کہ وہ زکوٰۃ لے آئے یا مر کر ہمیشہ کیلئے خدا تعالیٰ کی لعنت اور پھٹکار کا مستحق بن جائے۔"

## زکوٰۃ کی شرعی اقسام:-

وہ انواع جن پر شرعاً زکوٰۃ لازم ہوئی ہے پانچ ہیں۔

(1) سونا چاندی (2) تجارتی سامان

(3) زراعتی پیداوار درخت پھل وغیرہ

(4) حیوانات از قسم اونٹ گائے اور بکری

(5) معدنیات اور خزانے

## زکوٰۃ کی شرائط:-

غفیف بعدالفتاح طبارہ اپنی شہرہ آفاق تصنیف روح اسلام میں رقمطراز ہیں کہ۔

زکوٰۃ کے وجوب کی شرطیں جو ان میں سے ہر نوع کے لئے ضروری ہیں وہ چار ہیں۔ ان چار شرائط کا خلاصہ اس طرح سے ہے۔

اوّل :- یہ کہ مال زکوٰۃ دینے والے کی ملکیت میں مکمل طور پر ہو۔

دوم :- یہ کہ مال نصاب کو پہنچ جائے۔

سوم :- یہ کہ نصاب کو پہنچا ہوا مال مالک کی مکمل ملکیت میں ایک قمری سال رہ چکا ہو۔

چہارم :- یہ کہ مال مالک کی ضروری حاجات سے زائد ہو۔

## زکوٰۃ کا نصاب اور شرح:-

نصاب سے مراد وہ شرح ہے جس پر ایک سال گزر جانے کے بعد زکوٰۃ لازم ہو جاتی ہے عموماً زکوٰۃ کی ادائیگی ماہِ رجب میں کی جاتی ہے آپؐ نے فرمایا تھا کہ جمع شدہ مال پر ایک سال سے پہلے زکوٰۃ واجب نہیں ہوتی۔

## قابل زکوٰۃ اموال:-

قابلِ زکوٰۃ اموال کی دو اقسام "اسلامی معیشت" میں درج ہیں۔

(1) ظاہری مال :- کھیتی، گائے، اونٹ، بکری وغیرہ

(2) باطنی مال :- اس سے مراد سونا چاندی سامان تجارت وغیرہ ہیں۔

حضرت علیؓ نے حضورؐ سے یہی نقل کیا ہے، "مال کا چالیسواں حصہ (21/2) زکوٰۃ میں دینا چاہیے چالیس درہم سے ایک درم۔ اسی طرح ساڑھے سات تولے سونا اور ساڑھے 52 تولے چاندی پر زکوٰۃ عائد ہوتی ہے۔"

## وہ اشیاء جن پر زکوٰۃ نہیں:-

ایسی اشیاء جو بنیادی ضروریات زندگی سے تعلق رکھتی ہوں ان پر زکوٰۃ واجب نہیں۔ چنانچہ فقہا کرام نے درج ذیل اشیاء کو زکوٰۃ سے مستثنیٰ قرار دیا ہے۔

1- ذاتی رہائش کا مکان 2- گرمی اور سردی کے کپڑے

3- گھریلو استعمال کے برتن 4- سواری کا جانور

5- آلاتِ حرب 6- پیشہ وروں کے اوزار

7- مطالعہ کی کتب 8- کھانے کیلئے غلہ

9- تزئین و آرائش کی مختلف اشیاء

## چند عمومی مسائل:-

1- نیت زکوٰۃ شرط ہے۔

## راھنمائی برائے ایم اے اسلامیات

# زکوٰۃ

### لغوی تشریح:-

زکوٰۃ ''زکا'' کا مصدر ہے جس کے معنی اضافہ اور نشوونما کے ہیں۔عربی لغت میں کہا جاتا ہے عمدہ زرخیز زمین ،ابوالاعلی مودودی اپنی کتاب معاشیات اسلام میں رقمطراز ہیں۔

''زکوٰۃ کے لغوی معنی طہارت اور نمو کے ہیں۔''

### شرعی مفہوم:-

بقول ابوالاعلی مودودی ''زکوٰۃ اس مالی عبادت کو کہتے ہیں (اصطلاحاً) جو ہر صاحب نصاب مسلمان پر اس لیے فرض کی گئی ہے کہ خدا اور بندوں کا حق ادا کر کے اس کا مال پاک ہو جائے اور اس کا نفس نیز وہ سوسائٹی جس میں وہ رہتا ہے بخل، خودغرضی، بغض وغیرہ جذبات ردیہ سے پاک ہو اور اس میں محبت واحسان، فراخ دلی اور باہمی تعاون ومواساۃ کے اوصاف نشوونما پائیں۔''

### آیات ربانی میں ذکر :-

قرآن کریم میں زکوٰۃ کا ذکر اسی اجمال کیساتھ آیا ہے جس طرح قرآن میں نماز کا ذکر اجمالاً آیا ہے۔ چنانچہ سورۃ الاعلیٰ آیت نمبر 14 میں ارشاد خداوندی ہے۔

قدافلح من تزکی

ترجمہ: ''تحقیق وہ بامراد ہوا جو پاک ہوا۔''

زکوٰۃ دنیا میں مال ودولت بڑھاتی ہے اور آخرت میں بھی اجروثواب میں اضافہ کرتی ہے۔ارشاد ربانی ہے۔

یمحق اللہ الربوا ویربی الصدقت

ترجمہ: ''اللہ سود کو نابود کرتا اور خیرات کو بڑھاتا ہے۔

زکوٰۃ کی ادائیگی سے مال پاک صاف ہو جاتا ہے ہو جاتا ہے۔نقصان اور آفات سے محفوظ رہتا ہے نیز انسان کو تزکیہ نفس حاصل ہوتا ہے۔ارشادِ ربانی ہے

حذمن اموالھم صدقة تطھر ھم وتزکیھم ھبا (التوبہ:103)

ترجمہ: ''ان کے مالوں سے زکوٰۃ لے لو کہ اس سے تم ان کو (ظاہر میں بھی) پاک اور (باطن میں بھی) پاکیزہ کرتے ہیں۔

### فقہاکرام کی آراء:-

معاشیات اسلام میں ابوالاعلی مودودی کہتے ہیں کہ فقہاء کرام نے زکوٰۃ کی مختلف تعریفیں بیان کی ہیں مثلاً

(۱) علامہ ابن قدامہ فرماتے ہیں۔

حق یجب فی المال

ایک حق ہے جو مال میں واجب ہوتا ہے۔

(2) عبدالرحمٰن الجزبری کے بقول

تملیک مال مخصوص لمستحقہ شرائط مخصوصة

ایک مخصوص مال کو مخصوص شرائط کیمطابق اس کے مستحق کی ملک میں دینا۔

(3) امام راغب اصفہانی فرماتے ہیں۔

وہ حصہ جو مال سے حق الٰہی کے طور پر نکال کر فقراء کو دیا جاتا ہے۔

(4) امام احمد بن حنبل کے بقول

''زکوٰۃ خاص قسم کے مال پر خاص قسم کے لوگوں کا حق ہے جو معینہ وقت گزر جانے کے بعد واجب ہوتا ہے۔''

حضرت شاہ ولی اللہ اپنی تصنیف حجۃ البالغہ میں زکوٰۃ کے اسرار کے تحت لکھتے ہیں کہ

''معلوم کرو کہ جب کسی مسکین کو کوئی حاجت پیش آتی ہے اور وہ زبان، قول یا حال سے اس کے لیے خدا کے حضور میں گریہ زاری کرتا ہے تو اس کا یہ عاجزی کرنا خدا کی بخشش کے دروازے کھول دیتا ہے۔''

شاہ صاحب مزید لکھتے ہیں کہ ''صدقات سے برکت زیادہ ہوتی ہے اس سے غضب الٰہی کی آگ بجھ جاتی ہے اور فیضان رحمت کو حاصل کر کے عذابِ آخرت اس سے دور ہو جایا کرتا ہے۔''

### فرضیت واھمیت:-

زکوٰۃ اسلام کے بنیادی ستونوں میں سے ایک ہے جو ہر صاحب نصاب مسلمان پر فرض ہے اس کی اہمیت کا اندازہ اس سے لگایا جاسکتا ہے کہ حضرت آدم علیہ السلام سے لے کر حضور پاک ﷺ تک تمام انبیاء کرام علیہم السلام کی شریعتوں میں فرض رہی ہے قرآن کی متعدد آیات اس امر پر شاہد ہیں کہ یہ اسلام کے پانچ ارکانوں میں سے ایک رکن ہے۔

امام اعظم ابوحنیفہ رضی اللہ عنہ :-

الزکوٰۃ واجبة علی الحر ابعاقل البالغ

المتلمر اذملک نصابا ملکاتاما

لفظ واجب سے مراد فرض ہے یعنی وہ شرعی احکامات جن کو ہر حال میں پورا کرنا مومنین کیلئے ضروری ہے۔

زکوٰۃ کی حیثیت اختیاری نیکی یا نفلی صدقہ کی نہیں بلکہ یہ ایک فریضہ ہے۔جسکی ادائیگی لازمی ہے۔زکوٰۃ ادا نہ کرنے والا فاسق اور اس کے وجود کا منکر کافر ہے۔حدیث سے یہ ثابت ہے کہ منکرین زکوٰۃ سے جنگ کی جائے گی۔

### فرضیت زکوٰۃ کے قرآنی شواھد

قرآن میں متعدد مقامات پر نماز اور زکوٰۃ کا حکم اکٹھا دیا گیا ہے۔

(1) واقیموا الصلوۃ واٰتو الزکوۃ وارکعوا مع الراکعین

مومن کے اوصاف میں سے ایک صفت یہ بھی بیان کی گئی ہے کہ وہ زکوٰۃ ادا کرتے ہیں۔

(2) قد افلح المومنون الذین ھم فی صلاتھم

خشعون والذین ھم عن اللغو معرضون

والذین ھم لزکوۃ فعلون

زکوٰۃ کی ادائیگی سے انسان اللہ کی رحمت کا مستحق ہو جاتا ہے۔

(3) ورحمتی وسعت کل شیء فسا کتبھا للذین

یتقون ویؤتون الزکوۃ

ترجمہ: اور میری رحمت ہر چیز پر چھائی ہوئی ہے میں اس کو ان لوگوں کے لئے لکھ دوں گا جو پرہیزگاری کرتے ہیں اور زکوٰۃ دیتے ہیں۔

قرآن مقدس میں اس امر کو اسلامی حکومت کے بنیادی مقاصد میں شمار کیا گیا ہے۔

(4) الذین ان مکنھم فی الارض اقاموا الصلوۃ واتوالزکو

وامرو بالمعروف ونھو عن المنکر (سورۃ الحج)

ارشاد خداوندی ہے۔

اقیموا الصلوۃ واتوالزکوۃ واطیعو

الرسول لعلکم ترحمون

(6) ان الذین امنوا عملوا الصلحت واقاموالصلوۃ

واتوالزکوۃ لھم اجرھم عند ربھم (البقرۃ)

(7) فاقیموا الصلوۃ واتواالزکوۃ واعتصموا باللہ

اھومولکم فیفھم المولی ونعم النصیر

### احادیث کی رُو سے:-

حضور ﷺ نے بھی مختلف مواقع پر زکوٰۃ کی اہمیت کو بیان فرمایا حدیث جبرائیل میں آپ ﷺ نے اسلام کی تشریح کرتے ہوئے نماز کے بعد زکوٰۃ کی

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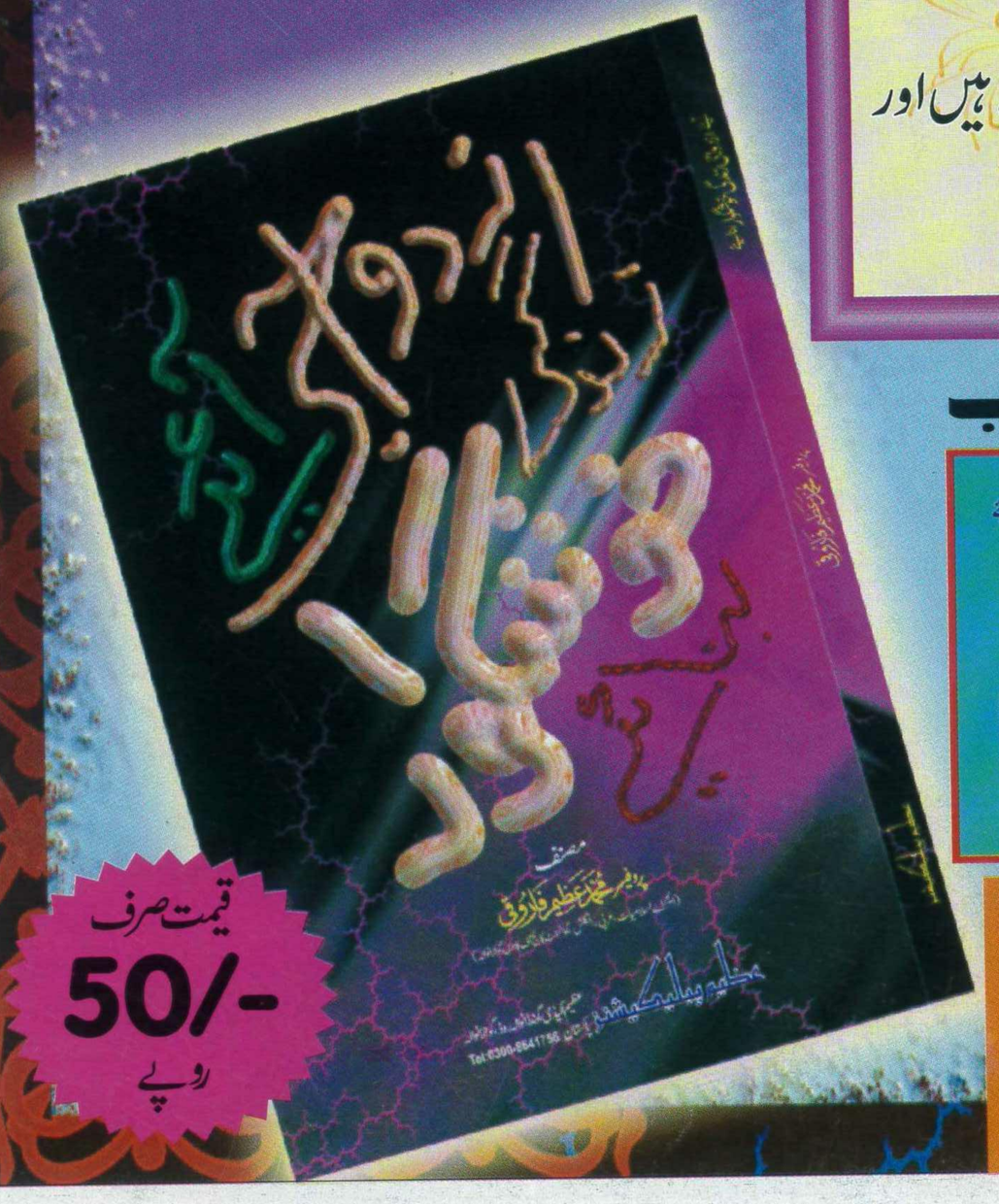
(ایم اے اسلامیات، عربی، انگلش، گورنمنٹ کالج آف کامرس، گوجرانوالہ)

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## آئیے اپنے گھروں کو جنت نظیر بنائیں

اگر آپ۔۔۔۔۔۔

☆ تعویذ گنڈوں اور جن بھوتوں کے خوف سے نجات حاصل کرنا چاہتے ہیں ☆ اپنے گھروں کو خوشیوں کا گہوارہ بنانا چاہتے ہیں ☆ اپنی بہو بیٹیوں کے چہروں پر مسکراہٹ دیکھنا چاہتے ہیں ☆ ازدواجی زندگی کی حقیقی نعمتوں سے مالا مال ہونا چاہتے ہیں ☆ شادی سے پہلے اپنی بیٹی یا بیٹے کی مناسب تربیت چاہتے ہیں ☆ سنیاسیوں، جوتشیوں، نجومیوں اور ضعیف العتقادی کے چنگل سے آزاد ہونا چاہتے ہیں ☆ خودساختہ نفسیاتی بیماریوں کو ہمیشہ کیلئے اپنے سے دُور رکھنا چاہتے ہیں اور دین و دنیا کے حقیقی مزے لینا چاہتے ہیں تو آیئے!! فوراً ہماری کتاب کا مطالعہ فرمایئے۔

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