

OCTOBER, 2005

MONTHLY
AZEEM
ENGLISH MAGAZINE
(Under the Supervision of Azeem Educational Conference)

The Great Personality of My Guide
HAZRAT ALLAMA
MUHAMMAD SAEED AHMED MUJADDADI

ABU-UL-BIYAN
"As A Great Mujahid of Islam"

FASTING
(A Pillar Of Islam)

THE HOLY EID
(Festival Of Islam)

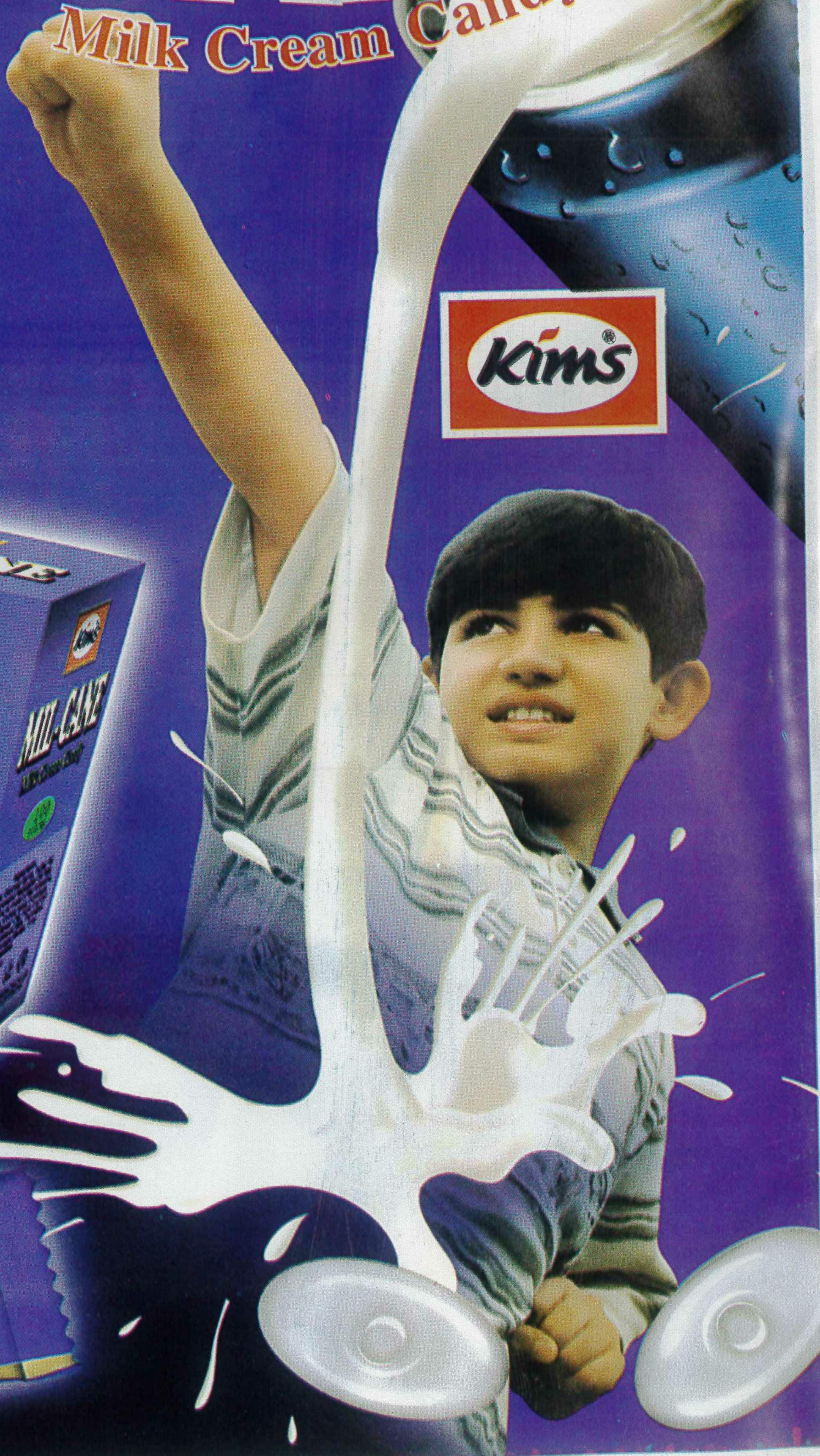
ROBERT BROWNING
A Great Romantic Poet

LINGUISTICS
Guide To TOEFL

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SEPTEMBER & OCTOBER, 2005

MONTHLY AZEEM ENGLISH MAGAZINE

(Under the Supervision of Azeem Educational Conference)

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KINDNESS

وَلَا تَنْسُوا الْفَضْلَ بَيْنَكُمْ (قرآن پاک، پارہ ۲، البقرة ۲۳۷)

And forget not kindness among yourselves.

(Holy Quran-ch: II-cow-237)

The Holy Prophet (S.A.W) said:

الفضل الاعمال بعد الايمان بالله التودد الى الناس (طبرانی)

Next to Faith in God, the best quality is kindness towards His people.

من استطاع منكم ان ينفع اخاه فلينفعه (مسلم، ابن ماجه)

He who has it within his power to confer a benefit upon his brothers should do so.

اذا اسات فاحسن (حاکم، بیہقی)

When you have behaved badly towards someone, hasten to act beneficently towards him.

افضل الحسنات تکرمة الجلساء (جامع صغیر)

The highest excellence is to do honour to one's companions.

اذا وجد احدکم لایخيه نصحا فی نفسه فليذكره له (جامع صغیر)

If someone has some good in his mind for his brother, he should reveal it to him.

استتمام المعروف افضل من ابتدائه (طبرانی)

To complete a good project is more meritorious than to begin.

شر الناس الذي يسأل بالله ثم لا يعطى (جامع صغیر)

The worst of men is he who is asked a favour in the name of God and rejects the request.

اذا اعطيت شيئا من غير ان تسأل فكل وتصدق (ابوداؤد)

If you are given something unasked, eat of it and give away part of it in charity.

من ستر على مسلم عورة فكنا احى ميتا (جامع صغیر)

He who covers up the nakedness of another is like one who has resuscitated a man buried alive.

اذا وقع فی الرجل وئانت فی ملا فكن للرجل ناصر

وللقوم زاجراً و قم عنهم (جامع صغیر، ابن ابی دنیا)

If a person's honour is attacked in company, defend him and rebuke those who attack him, or leave their company. خيرکم من يرحى خيره و شرکم من لا يرحى خيره ولا يومن شره (ترتيب مسند احمد)

The best of you are those from whom good is expected and the worst of you are those from whom no good is expected and against whose mischief people do not feel secure.

كما تدین تدان (جامع صغیر)

As you give so shall you receive.

احبو الفقراء و جالسوهم (الحديث، حاکم)

Associate with the poor and show them of affection.

يا ابن ادم ان تبذل الفضل خير لك وان تمسك شر لك ولا تلام على كفاف وابدأ بمن تحول واليد العليا خير من اليد السفلى (ترمذی)

Son of man, it were better for you to bestow upon a needy person that which is in excess of your need, and it is harmful for you to withhold it, but no blame attaches to keeping what is according to your needs. Begin by spending on those who are dependent upon you and remember the hand which gives is better than the one which receives.

قال انس بن مالك قال لي رسول الله ﷺ يا بني ان قدرت ان تصبح وتمسى ليس في قلبك نمش لاحد فافعل (ترمذی)

The Holy Prophet (S.A.W) said to Ans son of Malik: Son, if you can so manage that your heart holds no grudge against anyone at any time, then let it be so.

ان معافاة الله العبد في الدنيا ان يستتر عليه سيئاته (جامع صغیر)

It is God's forbearance towards His Servants, that makes him cover up their misdoings on earth.

ما ضرب رسول الله ﷺ شيئا قط بيده ولا امرأة ولا خادماً، الا ان يجاهد في سبيل الله وما نيل منه شيء قط فينتقم من صاحبه الا ان ينتهك شيء من محارم الله فينتقم الله عز وجل (مسلم)

The Holy Prophet (S.A.W) never struck anyone with his hand, neither woman, nor servant. He went forth in the way of God but never sought to avenge a personal injury. If, however, God's commandment was contravened he would impose a penalty.

CHARITY

وَمَا تَنْفِقُوا مِنْ خَيْرٍ يُؤْتِ إِلَيْكُمْ وَأَنْتُمْ لَا تَظْلَمُونَ (قرآن پاک، پارہ ۳، البقرة ۲۷۲)

And whatsoever good thing ye spend it will be repaid to you in full, and ye will not be wronged.

(Holy Quran-ch: III-Cow-272)

The Holy Prophet (S.A.W) said:

كل معروف صدقة (مسلم)

Every good act is a part of charity.

افضل الصدقة اصلاح ذات البين (طبرانی، بیہقی)

The best charity is to promote goodwill between people.

افضل الصدقة ان تشبع كبداً جائعاً (ترغيب، مسند احمد)

The best charity is to fill a hungry stomach.

ليس صدقة اعظم اجراً من ماء (بیہقی)

There is no charity deserving of greater reward than the giving of a drink of water to a thirsty one.

ما من مسلم كما مسلماً ثوباً الا كان في حفظ الله مادام منه عليه خرقه (ترمذی)

When one of you gives away a garment to another, the benefactor remains under the protection of God, as long as the other person wears this garment.

THE GREAT PERSONALITY OF MY GUIDE

HAZRAT ALLAMA MUHAMMAD SAEED AHMAD MUJADDADI

By: Prof. Mussarat Azmat Farooqi

Great persons are not born everyday. The earth has to wait for a long time. Thousands of babies are born daily. But they are not Allama Iqbal, Quaid-I-Azam, Mujaddad Alf Sani (R.A.) or Shah Wali Ullah (R.A.). Such are very few personalities for those, human beings have to wait.

The baby who was born in 1943 in the simple house of Maulana Laal Din shone like a bright star in the constellation of the world. This child belonged to the beautiful land of Kashmir. His family migrated from Kashmir valley to a village of Saray Alam Gir, District Jehlam.

His forefathers were related to the great companion of Holy Prophet (PBUH) Hazrat Dahia Kalbi (God be pleased with him). It is said that Hazrat Dahia Kalbi was a handsome personality among his companions. So the beauty of the companion (God be pleased with him) is found in Hazrat Sahib. As far as his education is concerned, he got his master degree in Islamic & Arabic education. His teacher in the Holy Quran is Hazrat Allama Abdul Ghafoor Hazarwi and in Hadith, Hazrat Allama Sayyad Ahmad Saeed Kazmi who is called as Ghazalia- Dauran. Besides them, he was the great admirer of Sahibzada Faizul Hassan and he spent twenty five years of his life in the kind companionship of this great personality Hazrat Khawaja Qamar- ud-Din Sialwi called him "Abul-Bian" that is part of his name. When we discuss his preaching activities, we find him as an organization in himself. A great scholar of Shariah, the bearer of spiritualism, punctual of Sunnah, a complete guide a great lover of the Holy Prophet (Peace Be Upon Him), a great warrior in his path, an expert debator, and a sublime writer. All these qualities and features are combined in his single personality.

کیسے میں تیرے فکر کی تصویر بناؤں کیا سامنے سورج کے چراغ اپنا جلاؤں

In 1980, he founded Almi Idara Tanzeem-ul-Islam to organize the youth for scholarly, ideological and spiritual training. The very organization is working effectively in Australia, Malaysia, America and other Arabic countries. It is rightly said, "Men are not great but their deeds make them so".

In 1989, Hazrat Allama Muhammad Saeed Ahmad Mujaddadi started women wing of Almi Idara Tanzeem-ul-Islam and appointed me as convenior. I hesitated to work for that. I was surprised when a great Naqasbandi Saint, Hazrat Baba Samasi ordered me in dream to obey the orders

of Hazrat Sahib. Hazrat Baba Samasi washed all the ill-thinking and hesitation of mine by Zikar-ai-Ilahi and his great attention. When I told all this to my great guide, he at once handed me twenty-five forms of membership. And now, with the grace of Allah, there are at least twenty-five Madaris of women wing where thousands of girls are given Islamic education and are trained for practical life. Due to the kind training of Hazrat Sahib very expert and competent lady teachers are working in these institutions. I remember the function of inauguration of Jamia Tanzeem-ul-Islam for Women Peoples Colony. Suddenly Qibla Hazrat Sahib had to go to Rawalpindi for some preaching purpose on the very day. I was worried, what would be happened. He telephoned from Pindi and prayed for our institute and ordered his Mrs. to join us and start the teaching of the Holy Quran. This is just an example of his kindness for all of us. He provided us funds to popularize our institutes.

Even he prepared all the banners of Jamia Tanzeem-ul-Islam for women Naila Chauk.

Jamia Riaz-ul-Madina G.T road is a bright example of his struggles. Darul Aloom Naqashbandia Aminia Model Town is also founded by our great guide. Besides this, he established Sunni Jihad Council in Rawalpindi on 2nd March 1992.

As far as his spiritual relations are concerned, he received his spiritual guidance from Hazrat Khawaja Muhammad Ali Naqashbandi Mujaddadi, a special successor of Alo-Mahaar Sharif. Khawaja Sahib used to say, "if Allah will ask me on the Day of Judgment, what have you brought from the world, I will answer that I have brought Muhammad Saeed Ahmad. Due to his highly spiritual and scholarly abilities, great internal and external saints bestowed upon him the caliphate of Qadria, Chishtia, Soherwardia, Awaisia and Shazlia etc.

Among these saints is Sahibzada Faizul Hassan, of Alo Mahaar Sharif, Hazrat Shaikh Abul-Noon Shazli, Hazrat Abdul Ghafoor Hazarwi, Hazrat Muhammad Ghulam Farid Shah Mujaddadi of Nathial Sharif Dist. Atak.

And besides them, there are many other saints who bestowed upon him all the teachings of their links.

PRE ISLAMIC ARABIC POETRY IN ITS SOCIO CULTURAL NORMS

Prof. Muhammad Riaz Gohar (Govt. College Gujranwala)

were very rare, produced storages of water on which they and their animals used to live. Hence the overall impression of the Arabic people was the scattered view of picture.

The tribal system of the Arabs was based on the principle of loinship or common blood which served as the bond of union and social solidarity. They used to settle their mutual disputes under the instructions of their chieftain. They were very generous and hospitable in their civic routines. To defend the family and the tribe was a sacred duty, individually and collectively. These were the merits at one hand that they enjoyed in tribal-system. But at the same time there used to be bloody wars among the different tribes. The sense of superiority or inferiority was always the root-cause of some war. Revenge and vengeance, they used to pour on one another. So there was a general sense of lawlessness among the Bedouins of Arabia.

The ancient Arabs were entangled into strange and self-established religious doctrines. They were simultaneously polytheists and monotheists. Their belief in demons and deities used to influence and control their daily routines. Blessings and calamities were attributed to gods which were in themselves the personifications of invisible powers. Thus the pagans Arabs were engaged in worshipping Divine God and His sub-gods mainly Uzza, Al-Manat and Al, lat. They used to scarify, like the ancient Greeks, their flocks and herds on the altars of these gods to invoke them for assistance.

The heathen Arabs (old-fashioned used to have the priests and Kahans who served as the custodians of the temples. The office was generally hereditary. These priests and Kahans were considered the representatives of the gods. In this way priesthood and Kahanism earned great repute and wealth under the very doctrines of the people. Arabic literature has preserved many stories about these Kahans in poetic rhymes. They used to have the pronouncements consisted of a very few concise sentences which ended in words having the same rhyme. This mode was expression revelations received by the Holy Prophet (S.A.W.) which now constitute the last chapters of the Holy Quran.

The ancient Arabs believed that the human soul was ethereal or air-like substance quite distinct from the human body. They considered it identical with breath / nafs. They were confirmed in the belief that the death resulted when the

الآدب مثل حرباء تتلَوْن الأرض التي تعيش فيها

1. Introduction
2. Geographical Location of Arabia.
3. Religious Ideas and Beliefs
 - a. Monotheism and polytheism
 - b. Soul and Its Existence
 - c. Fatalistic Point Of View
 - d. Makkah And Its Orientation
 - e. Priesthood and Kahanism
4. Cultural and Political Environment
 - a. Tribal system and nomadic life
 - b. Disputes and wars / unending chain
 - c. Scattered society and culture.
5. Poetry and Its Nuances
 - a. The origin of metre
 - b. Genres of poetry
 - c. Themes of poetry
 - d. Style, diction and language
 - E. Prominent poetic figures.
6. Conclusion

Literature takes life from its people and in turn gives life to them. Poetry is considered to be the most primitive form of literature and its an oft-quoted maxim.

"Poets were the first teachers of mankind."

This maxim here alludes to the most primitiveness of this genre of literature. Poetry is actually, an abstract notion but its roots are always deeply embedded into the very concrete and physiological phenomenon. Same is the case with Arabic poetry. In order to have a better understanding of its themes, style, structure and diction, there is a dire need to look first at its socio-cultural, geo-political and religio-economic parameters.

The North Arabia is acclaimed to be the very origin place of Arabia dialect and poetry. That area is mainly a sandy plain with its bareness, emptiness and monotony. The people led the nomadic and roving life. The art of reading and writing was confined to a few individuals in certain commercial centres while illiteracy was almost universal among the sons of the desert.

The people in the sandy areas lived on the natural resources. The profession of herding was common and palm-trees provided them the opportunities to have economic concerns. The skins of the sheep and the camels were used in the multi-dimensional ways. The rains, that

human beings ceased to breathe. At the time of death, accordingly to them, used to escape into space through mouth or nostrils and thus it was immortal. So many burial rites prove that they believed in some sort of future existence of the soul. Ancient poets often express the wish that the graves of those whom they love may be refreshed with abundant rain. Similarly they are sometimes found greeting to the dead ones. But they had no clear notion of life after death.

The ancient Arabs were generally fatalists. They believed that events in the lives of human beings were pre-ordained by fate and therefore inevitable. The feeling of utter helplessness in the face of inexorable fate has probably given rise to another idea among the Arabs, the idea of resignation as a commendable virtue. Possibly, it has survival value for those who adopt the submissive attitude towards human life.

Mecca occupied the central place and the community centre for the Arabs in religious and social concerns. There was the Ica'ba, the status of God. Habal-Lat and Manat were the superior gods and other than these there were many other hundreds of deities to be worshipped. In the month of Dhu-al-Hajj, the people of different tribes used to gather here for offerings. Actually Mecca, a town in western Arabia, was situated at a distant of about fifty miles inland from the Red Sea. The town lay on the trade-route which led among the sea from Yemen to Syria and its situation may have been partly determined by the presence of a well called 'Zamzam'.

In the light of above given details it appears that the religion had little influence on the lives of Pre-Islamic Arabs, we must not, anyhow, consider them to be an altogether lawless people. The Pagan society of ancient Arabia was built on certain moral codes may be religious or moral compelling forces of traditional custom directed by the public opinion. But their moral and social ideals have been faithfully preserved in their poetry, which is only form of (written) literature come down to us from those old days.

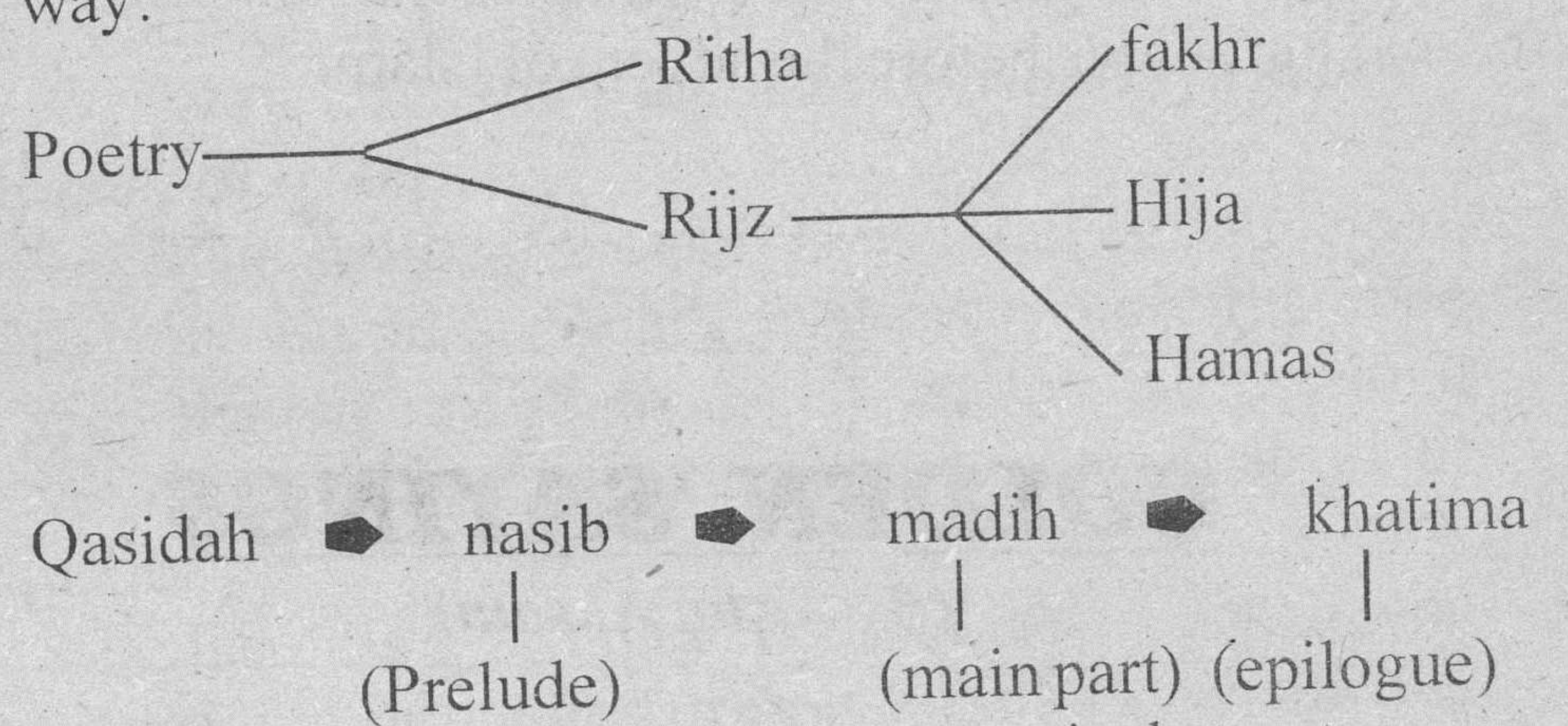
Let us imagine an Arab Bedouin riding his camel on frequent long journey across lonely deserts. While the rhythmic beating of the padded hoofs on soft sand breaks the stillness of the air the rider is sunk deep in recollections of his own past. As he feels he excited to share his mood with his "two companions and fellow travellers", there is nothing more natural than that he should start chanting in unison with the movement which has the sole-possession of his entire perception. This unsophisticated outpouring of one's heart in response to an occasional urge took the form of

'rajaz' the simple iambic verse, rhyming with the lifting and the lowering of the camel's foot. This type of natural expression of feelings in a musical way gave rise to the 'art' of poetry. This art soon varied itself in different and more complex forms. Thus the 'rajaz' came to be the first and natural form of artistic composition prompted by the instinct for symmetry and balance in the structure of short compact sentences specially designed for intonation and oral transmission without being committed to writing.

The 'say' existed before 'metre'; the evolution of metrical forms only pushed it to the end of a verse under the name of 'qafiyah' that constituted an essential element. The definition of 'qafiyah' was given by Ibo Qutaibah (a born poet) as:

"The one who indicates to you the end of a verse in the very beginning of it, and the 'qafiyah' in the 'fatihah' (opening word) itself."

So this element played an active role in having a link between the poet and his audience. Anyhow the poetry of that period may be divided in the following way:



The above given diagrammatical structure can help us to diagonalise the themes of the poetry. In those days (esp. 125 years before the advent of Islam, the themes were:

- i. Self-glorifications sense of superiority complex on the part of one's tribe.
- ii. The lamenting poetry over the death of some dear or near one.
- iii. To satirise the other tribes having the sense of inferiority complex on their part.
- iv. To glorify one's leader, chieftain or wrestler on account of his acts of bravery in the battlefield.
- V. To outpour one's aggression against some rival individual or tribe.

To express one's emotions of love for some girl or woman, lust for wine, vulgarity and so on: e-g:

أَخْلَا مِنْ مَزْنِ الْجِبَالِ رِزَاقَهُ
وَتَخَالَّجْنَا إِذَا مَا نَجْهَلُ
(الفردق)

أَبَاهُنْدَ فَلَا تَجْهَلْ عَلَيْنَا
فَنَجْهَلْ فَوْقَ جَهْلِ الْجَاهِلِينَ
(عمرو بن كلثوم التميمي)

أَلَيْسَ خَيْرٌ
وَعَدَا أَمْرٌ
(امرؤ القيس الكندي)

Mostly the epic poetry was followed unknowingly and the language, style and diction were natural, rhythmic and pictorial. Portroyal and delineation were the prime preoccupations for a poet. The diction was of the common people but the rhyme was mostly stressed to startle the others by showing one's skill and perfection in the art of versification.

Some of the prominent poetic figures are hereby stated as:

- | | | |
|------|--------------------------------|-------------------------|
| i. | Imra-ul-Qayas-al-kindi. | (امرو القيس الكندي) |
| ii. | Labeed bin Rabia-al-Amiri | (لبید بن ربیعہ العامری) |
| iii. | Tarafat bin Abd-al-Amiri | (طرفہ بن العبد البکری) |
| iv. | Zuhair bin Abi Sulma-al-Murri | (زہیر بن سلمی المری) |
| v. | Antra bin Shadded-al-Abasi | (عنترہ بن شداد العبسی) |
| vi. | Umar bin Kulthum-al-Taghlabi | (عمرو بن کلثوم التغلبی) |
| vii. | Hareth bin Hilizza-al-yashkuri | (حارث بن حلزہ الیشکری) |

To conclude the whole matter we may easily say that the Arabic poetry is strongly and deeply embedded in its socio-cultural grounds. It embodies in itself almost all the shades (nuances) of the life of the Arabic people before the advent of Islam.

تلخنی حیات عود کر آئی ہے میری ہستی ہے
تہذیب تو آخر اثر رکھتی ہے اپنی بستی میں (گوہر)

GOLDEN SAYINGS

(By Aisha Akram)

- The worldly desires mislead the human beings from the right path.
- Do not depend upon the others. You should depend on yourself.
- It is very easy to see fanaticism in other people but difficult to spot on oneself.
- In the race for life, don't pass by more than you over take.
- If we keep ourselves in contact with nature, we can always remain happy and innocent.
- Nature is not only blend of beautiful colours and melodious sound, but also a teacher and a guide.
- We were speak any thing before asked and never speak much before dictators.
- There is a spirit in every natural object.

COLD SORES

(By Munam Bari Student B.A.)

The disease and its causes:

Cold sores are groups of small, watery blisters, which are frequently related to a common cold or disease causing high fever. Another name for this condition is herpes simplex. This acute infection of the skin is caused by a virus. Mostly the sores appear on the lips and nose, but they may occur on other areas of the body such as the eyelids, penis and vagina.

Symptoms:

Small painful swellings appear. These soon develop into red areas with small, watery blisters, which eventually break and become crusty. Gradual healing follows, the whole cycle lasting from ten days to two weeks. Some people tend to get cold sores repeatedly. Occasionally the local lymph glands are involved. These become swollen and slightly tender.

Complications:

The most common complication is secondary and impetigo, which is an infection of the skin.

Prevention:

It is difficult to know when cold sores will develop and nothing can be done to stop them from developing. Some patients who get cold sores repeatedly have been treated with smallpox vaccination with occasional success. Care should be taken to avoid secondary infections.

STATUS OF WOMEN

By

(Imran Khan Farooqi B.A.)

Women in Hinduism

“Maulana Akbar Shah Najeeb” in his book “Nizam-e-Saltnat” writes the concept of Hinduism about women:

“The status of women in Hinduism was not good. She was not respected. She was called cunning, liar, unfaithful. He tells us about the tradition of “Satti” i.e at the death of a person his widow had to burn with him.

Women Before Islam (In Arabic Society)

In Arabic society before Islam women were considered the sign of humiliation. Some tribes used to bury their daughters alive. The Holy Quran exposes this fact in “Surah Al-Takveer” (9,8)

وَإِذَا الْمَوْءُودَةُ سُئِلَتْ بِأَيِّ ذَنْبٍ قُتِلَتْ (التكوير: 8,9)

A son could marry his father's widow. In short the condition of women before Islam was very pitiable.

Now let us study the status of women in Islam.

Women In Islam

The status of women is well defined in Islam. The Holy Quran has made it clear in more than one places that in regard to social, moral and spiritual development, men and women stand on a level of equality.

Islam is a complete code of life. A person can learn leading principles from it for all aspects of life. Islam enlightens the status of a women in society because man and women are part and parcel to each other. Islam has blessed the women with such sacred and respectable relations as mother, daughter, sister and wife. Every relation has its own charm and sanctity. The glory of women in Islam can be imagined from this Hadith:

Our Prophet (P.B.U.H) says:

الْجَنَّةُ تَحْتَ أَقْدَامِ الْأُمَّهَاتِ (الحديث)

“Your paradise lies under the feet of your mother.”

Islam gives them equal rights in all aspects of life.

A writer says:

“If this world would like a flower then women would be its fragrance.”

Islam has blessed the women with that status which had never been given by any other religion or society in this world.

ہزار بار حکیموں نے اس کو سلجھایا
مگر یہ مسئلہ زن رہا وہیں کا وہیں (اقبال)

The status of women has been criticised since centuries in all societies. In this scenario it is not only essential to determine the status of women but it has also become part and parcel to apply the priorities of “Human Rights” in society. Let us try to determine the “Women status” in the light of different “school of thoughts”, in the pretext of past and present, in the scales of religions and in the demands of civilization.

Women And Society

The balanced and unbalanced relation between men and women is the cause of stability and destruction of human life. Man and woman are supplementary and complementary to each other. Both are respectable to nature. So the “Surah Al-Nisa starts with these words:

يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ (النساء: 1)

“O people, fear from thy God, who has created thee from a single soul”.

These words show that women are the half of humanity. Women are the inevitable elements of society and they cannot be ignored in anyway.

Before to describe the status of women in Islam, let us we study the concepts of other religions about the women.

Old Greek Women

Plato had claimed the equality of men and women but it was only oral. The fact is that in that society men were dominant and women were treated like slaves. They were sexually tortured and called the cause of every evil.

Old Roman Women

In Roman society the women were also treated like slaves and there was only one cause of their life to serve their men.

Women In Jewish Society

According to Jews women are sanctimonious. They said that the existence of sin (evil) in this world is only due to women.

Women In Christianity

A famous Christian leader “Tortulliam” says:

“Woman is a door from where the Satan comes in, she is that who led towards “Forbidden Fruit”, she is that who broke the law of God and she is a destroyer. For a long time it had been remaining a burning issue in Christianity that a woman had a soul or not.

ABU-UL-BIYAN (R.A) AS A GREAT MUJAHID OF ISLAM

(BY Prof. Muhammad Azeem Farooqi)

وَجَاهِدُوا فِي سَبِيلِهِ لَعَلَّكُمْ تُفْلِحُونَ (المائدة: 35)

"And you must strive in way of Allah so that you may succeed."

In these Holy verses, success has been conditioned with Jihad as it is impossible without it. Jihad means Holy war, crusade, or reverend struggle. Islamic concept of Jihad is totally different from unislamic western concept of war. War means to widen regional areas and to control the natural, financial, individuals and other resources of the weak party, forcefully to spread the terror of one's weapons of war and to govern over as many people as possible.

Whereas Jihad is purely a term for betterment, revolution, reformation and thought, in which there is no place for horrors of war, bloodshed, inner desires of acquisition other sources. Whereas Jihad is holy duty to help the oppressed, to revive the truth, to destroy the means of slavery, poverty, ignorance and injustice. Publications of Islam all over the world is not possible with only use of sword but it depends upon strong characters and pure Jihad. That is why the land of India is not without non-Muslims where Muslims had been ruling over for hundreds of years. Actually Islam favour tolerance, human welfare, and peace. So it is baseless to blame its followers for general massacre anywhere else in the world. If we consider different types of Jihad, many misbelieves and objections against Jihad will automatically proved to be baseless. According to the Quran and Sunnah, Jihad's different types i.e Jihad by good and virtuous deeds, by speech, by pen, by money and by sword and its objectives will confute all defections. Moreover Jihad-Bil-Nafs (to control one's inner self) has its own distinguished place for Aulia Allah (friends of Allah). It is like a separate institution of Islam. Jihad-Bil-Saif (to fight with sword) is allowed in cases like safety of the Muslims as well as of religion; for help of oppressed people, for demolishing massacre, to fight against fraudulent (treacherous) enemy and to safeguard one's rights. If we want to see the example of one's life spent in Jihad, we will have to go through the life sketch of a towering personality of this age. The very name is Muhammad Saeed Ahmed Mujaddadi (R.A). His Nisbat (affinity-betrothal) is Naqshbandi Mujaddadi, Chishti, Qadri and Shazli; his sur-name is Abu-Ul-Biyan. Fortunately, the writer had been with him like a

companion through thick and thin since 1978 till his death. The reflection of

Islamic Jihad, which he had seen in his life being shared here with the respected readers. So that every sensitive Muslim may get guidance.

Hazrat Abu-Ul-Biyan & Different Types of Jihad

Jihad-e-Akbar (Jihad Bil Nafs)

The concept of Jihad covers whole life of a Muslim. First of all one has to mould his personal and sexual desires and sensual according to the teaching of Quran. Once the Holy Prophet (S.A.W) said to his followers congratulations that they had returned from little Jihad towards a greater Jihad because greater Jihad is to fight against one's sensual and sexual desires. Actually, when (his followers) Sihaba-e-Kiram were returning from the battle field, there was a call for prayer in the Mosque, but the Mujahiddins were tired on account of duties of war, the hunger of food, the desires to meet wives and children, and to return home was strong need as well. Despite all these, they preferred the desire of Allah and His Prophet (S.A.W) and turned towards the house of Allah.

Hazrat Abu-Ul-Biyan (R.A) was a great Mujahid of Jihad-Bil-Nafs apparently as well as internally. I did never see ignoring or missing him prayer any ever through out of his life since companionship of 24 years with him. even he offered all his prayers in days of acute sickness. He remained patient and endured at every disease and pain. Acute pains and severe attacks could not stop him from offering his regular rosaries and meditation.

نہنگ و اژدہا و شیر و ز مارا تو کیا مارا
بڑے موزی کو مارا نفس امارہ کو گر مارا

(To control on sensual desires is greater than annihilating big monsters.) He always continued different Wazaif as and award (regular reading of different verses), Azkar-e-Masnoona, (repeating Allah's praise again and again) leading to Zikar and Muraqba till his last breath. As being a spiritual leader of fifty thousand disciples, he fully guided them in all particular conditions of Lataif-e-Ashra (Alim-e-Amr and Alim-e-Khalq) (Ten Hidden Forces). Those who were unable to be present physically on account of different reasons, were guided by him through dreams and Zikar and meditations. Interestingly this process is the true believer, continued ever after his death.

مَنْ عَمِلَ صَالِحًا مِّنْ ذَكَرٍ أَوْ اُنْشَىٰ وَهُوَ مُؤْمِنٌ "فَلَنُحْيِيَنَّهٗ حَيٰوةً طَيِّبَةً (النحل: 97)

"He who will show virtual manners whether from men

Of women and he is Momin, we shall give him pure life”.

I cannot forget one incident, when once I was with him while traveling from Gujranwala to Chora Sharif. Hazrat Sahib-Zada Khaild Hassan Naqvi Alo-Maharvi(R.A) and Hazrat Sahib-Zada Iftikhar-Ul-Hassan Shah Sahib (R.A) were also with us. It was time for my student life when I was attending a course of Interpretership of English language from NIML, Islamabad. We were staying in a hotel in Rawalpindi for a night. We all went to sleep nearly about dawn but when I got up there were a few minutes to sunrise and Hazrat (R.A) was busy in his Wazaif (Daily routine of Zikar). Jealousy anger, greed and pride are the most dangerous diseases of heart, which one has to be cured of in path of Faqr and Dervashi; Hazrat has made his heart purified from all these diseases and had made his soul the satisfied soul. Everyone who knew him could witness it.

Jihad With Knowledge

Scholars express this truth that knowledge is more effective than sword. Ignorance is the base of every evil and mischief. He who has knowledge must try to brighten the dark hearts. This can be done with speech as well as with written material. This is called Strife With knowledge. Almighty Allah has said:

كُنْتُمْ خَيْرَ أُمَّةٍ أُخْرِجَتْ لِلنَّاسِ تَأْمُرُونَ بِالْمَعْرُوفِ وَتَنْهَوْنَ عَنِ الْمُنْكَرِ وَتَتُومِنُونَ بِاللَّهِ (ال عمران: 110)

“You are the best Ummah who is sent for people so you ask for virtues and forbids to bad deeds you believe in Allah”.

The Holy Prophet (S.A.W) says:

إِنَّمَا بُعِثْتُ مُعَلِّمًا (الحديث)

“Indeed I have been sent as a teacher”.

My (worthy teacher) Shaikh-e-Mukarram (R.A) was a bright example of teaching of the Quran and Sunnah in this field of Jihad. Scholars of his age honoured him and called him by the sur-name of Abu-Ul-Biyan (R.A) and men of letters would pay great tribute to his knowledge and wisdom in written material. His excellency has devoted himself for the sake of expressing difficult topics like approach towards Allah, love for the Holy Prophet (S.A.W), honour of Sihabah (R.A) (companions of Prophet) and honour of Ahl-e-Baite-e-Rasool (family of Holy Prophet (S.A.W)), honour of Aulia Kiram (R.A) and dignity for common herd's improvement. He had been performing this duty since his student life to his last breath like a sincere preacher and devotee towards right path and he was highly passionate man of letters and words. The great book of Al-Bayyinat Shahr-e-

Maktubat, not only a book of knowledge and wisdom but an Encyclopedia of knowledge of Ihsan and Mysticism. Moreover he was a permanent writer and chief editor of Monthly Dawat-e-Tanzeem-Ul-Islam and there are also a lot of articles and speeches of his life. Thousand of audio and video cassettes are saved here in record of Maktaba-e-Tanzeem-Ul-Islam which are a testimony of his art of speech, preach laconic oratory. Moreover, he taught his disciples, the eternal book of knowledge of wisdom, “Kashaf-Ul-Mahjoob” by Ali Bin Usman Hajvery named Data Gunj Bakhsh (R.A) slowly and gradually for complete nine years. Besides this, he taught two hundred and ninety two letters from Maktoobat Sharif in weekly series, which have been recorded properly. He moulded thousands of unaware people to Quran and Sunnah and made them true lovers of the Holy Prophet (S.A.W). The long list of his 50,000 disciples consists of many doctors, professors, scholars, writers, lawyers, noblemen, the rich, poor, the students, the teachers, and the preachers who are Sadqa-e-Jariya for him (every growing reward) be given to one till the day of judgment. The Holy Prophet (S.A.W) says “the man who guides one person towards the path of Allah is a successful and lucky person”. My excellency accepted nearly 50,000 people in the circle of 'Bait' (Holy Contract) directly, and guided millions of people indirectly, towards the eternal teachings of Islam.

The torch of Islam which he has lightened shall always convert the darkness of ignorance, treachery, and infidelity into the light of Islam and faith.

جناں عشق نمازاں پڑھیاں او کدی نیویں مردے
ولیاں دے درباراں اتے دیکھ لے دیوے بدے

(Those who fulfill the demand of eternal love do not die and the lamps of true guidance on His friends tombs are testimony to this fact). In reference to Jihad of knowledge, His excellency has set up forty three girls religious schools and seventeen boys' religious Quran school where more than seven thousand students are getting education of Islam, Quran and Hadith, Fiqah, Qirat-e-Quran and variety of courses of Dars-e-Nazami and mythology. Besides this education from Nursery to Master-degree is also imparted in some institutes. Moreover, seventeen boys madrisas have been running under his administration, even today. Similarly, thousands of preachers and teachers and his successors have been carrying on his great mission sincerely.

إِنَّ اللَّهَ لَا يُضِيعُ أَجْرَ الْمُحْسِنِينَ (التوبه: 120)

“No doubt Allah does not let the reward of a benefactor be wasted”.

Jihad With Wealth

Allah says:

وَجَاهِدُوا بِأَمْوَالِكُمْ وَأَنْفُسِكُمْ فِي سَبِيلِ اللَّهِ ذَلِكُمْ خَيْرٌ لَّكُمْ إِنْ كُنْتُمْ تَعْلَمُونَ (التوبه: 41)

"And make struggle in the way of Allah with your money and bodies, it is better for you if you know it."

Jihad with wealth has a special place among the teachings of Islam. Bait-ul-Maal is called the treasure of Islamic state. Other types of Jihad get useless without money Jihad. Even Allah has ordered to spend money in way of Zakat. In way of Allah, the struggle of the Holy Prophet (S.A.W) throughout his life in context to Jihad through money as well as great works of his companion (may Allah be pleased with them) are example for every Muslims to follow on. My respectable teacher was a living example of model of the Holy Prophet (S.A.W). How could he lag behind by his great auspicious need? His generosity, charity, spending money in the way of Allah, and his affection for the poor revived the example of generosity of Sihaba-e-Kiram (R.A) (companions of Prophet) and great mystics. I had never seen in my 24 years companionship with him, any beggar going empty handed whether apparently or internally from his doorstep. He used to serve scholars to lay man, needy students, and deserving people. He was at the top of the list of donors for construction of Madrisas and Mosques. For any campaign of knowledge and learning, he not only spent in way of Allah but also persuaded other prosperous persons to spend money as well as managed in a well-formed manner a lot of religious and welfare institutes. Allah has rewarded him with great victories in return to his sincerity and purity. Some people thought that Allama Mujaddadi (R.A) had a big bank balance and great financial resources; as he used to go for 'Haj' or 'Umerah' every year, as he used to wear neat and graceful dress, served his guests in the best way, served the scholars and supervised many Mosques and Madrisas. But those who were close to him knew it will that His excellency was above love of money and materials. His personal account was no more than some books of gifts from his lovers. He collected no money but he had only clothes, beads, turbans, and the Holy Quran.

Although Allah has occupied all the doors of His grace for him and he never had to face any financial problem but interestingly a leader of 50,000 devotees did not even construct his own house of even one Marla. Though he could have constructed a splendorous palace easily but he preferred the life Hereafter to worldly luxuries. Inshort, his Faqr (simplicity) was not by force but

by his own sweet choice.

The Holy Prophet (S.A.W) says:

الْفَقْرُ فَخْرِي (الحديث)

"My simple life is my pride"

میرا طریق امیری نہیں فقیری ہے
خودی نہ تچ غریبی میں نام پیدا کر

Jihad By Sword

إِنَّ اللَّهَ يُحِبُّ الَّذِينَ يُقَاتِلُونَ فِي سَبِيلِهِ صَفًّا كَانَهُمْ بُنْيَانٌ مَرْصُوصٌ (الصف: 6)

"No doubt Allah loves those who fight in His path: united like a concrete wall."

According to the Quran and Sunnah, Jihad with sword is an important chapter of religion. The Quran and Hadith persuade us at various occasions to Jihad. The dignity and splendour of a Mujahid, the status of martyr, the respect of a bold 'Ghazi' (successful participant in Jihad) is crystal-clear.

وَلَا تَقُولُوا لِمَنْ يُقْتَلُ فِي سَبِيلِ اللَّهِ أَمْوَاتٌ بَلْ أَحْيَاءٌ وَلَكِنْ لَا تَشْعُرُونَ (البقرة: 154)

"Those who are killed in the path of Allah, don't call them dead, but they are alive, though you don't understand." (know not)

شہید کی جو موت ہے وہ قوم کی حیات ہے
شہید کا جو خون ہے وہ قوم کی زکوۃ ہے

(Life of a nation is hidden in death of a martyr and the blood of the martyr is like a charity from nation).

It is very difficult for scholars to practice sword strife these days. But my teacher and leader accumulated all the scholars and masses of Sunni School of thought from all over the country as well as from abroad at one platform. He addressed hundred of meetings and Jihad conferences throughout the country as well as outside the country inspite of illness and other commitments. He revived the revolutionary spirit and set up different camps and centers for military training. He collected funds and practically showed true alliance with the Kashmiri-Mujahiddins. He helped them financially and morally. During Jihad he was arrested from the place of "Khoi Ratta", then he was released after some time. So, he practically showed the example of a Mujahid-prisoner.

So, when historians will write about the history of Jihad-e-Kashmir, they will include my teacher's name at the top of the list.

Inshort, Mujahid-e-Islam, Abu-Ul-Biyan Hazrat Mualana Muhammad Saeed Ahmed Mujaddadi (R.A) is an example for every sensitive true Muslim. Coming generation will certainly be proud for those who accompanied with few step and will be proud of those who ever enjoyed his permanent holy and sweet company.

ایک بہتر از صد سالہ اطاعت با اولیاء

POETRY

Study Room

Have you visited my "Study Room"?
 I think you haven't
 I shall guide you in this way
 To take a look all my "Study room".
 There are books, books and books
 That is what you will see
 Each and every corner
 Is a worth place for the books
 I hope you will notice
 A lot of companions
 The companions of Islamic way of life
 The companions of modern way of life
 I love all my companions
 As they provide me such a company
 Which drives me away
 From loneliness
 From frustrations
 From dejection
 From desolation
 I hope you will surely enjoy this little
 journey to my "Study Room".

Kashmir

My love for Kashmir
 That is most beautiful place,
 Like a Heaven on the Earth,
 I am very much impressed.
 By the beauty of Kashmir,
 Lashing water, falling of snow,
 Mountains, ascending, million of trees,
 Voices of birds, love of people.
 It is for me,
 As a chamber of heart,
 Past and blood of body,
 People of the dale, were happy,
 Now become a dream for them
 Kashmir is burning!
 My heart, our hearts are too,
 Bleeding is removing greenery,
 Now blood of people takes place.
 Polytheists of India try to,
 Achieve Heaven, achieve Kashmir,
 But we know, they can not
 Because they are not able to achieve Heaven.
 My all prayers circle around it,
 Ray of hope still alive,
 Kashmir is our,
 And we are for Kashmir.
 (By Zeeshan Hameed 1st Year)

Why I Serve God

When I fail, He forgives!
 When I am weak, He is strong!
 When I am lost, He is the way!
 When I am afraid, He is my courage!
 When I stumble, He stabilizes me!
 When I am hurt, He heals me!
 When I am broken, He mends me!
 When I am blind, He leads me!
 When I am hungry, He feeds me!
 When I face trials, He is with me!
 When I face persecution,
 He shields me!
 When I face problems,
 He comforts me!
 When I face loss, He provides for me!
 When I face death,
 He carries me home!
 (By Rub-Nawaz 3rd year)

Worship Only God

Neither, you nor me, nor anyone else.
 Sane is the one who enjoys sense
 Do good, be good, chase only
 goodness,
 To covet lushness is a sheer nonsense
 Always do the best to get sublimity
 Stop not, move on; discard every levity
 Let a bear ideal for yours and others
 Make all avow your merits and caliber
 Your genius your love and your blood
 Must only be for sweet land's clod
 May your parents, friends, and your
 siblings
 Take pride in you and your standings
 Wise are you if fear the Lord
 Love all, but worship only true God
 By Zeeshan Hameed

Allah's Guidance

The most selfish One-letter word
 "I" avoid it (Al-Kahf 18:34)
 The most satisfying two-letter word
 "We" Use it (Al-Anam 6 71-72)
 The most poisonous three-letter word
 "EGO" kill it (Al-Qasaas 28-78)
 The most useful four-letter word
 "Love" value it (Al-Room 30-21)
 The most pleasing five-letter word

"Smile" Keep it (Al-Najam 53-43)
 The fastest spreading six-letter word
 "Rumour" ignore it
 (Al-Hujaraat 49-12)
 The most hardworking seven-letter
 word
 "Success" Achieve it
 (Al-Noor 24, 37-38)
 The most enviable eight-letter word
 "Jealousy" Distant it (Yousaf 12, 8-9)
 The most powerful nine-letter word
 "Knowledge" Acquire it
 (Yousaf-Yasin 36-2 12-2)
 The most essential ten-letter word
 "Confidence" Trust it (Younas 10-9)
 The above mentioned words are
 Allah's Guidance

By Mahboob-ur-Rahman
 M.A. English (Final Year)

Interesting Information

- > The country with largest number of schools
 China had the maximum No.
 (8,61,878) of primary schools. India
 was at the top with 2,41,129
 secondary schools in 1984.
- > The Youngest Graduate
 Michael Reamey of Mobile,
 Alabama, USA graduated at the age
 of 10 years and 4 months.
- > The Largest Star
 The M-class Supergiant Betelgease
 with a diameter of 700 million
 kilometer is the largest star of the
 universe. It is about 500 times bigger
 than the sun.
- > The Largest University
 The largest university in respect of
 enrollment is the university of New
 York, USA. It has 3,81,568 students
 at 64 campuses.
- > The Bird With Maximum Speed
 The peregrine falcon, with a speed of
 124 mph (200km/h) is considered to
 be the fastest living bird on earth.
- > The Longest War
 The longest continuous war was the
 thirty years war between various
 European countries from 1618 to
 1648. (BY Naseer Ahmed Farooqi)

ROBERT BROWNING

By

Prof. Muhammad Azeem Farooqi

ROBERT BROWNING & THE DRAMATIC MONOLOGUE

In same degree almost every poem can be called a dramatic monologue; a single speaker is saying something to someone. Even if only to himself. But whereas the speaker of a lyric usually seems to be the poet, the speaker of a monologue is a functional character.

1-A Dramatist of Former World

It was through assiduous that Browning discovered that his genius, though dramatic, was not fitted for the production of stage plays. Even the best of his seven or eight dramas "The Lot On The Scutcheon" betrayed his limitations. He is not the dramatist of the outer world of events but the inner world of the soul where nothing is of importance until is transmuted into a form influencing mind and character. This is the fact that his dramas failed because of deficiency of action and a sustained plot. His dramatic skill as well as his skill in his painting could be exercised in the form of dramatic monologue.

2-Legouis's Opinion

Legouis says, "Browning's typical form that towards which all the other forms may be said to converge and Browning shows remarkable resources and variety in his handling of the dramatic monologue."

3-Hugh Walker's Opinion

The dramatic monologue was used by Browning with amazing skill and success. As Hugh Walker points out, "Browning did not invent the dramatic monologue but he made it specially his own and no one else has ever put such rich and varied material into it."

4-External Development In Soul

In other words, he could dispense with all external machinery of action and plot and concentrate his attention on the incidents in the development of a soul.

5-Real Definition of Monologue

The dramatic monologue is defined as an utterance of imaginary characters and not of the poet himself and because in it character is developed not, through any description on the part of the poet, but through a conflict between the opposite thoughts and emotions of the character himself.

6-T.S. Young Definition

T.S. Young defines a dramatic monologue in the following words,

"This is a kind of comprehensive soliloquy absorbing into its substance by the speaker's keenly observant glance, the surrounding scenery and audience bringing all that is pertinent to the chosen moment by the channels of memory, argument, curiously and association. The salient features of a dramatic monologue are best brought out through a comparison and contrast both with drama and the soliloquy. Walter Pater has called, "the poetry of Browning is the poetry of situations." Allen Brochington says, "Some of the dramatic monologues are in the forms of soliloquy, but the majority are conversational."

Berdoe points out, "the dramatic monologue is entirely different from the soliloquy. In the later case the speaker delivers his own thoughts, uninterrupted by the objection or the prepositions of other persons. In the dramatic monologue the presence of a second silent person is supposed to whom the arguments of speaker are addressed."

7-Evolution of Browning's Technique

The dramatic monologue was peculiarly suited to Browning's genius as Professor Herford points out, "despite all his appetency for drama, Browning did better work in his dramatic monologues than in his plays." But he did not achieve success immediately, his power and his technique involved slowly but steadily till perfection was achieved. In the volume "Bells and Pomegranates" in dramatic lyrics 1842, two extraordinary little poems Johannes Agricola and Propyria's lover reveal not only an imagination of intense fire and heat but an almost finished art power of conceiving subtle mental complexities with clearness and of expressing them in a picturesque form and in perfect lyric language. Each poem renders a single mood, and renders it completely. But it is still only a mood, "My Lost Dukes" is a life. This poem is the first direct progenitor of Andrea Del Sarto and the great blank-verse monologues, in it we see form fully developed.

THE BISHOP ORDERS HIS TOMB AT SAINT PRAXED'S CHURCH

The poem is one of the finest dramatic monologues of Browning. The speaker through out is the dying Bishop, and his sons and nephews constitute the group of listeners. The poem represents the emotions within the mind and

soul of the dying Bishop.

The poem opens with the dying Bishop calling his sons and nephews round his bed to tell them of his last wish. First, he moralises about the vanity of human life. His wife was a beautiful woman and Bishop Gandolf, his rival, envied him for having won her love and married her. But now she was dead and he himself lay dying at the moment. This shows that life on this earth is unreal and unsubstantial like a dream. The main question that arises in his mind is a suitable tomb for himself.

His rival had cheated him for taking the corner for the tomb that he had chosen for himself. Now he has secured another corner. From this corner one can see some of the sights, church dome curved with angles and a sunbeam is sure to lighten his grave. He wants to be buried in a tomb made of basalt with conopy having nine pillars made of rare, costly marble. He is happy in the thought that he would have a tomb of costliest stone, while his rival has a tomb only of white and yellow stone of cheap variety.

The Bishop fears that his sons would not carry out his wishes, therefore he tells them that he is leaving all his villas with magnificent baths to them. In return, he asks for a little service. They should go to his vineyard and dig there at a particular place. There in a basket they would find a precious blue stone. It is as big as Jew's head. They should place this stone over his tomb at the place where his knees would be. It would resemble with the stone which the figure of God carries in his hands placed in a church where they go for worship. He thought that his rival would look at it and would burst with envy, comforts him.

Again he refers to the shortness of human life. Years pass by swiftly, then man dies and is buried, and nobody knows what happens to him after that. Then he again returns to the subject of his tomb. Now he says that instead of basalt, antique-black costlier kind of black stone, should be used for his tomb. He desires a bronze statue for a background, his tomb to be carved with figures of Christ, Saint Praxed and Moses. He would also like Nymphs and Pans.

The Bishop feels that his sons are not listening to him. Perhaps they hope to enjoy the wealth that he is leaving for them, while he would lie in a tomb of some cheap, worthless stone. He thought that his rival would laugh at him is intolerable.

However, the very next moment he hopes that his sons love him, and that they would make for him a tomb of Jasper. If they do not do so, his soul would grieve that he has left behind his gorgeous baths for them. In return, he would pray to Saint Praxed to give

them horses, brown, Greek manuscripts and women. He wants his epitaph to be carved in Latin with phrases selected from works of Cicero or Jully, the famous orator.

Lying in his grave, he would listen to Roman Catholic priest, prayers and also witness the Roman Catholic ceremonies being performed in the church.

He imagines himself standing on his grave with his hands folded, his bed clothes to be the funeral pal and that the candle is dying out. He hears certain vague sounds speaking to him about his life on this earth, also about his previous lives. He imagines himself kept in beautiful urns made of rare agate stone. He wants the language carved on his tomb to be Latin of Cicero, not that of his rival's which was the Latin of Ulpian.

The dying Bishop is aware that in his brief life he has done much evil. This does not matter to him, he is more concerned with the construction of a grand tomb for his earthly remains. This glitters in the eyes of his sons shows that they are eagerly waiting for his death. Perhaps they would make it little decorative, as he desires.

But the very next moment, he notices the look of ingratitude in their eyes. It causes him great pain, and he angrily asks them to leave him but still he blesses them. As they leave him, they should go respectfully with their backs turned. They should leave him alone, to die peacefully in that church. During his last moments, he would like to watch the statue of old Gandolf, over his tomb of onion stone. He would like to make sure whether his rival still mocked at him for having married their mother.

FRA LIPPO LIPPI

The poem is a dramatic presentation of the life and doings of Fra Lippo, who is the great Italian painter, and Carmelite Friar of 15th Century. Brother Lippo is arrested by a group of watchmen at midnight in ill-reputed lane which is most often occupied by prostitutes. It is disgraceful for a monk to be caught in that situation.

As he had a keen zest for life so he is not at all ashamed. He proceeds to tell the watchman the circumstances of his life till then. As the watchman releases his hand from Lippo's throat, he begins to listen attentively to this unorthodox monk. After confirming that he is a painter, he starts describing something of his life to his interested audience. He tells them that he had been painting for a nobleman for long. That night he thought

of breathing fresh air and for that purpose he was leaning out of the window. His attention was caught by some women. This was too much for him so he tied his sheets and moved down with ladder and went in search of those women and was thus caught.

Then he is asked why he is a monk at all. He tells them when he was in his infancy his parents died. When he was eight, his old aunt Lapaccia took him to the monastery because she was poor and could not provide him with food. After knowing that he would get enough to eat, the young Lippo readily agreed to renounce the world, the flesh and the devil. As he grew older, it was revealed that he was not good at most of the things required of a monk. But he had a talent for painting and monks encouraged to decorate the walls of their church. He painted the walls with people he saw around him.

Monks were delighted at the life-likeness of his work but the Prior objected. Lippo was ordered to paint souls and ignore bodies. Lippo then answered that it was impossible to extract soul from body. There were the poet's own thoughts. Browning was unique among Victorian poets, frank praise of the body.

*If you get simple beauty and nought else,
You get about the best thing God invents;
That's somewhat: and you'll find the soul
you have missed.*

Within yourself, when you return Him thanks.

Awareness of beauty in this world makes us give thanks to God who is responsible for it. Beauty is one of God's finest gifts. This world is not to be despised. It is full of delight and wonder. All the things we love draw our attention to God. Art does not improve on God's creations. It simply draws our attention to all those things which seems to us trivial otherwise. It is right to enjoy this world and it is right to love God because He created it.

*This world's no blot for us,
Nor blank-it means intensely, and means good,
To find its meaning is my meat and drink.*

This is the central thought of the poem. The world is good because God make it good. The artist helps in recognition because he constantly looks for beauty that is the evidence of the hand of God in the world.

His work makes us aware of greatness and glory of God. Lippo's morals are not condemned by Browning because he sees the true worth of the man. Lippo is the embodiment of aspiring man embracing life and always eager to conquer fresh challenges. He is the transitional figure.

In short, "the poem is admirable for its undercurrent of humour, its impressionistic descriptions, its imaginative insight into the complex character of the friar-artist, and for certain lines, like the following, which sum up in noble words the theme of the poem."

*The beauty and the wonder and the power,
The shape of things, their colours, lights and shades.
Changes, surprises, and God made them all!*

ANDREA DEL SARTO

1-Introduction

Andrea Del Sarto was first published in the volume of Browning's poems entitled "Men and Women" in 1885. Andrea Del Sarto (the son of a tailor) was a great painter of the Florentine School. Browning's poem was inspired by a picture of Andrea and his wife Lucrezia, hung in the art gallery of Pitti Palace, Florence. For the facts of the painter's life, Browning is indebted to his biography from the pen of his pupil, Vasari.

2-Career of Andrea Del Sarto

According to Vasari's account, the great painter, "faultless but soul-less" was born in 1486, in Florence. Early in life he fell in love with Lucrezia, the wife of a hatter. She was a woman of rare beauty, but frivolous and faithless. On the death of her husband (first), Andrea married her, and continued to love her even though he knew that she was unfaithful to him. For her sake, he played false to the king of France, Francis I, embezzled his money, as well as neglected his parents and allowed them to die of starvation. This faithless woman ultimately deserved him. Andrea died of plague in 1530 at the age of forty three. Lucrezia married a third time after his death. Such are the bare-facts of Andrea's life, but as Berdoe tells us, the poet has mixed these facts.

3-The Character of Andrea: His Failure

Andrea Del Sarto is one of the greatest of the dramatic monologues of Browning. This monologue tells the pathetic tale of the moral and the artistic failure of a talented painter, faultless, in execution, but devoid of any lofty purpose in his life or art. The use of the word 'faultless' is ironical, for no art can be called perfect, which does not have spiritually. Andrea's paintings lack spiritual beauty. He might be a craftsman, but he can never be ranked with supreme artists like Raphael technical mistakes in their pictures, but whose ideal was always pitched high, and whose art is expressive of "the divine discontent" within their souls. Andrea aims low, achieves his ideal, and knows

that the grayness of complacency has fallen over his art.

4-The Tragedy of Andrea

The tragedy of Andrea is that he has no "loftiness of ideal", though in point of workmanship, he is simply faultless. "this innate defect in Andrea, Browning further represents as increased by the influence of his wife, Lucrezia, whom he pictures as not merely unprincipled, but heartless and shallow, quite incapable of appreciating any, but the lowest and material aspects of life."

5-Lucrezia: The Cause of His Failures

Andrea is infatuated with her, and in order to please her, he embezzles the money given to him by patron, King Francis I of France for buying pictures. He is guilty of a far-worse crime in neglecting his parents and leaving them to die of starvation.

6-All Is As God Overrules

If Lucrezia had loved him and inspired him, he would have attained to Raphael's heights. If with her perfect beauty and low ensnaring voice, she had brought an equally noble mind, and urged him to paint, not for gain, but for "God and Glory". He would have ranked with painters like Raphael and Michael Angelo. But it is no use to regret for what is past and gone. He must not blame her. "All is as God Overrules". Besides, Raphael and Angelo had now wives, and yet they could put soul into their works. This shows that true inspiration comes from within.

7-The Setting

Andrea paints pictures for her sake alone. She works as the "model" for his pictures, and he gives the money so earned to her so that she might discharge the debts of her lovers. It is she whom Andrea addresses in the monologues. She has been urging him to paint a picture for a rich friend of one of her lovers. Andrea asks her to sit down by his side for half an hour that evening as married people do, and next morning he would satisfy the friend of her lover.

The place is his studio in the house built with king Francis' money. On the walls hang pictures done by Andrea, as well as a copy of a work of Raphael, which exhibits loftiness of purpose which Andrea lacks, as well as that defective execution which marks the works of the great Renaissance painter. His Madonna (the portrait of Virginia maiden) serves as a contrast to bring out Andrea's limitations as well as his technical perfection.

8-The Melancholy Atmosphere

It is an autumn evening, the darkness is gathering; a somber melancholy, in keeping with Andrea's mood, hangs over everything.

He is conscious of his degradation, oppressed with the sense of failure, yet lacks strength of character to break his bonds. He half excuses his feebleness as submission to God's will. He is yearning for sympathy and companionship. But his wife is equally indisposed, and unable to give. She is heartless and indifferent, the restless element in the scene, which she closes by hastening away to keep an appointment with a supposed cousin, really a lover. W.J. Alexander.

9-The Note of Optimism

This remarkable monologue is not only an admirable piece of character-study. It brings also embodies Browning's philosophy. It brings out poet's optimism, his faith in God, and in the immortality of human soul.

God compensates and punishes everyone at the end, and it is better that he has not received (his reward in this world). God will reward him in the life to come. Andrea now can look forward to heaven with hope and confidence.

Compare And Contrast Between Fra Lippo Lippi & Andrea Del Sarto Outline

- 1-Browning As An Artist And Painter.
- 2-Criticism Review Of Fra Lippo Lippi And Its Background.
- 3-Brief Story Of the Priest.
- 4-His Art And Its Exploitation.
- 5-Lippo's Views About Art.
 - (a) Essence Of Beauty.
 - (b) Fleshy Nature.
 - (c) Morals of Artist.
 - (d) Real Function And Greatness Of Artist.
- 6-Browning's Conviction And Fra Lippo Lippi.
- 7-Resulting Remarks.
 - (i) Introduction To Andrea Del Sarto.
 - (ii) Brief Story Of Painter And Poem.
 - (iii) Flabby-Natured.
 - (iv) Faultless Painter-An Illusion.
 - (v) Dramatic Situation In Monologue.
 - (vi) Irony In Sarto.
 - (vii) Twilight Piece In Literature.
 - (viii) Lack Of Vitality In Andrea.
 - (ix) Use Of Frequent Paradox.
 - (x) Andrea Vs Raphael.
 - (xi) Beauty And Art.
 - (xii) Andrea A Weak And Untragic Hero.
 - (xiii) Lucrezia And Her Role.
 - (xiv) Typical Of His Period.
 - (xv) Appraisal With Both
 - (xvi) Conclusion.

Many of Browning's greatest poems are concerned with the subject of art. Like his father, Browning himself was an enthusiastic amateur painter. His poems are the vocation of the artist, a role he regarded with great studied with his wide knowledge of art and his views on the vocation of the artist, a role he regarded with great seriousness. Celebrating art which glorified life, he despised the formal, the academic, the rigid. Browning's deepest aesthetic conviction was that imperfection was a mark of vitality for it expressed man's eagerness to transcend his limitations. It is clear that Fra Lippo Lippi has endeared himself to Browning, for his joyous involvement in life.

The background for the poem as for so many others, Browning gleaned from Vasari's lives of the Painter, a source book extremely popular in the nineteenth century. Lippo was a fifteenth-century Carmelite friar and painter. As a member of a religious order, Brother Lippo has been caught by the constabulary in a compromising situation in a disreputable part of town. With his usual warm impetuosity. He ingenuously pours out to them the story of his background and his philosophy of life in earthy, straight-forward speech. His heightened vitality is conveyed right from the short (as the lines rush along with the speed of his thoughts tumbling out pell-mell. As the constable releases his hand from Lippo's throat, he obviously begins to listen spell-bound to this unorthodox monk. (Within seconds Lippo has his listeners squatting around him like fellow conspirators. Here is the immediacy and impact of a concrete, highly visualized situation.

This is the story of street-urchin, earthy, impudent, spontaneous. With no true vocation as a priest, as an eight year old foundling, he was simply taken in by the fathers though charity. Exploiting his gift for drawing, his benefactors set him to decorating the walls of their church. But instead of traditional leaden-eyed madonnas and unearthly babes, he filled the spaces with the people he saw around him; the monks as they really looked warts and all; the old gossips waiting to confess: the murderer finding sanctuary surrounded by wide-eyed, admiring children. The immediate reaction of the monks was delighted recognition but, checked by their superior to expect only, conventionalized lifeless figures. Lippo was ordered to paint souls and ignore "bodies". It is not always possible to know when Browning's fictionalized characters are expressing the poet's own thoughts, but at this point

Lippo states a credo repeatedly voiced by Browning namely that it is impossible to extract soul from body. Browning was unique among Victorian poets frank praise of the body.

*If you get simple beauty and nought else
You get about the best thing God invents.
That's somewhat! And you'll find the soul you have
missed.*

That is if the artist captures the beauty of the world with a grateful heart, he has communicated the essence of "soul". The task of the artist is to celebrate beauty so that man will turn with fresh eyes to appreciate the even in his greater beauty of the world around us. Art is praise.

In Lippo's life with the monks, he was in a continual state of suppressed rebellion. Clenching his teeth, he would paint as they piously admonished him to do. From time to time his fleshy nature refused to be trammelled. On a night such as this, he has heard little feet running in the street, the sweep of lute strings, and the tantalizing bit of song.

*Flower O' the broom,
Take away love, and our earth is a tomb*

The temptation cannot be resisted. Feverishly tying his bed clothes into a ladder, he was down into the street in pursuit of adventure. Lippo's morals are not condemned by Browning, because he sees the true worth of the man. Refusing to be chained in a rigidly unchanging formality. Lippo is the embodiment of aspiring man embracing life and ever eager to conquer fresh challenges.

*It makes me mad to see what men shall do
And we in our graves! This world's not blot for us
Nor blank; it means intensely, and means good:
To find its meaning is my meat and drink.*

Lippo symbolizes what to Browning as not exciting in the Renaissance. He is the transitional figure (always fascinating to Browning.) "Cleon" and Karshish, representing the new spirit breaking out of the mould of the Middle Ages. That this spirit will be passed on is indicated in Lippo's reference to his student guide who will also paint:

*The beauty and the wonder and the power,
The shapes of things, their colours, lights and
shades.*

Art will pass out of the hands of the clergy to secular artists and virgins will be modelled on peasant, not some idealized concept of the mother of Christ. Of all Browning's many poems on the theme of art.

"Fra Lippo Lippi is undoubtedly closest to an expression of Browning's own convictions.

Andrea Del Sarto

As Browning evoked the adventurous spirit of the early Renaissance in "Fra Lippo Lippi" in this poem he captures the flavour of the high Renaissance, whose art was already degenerating into a sort of faultless formality. Of all Browning's monologues this piece is probably closer to a mood poem than any of them. (It is redolent of "painterly" qualities and even the slow stately movement of the lines establishes the "common greyness" of its totality). Every word that Andrea utters contributes to the portrait of a man whom Browning could not forgive because he has chosen acceptance rather than aspiration. Unlike many of Browning's characters he has a remarkably accurate notion of himself, although in his weakness he tends to blame his wife for what is essentially his own floppy character.

Browning has adhered closely to the story Vasari tells of Andrea, known as the "faultless painter" because of the perfection of his technique. Technically he was probably greater than Michelangelo or Raphael but because his paintings lacked "soul", as he himself realizes, he would never be included among the great ones.

Typically we break in median and are plunged immediately into the heart of a dramatic situation. Andrea and his beautiful, self-centered wife Lucrezia have been quarrelling. However, it is apparent that Lucrezia has been the one doing the quarrelling, and Andrea, we assume, as usual wants peace and her favour at any price. It is clear that it is a situation that has happened many times before, one in which Andrea was repeatedly sacrificed his principles for a whim of his wife.

The weariness of which he complains is more than physical; it is the hopelessness of utter resignation. Throughout all his remarks to his wife, his tone is abjectly pleading, begging not for love but for only a few minutes of her times, knowing full well that she is impatient to be off to her latest lover.

The impact of Browning's monologues resides in the skill with which he subtly compresses a great deal of information. In the space of the first few lines we learn the essence of Andrea's relationship, with his wife, of their poverty (they cannot afford a model), and that the autumn scene without a symbolic expression of his inner landscape. Andrea with his painter's eye, sees such analogies which he can synthesize into "twilight piece".

"Love, we are in God's hand", he tells his wife; but he is not so much making a pious statement as expressing the view of one who lacks the vitality even to bemoan his fate.

*I can do with my pencil what I know,
What I see, what at bottom of heart,
I wish for, if I ever wish so deep.*

If I ever wish so deep: here is the essence of Andrea. All inspiration, all yearning to attempt to penetrate to the soul, have long since been flattened into facile repetition. (Andrea sees clearly that he can draw effortlessly in a way impossible to Michelangelo (someone 1.76) but sees just as clearly that):

There burns a truer light of God in them, in their vexed beating stuffed any stoped-up brain, Heart, or whatever else, than goes on to prompt. This low pulsed forthright craftsman's hand of mine, there works drop groundward; but themselves, I know, "Reach many a time a heaven that's shut to me:"

A frequent paradox in Browning's poetry occurs in the fact that he places some of his own most fervent sentiments in the mouth of one to whom he is clearly not sympathetic.

Two of the most famous lines in all Browning's poetry are spoken by Andrea.

Ah, but a man's reach should exceed his grasp,
or what's a heaven for.

(Browning is obviously delighted in the irony of the incongruity, but it is arguable that such a "philosophy of the imperfect" is not appropriate in the mouth of one whose detachment surely could not comprehend such ardour.)

Andrea goes on to analyse the work of Raphael. In a sense, he feels superior to Raphael as he recoils from the painter's rough craftsmanship, but at the same time he recognises (although he does not seem even to envy!) that he himself could never attain "the insight and the stretch".

Browning skilfully traces the circular movement of Andrea's thought. At times he seems to hold himself entirely responsible for his failure; from there, turning to his wife, he reflects that perhaps if she had been a person of more depth, she could have inspired him to greater heights; he knows that beauty must have a mind behind it before it can inspire true art; but, with a final shrug of the shoulders, he sighs.

Love we are in God's hand.

How strange now, looks the life, he makes us lead; so free we seem so fettered fast we are! or again:

Andrea is not tragic figure, simply a weak self-pitying one. Actually

if Browning has any sympathy for Andrea, it is in the fact that he has married such a shallow creature. Browning believed fervently that a man can be inspired to do his best work by a woman who has faith in him, yet such in Andrea's character that he could be enslaved by a beautiful, soulless woman for whom he panders to the public in order to make money for her. Great opportunity had been offered to him when Francis I of France became his generous patron but he betrayed the king by using the money he was given to buy paintings to settle down in Florence with Lucrezia. Now he lives in ignominious disgrace, shunned by all those who had once praised him. The only consolation left to him are the memories of those days to which his wife is now forced to listen to impatiently. In these recollections Browning is able to compress all the wasted years lie behind the painter.

In recalling such memories, an occasional flash of latent ardour returns to him but is quenched immediately by Lucrezia's indifference and by his acquiescence in that indifference. The poem ends with his resigned complaisance in her assignation.

Again the cousin's whistle ! Go, my love!

Browning is typical of his period in the fact that he looked for a "subject" in a picture. While there are many references to art in his poems, there is far more evidence that he had read Vasari assiduously rather than the fact that he had actually looked at pictures closely.

Psychological exploration is always Browning's prime consideration.

"Andrea Del Sarto" is not tragedy; Andrea has not sufficient stature as a man to deserve tragedy. But Browning has written something probably more difficult to achieve than tragedy? He had captured the decadent flavour of a man who can inspire neither pity nor contempt.

Browning AS A Victorian Poet

Introduction

Browning is one of the greatest poets of Victorian Age. But he has never been favoured by the many though he is intensely admirable by the few.

- (i) Browning As A Victorian Poet?
- (ii) Comparative Study Of Browning And Tennyson In Brief?

1-Two Kings Of The Victorian Age

Browning and Tennyson are two giants of Victorian era. As a matter of fact, the writer and literature always reflect the tendencies of the age in which they are born. Both, roughly speaking, began creating at the same

time and both towered head and shoulders above. Their contemporaries, from 1830 to 1890, practically the entire period of the reign of Queen Victoria.

2-The Greater Aloofness Of Browning

Their themes, their artistic methods, their view of God, man and his life, did not alter with the alteration in the views of their contemporaries. But Browning remained much aloof from his age than did Tennyson. The new movements of science and criticism troubled Tennyson, as they did most of his contemporaries, like Arnold and Clough. His age is reflected in his poetry. But Browning's poetry shows no awareness of contemporaries social trends.

3. Browning: His Delayed Popularity

Stopford Brooke comments:

"There could scarcely be two characters two music, two minds, two methods in art, two imaginations, more distinct and contrasted than those which lodged in these men".

Their respective fates were entirely different. Tennyson was immediately popular with the publication of his "collected poems" in 1842 and his popularity continued to increase. He came to be regarded as the greatest poet of his time. On the other hand, Browning continued to create, but to the end his poetry could receive only a limited appreciation. Browning was neglected but he did not care the least for this neglect.

4-Browning: His Greater Range And Variety.

His recognition and popularity came, but they came only as late as 1870, twenty years later after publication of his "collected poems" in 1850. This means that Tennyson had fifty years of recognition and Browning only ten. Browning's delayed popularity is even more surprising, if we remember that his interests were Catholic and cosmopolitan. The range of his subjects is far greater than that of Tennyson and his artistic methods, too, more varied.

5- Browning: A Man In Advance Of His Age

The fact is that Browning was not the man of his age, but a man much in advance of his age. He was interested in soul-dissection, in the analysis of the human mind and art, in the study of man's motives and mental processes. Paracelsus and Sardello are soul dissecting poems, and so are many of the poems of the Bells and Pomegranates.

"So his poetry was not read at first; but, afterwards, the world having reached him, he became a favourite poet." (S.A. Brooke)

6- Browning: More Profound And Original In His Message

While Browning had clear cut views of Man, Nature and God and held firmly to them throughout his long career. Tennyson had no clear theory of Man or God or Nature. Browning's views are original, at least in the form in which he has expressed them. Tennyson was always assailed by spiritual doubts and conflicts. He, alone of all his contemporaries, brings the message of hope, and the balm of consolation, for a faithless, trouble, tormented and pessimistic humanity.

7- Greater Freshness And Variety

The unique feature of Browning's poetry is a rare combination of unity with diversity. The unity arises from his philosophy, from his religious theories, which are always the same. Moreover, he had a youthful freshness which never deserted him: impulsive as a child, he was always mobbed to poetry by the sudden, fleeting impressions that come to him from passing events or scenes. His philosophy imparts, unity to the large bulk of his poetry and yet he avoids monotony. "This also differentiate him from Tennyson, who after wanted freshness; who very rarely wrote on a sudden impulse, but only after long and careful thought." (S.A. Brooke)

8- Browning's Superior Historical Sense

Browning had a remarkable sense of the past, the historical sense. He could combine accuracy of knowledge with imaginative treatment. Each of the poems Fra Lippo Lippi, Andrea Del Sarto and Abt Yoyler, "is an accurate piece of art-history, with the addition to it of the human soul". "Never, in poetry, was the desire of the historical critic for the accuracy of fact and portraiture, combined with vivid presentation of life, so fully satisfied."

9- A Greater Emancipator Of The Human Spirit

Further, Tennyson is conventional and conservative; Browning, on the other hand, does not care for any conventions or social codes of conduct. In this respect, he represent a reaction against the tyranny of custom and tradition. In this way, he set free the human soul from the restraints of convention, and lifted it to a higher level.

10- Browning: A Cosmopolitan, Tennyson Insular And National

Further, while Tennyson was insular, a distinctly English poet and a patriotic poet, Browning was a cosmopolitan and international. Tennyson's pride in England made him narrowly nationalistic, he looked down with contempt upon other countries. He shared prejudices towards France, Ireland, Scotland,

and other countries of Europe. Browning, on the other hand, never displays any special patriotism. He sympathises with the national characteristics, aspirations and struggles of countries like Spain, France, Germany and above all Italy.

11- Superior To Tennyson In Wit And Humour

Browning's wit, his play, so high fantastical, with his subject, and the way in which the pleasure he took in this play overmastered his literary self control; his fantastic games with metre and rhyme, his want of reverence, are all English. In this respect, in his wit and in his humour he beats Tennyson out of field.

12- His Greater Catholicity, And Faith In Human Nature

Browning was a complex character, one whose personality was made of different racial elements. Thus there was much that was Jewish in his intellect and character. "No English poet", say S.A. Brooke save Shakespeare, has spoken of the Jew with compassion, knowledge and admiration, till Browning wrote of him. Tennyson was not complex, he did not have the catholicity of Browning.

13- Browning: A Lesser Artist

Then again, Browning on the whole, is a lesser artist than Tennyson. Browning's composition is rarely careful. His writings, on the whole, is the result of intellect rather than of passion. Tennyson's composition is always excellent and careful.

14- The Greater Clarity Of Tennyson

Browning, no doubt, has an individual style, entirely original and devoid of all imitation. Browning did not take care of his style, he ignored the rules of his art, and his freedom often degenerated into licence. Further, he lacks clarity and he is obscure not from any depth of thought, but from sheer laziness and caprice. But Tennyson like other great poets is clear. As far as melody and versification are concerned, Browning is negligent in this respect also. Tennyson has much more of this nobleness of composition, his work is uniformly poetic, and so he must certainly be ranked as a greater artist, though not such an original one as Browning.

15- Conclusion

As a moralist and religious teacher Browning held a very distinct place among the writers of the Victorian Age. An uncompromising foe of "scientific materialism", he preached God and immortality as the central truths of his philosophy of life, and he preached them as one absolutely assured of their reality. Nor was it only the negations of the current philosophy that he challenged. His poetry was throughout a protest also against the pessimistic mood engendered by those negations. The melancholy, hesitating spirit so often expressed by Tennyson finds no place in his verse, and he looked boldly at the evil of existence without for a moment losing his optimistic faith.

LINGUISTICS

By Prof. G.M. Butt (M.A. English)

Psycholinguistics

Psycholinguistics is a branch of linguistics that deals with the interrelationship of psychological and linguistic behaviour. It deals with the concepts to describe psychological process connected with the acquisition of language. It is the recent branch of linguistics that developed in the sixties. With the passage of time, linguistics took interest in it and investigated the concepts of language acquisition in the light of psycholinguistics. Psycholinguistics tells us about language acquisition, the use of language by an individual and the approach of an individual towards language.

As we know that language is a natural human phenomenon. Psycholinguistics describes the ways how people can account for the phenomenon of language development. It strictly defines the ways through which children learn language. It discusses different theories regarding language acquisition and helps us to find out the way of language acquisition. Regarding language acquisition, there are two main groups of linguists those present their theories about language acquisition in their own way. Now we may discuss both the theories presented by both these groups in details.

Skinner and the Behaviourists

B.F. Skinner and his colleagues (a group of psycholinguists known as behaviourists) said that learning or a change of behaviour on the part of the learner was brought about by a process called 'operant conditioning'. Skinner called this operant condition. If we explain this term we come to know that conditioned behaviour is the behaviour which is the result of repeated training. Operant means that a voluntary behaviour that is the result of learner's own free will. The learner demonstrates the new behaviour first as a response to a system of rewards and punishment and finally as an automatic response. Regarding this idea of language learning, Skinner conducted experiments with animals. In an experiment a rat is put in a box containing a bar. If the rat presses the bar it is rewarded with a pellet of food. Nothing forces it to press the bar. The first time it probably does so accidentally. When the rat finds that the food arrives it presses the bar again. Eventually, it finds that if it is hungry it can obtain food by pressing the bar. After it the task is made more difficult. The rat only gets rewarded if it presses the bar while a light is flashing.

At first the rat is puzzled. Eventually, it learns the trick. After it the task is made more difficult again. This time the rat only gets food if it presses the bar a certain number of times. After confusion the rat learns this trick also.

Skinner eventually applied this theory of learning through operant conditioning to the study of how humans learn language. Skinner considers language learning a habit formation. The behaviourists also claim that the language is learnt by imitation and association. For example, a young child hears the word 'biscuit' every time he is given one. He soon associates the word 'biscuit' with the actual thing. He then makes this sound himself, imitating what he has heard. His parents are pleased that he has learnt another word and so his response is reinforced (rewarded).

Chomsky and the Mentalists

The other group of psycholinguists who rejected the theory of language learning presented by Skinner and the behaviourists is called the group of mentalists. Noam Chomsky, a famous mentalist, launched an attack on Skinner's work in 1959. He made two criticisms.

- (i) The behaviour of rats in boxes is irrelevant to human language.
- (ii) Skinner fundamentally misunderstands the nature of language.

Chomsky followed a mentalist approach based on cognitive learning. By cognitive learning is meant the way in which we relate new events or items of knowledge to concepts which are already present in our mind. They point out that there are numberless cells in human brain.

Chomsky and his mentalist followers claimed that a child learns his first language through cognitive learning. They claim that language is learnt by rules and it is not a haphazard process / learning. According to Chomsky, a child is born with a mental capacity for working at the underlined system to the jumble of sounds which he hears. He constructs his own mental grammar and imposes it on all the sounds reaching his brain. This mental grammar is a part of his cognitive framework and nothing he hears is stored in his brain until he has matched it against what he has already known and finds a correct place for it within this framework. To conclude, we may say that there is a controversy between Skinner and Chomsky or the behaviourists and the mentalists. Skinner is of the view

language learning is a matter of trial and it is learnt through imitation and constant parental reinforcement. On the other hand, Chomsky opines that language is not a haphazard thing but a child gradually learns language by making sense of what he hears and processing it according to a set of built in mental rules. In the end, we may say that the evidence in favour of Chomsky's view that the child builds his own grammar by means of some innate mental capacity that is very strong. This controversy has not come to an end yet. However, few people are extreme mentalists and a few are extreme behaviourists.

Socio Linguistics

Sociolinguistics is a term including the aspects of linguistics applied towards the connections between language and society, and the way we use it in different social situations. It ranges from the study of the wide variety of dialects across a given region down to the analysis between the way men and women speak to one another. Sociolinguistics, then, as the name implies, is the study of language in human society. Undoubtedly, language and society are closely related to each other.

As far as the scope of sociolinguistics is concerned, it deals with the use of a language in a society and the variations those are found in a language at individual or social level. That is why we have to keep in mind the geographical area in which a particular language is spoken, the culture and the society in which it is used the context and the situation in which it is used, the speakers who speak it and the listeners who receive it. Regarding the variations in the use of a language in a society, we may say that the use of language may vary from person to person. It may also vary from one group of a speech community to another. People of different ages, sex, social class and occupations show variations in factors like nature of their speech. We can observe that a number of participants, role of participants, nature of medium, regional and geographical setting cause language variation. Through the study of linguistics, we come to know that a number of varieties exist in a language. We may discuss these varieties in detail.

(1) Dialect

A dialect is a variety of a language used by people from a particular geographic area. A dialect is a complete system of verbal communication with its own vocabulary and grammar. A dialect differs in pronunciation, grammar and vocabulary from the standard language. Varieties of language such as dialects, idiolects and sociolects can be distinguished by their grammar, vocabulary and phonology.

(2) Idiolect

Idiolect is a variety of language used by one individual speaker, including peculiarities of pronunciations, grammar and vocabulary. We may say that a person's idiolect is his own personal language, the words they choose and any other features that characteristics their speech and writing. Some people have distinctive features in their language these would be part of their idiolect and their individual choices.

(3) Diglossia

Another variation in a language occurs in the case of diglossia, used to describe a situation where in a given society, there are two languages or dialects are in regular use, one of high prestige, which is generally used by the government and in formal texts and one of low prestige that is used by common man.

(4) Pidgin

A simplified language derived from two or more languages is called a pidgin. It is a contact language and used by people who do not share a common language in a given geographical area. Its use is usually restricted to certain groups like traders and seamen. Chinese-Pidgin, a combination of items from Chinese and English to serve the limited purpose of trade is a good example.

(5) Creole

When a Pidgin evolves and acquires its native speakers it becomes a Creole. This a pidgin may extend beyond its limited function and permeate through various other activities. On account of the wider application and first language status a creole can be distinguished from a Pidgin.

(6) Isogloss

An isogloss is a line indicating the linguistic changes. On linguistic maps, a line separating the areas in which the areas in which the language differs with respect to a given feature is called isogloss area.

Phonetics

The science which studies the characteristics of human sound making especially those sounds used in speech and provides methods for their description, classification and transcription. Phonetics is thus the science of human speech that studies the defining characteristics of all human vocal noise and concentrates its attention on these sounds which occur in the languages which exist in the world. It enables the people to recognise the different sounds and more over to produce them. It trains people to describe the many ways in which our speech organs function to produce sounds. Phonetics is thus a descriptive and empirical study.

Branches of Phonetics

There are three main branches of phonetics which are generally recognised; acoustic phonetics, auditory phonetics and articulatory phonetics.

Acoustic Phonetics (Acoustic)

The branch of phonetics that studies the physical properties of speech sound as transmitted between mouth and ear. This branch is known as acoustics. It is totally dependent on the use of instrumental techniques of investigation particularly electronics and some grounding in Physics and Mathematics is a pre-requisite for advanced study of this subject. Acoustic phonetics is thus the study of the properties of speech, sounds such as frequency and transmission (rise and fall). Acoustic phonetics always analysis physical properties of sound. Acoustic phoneticians analyse the speech waves with the help of instruments through which they describe the physical properties of human sounds. This analysis is called the acoustic analysis. Its importance to the phonetician is that acoustic phonetics can produce a clear objective datum for investigation of speech and the physical facts of utterance. Acoustic analysis also keeps in the analysis made in articulatory and auditory phonetics.

Auditory Phonetics

The branch of phonetics which studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain. It thus studies different auditory impressions such as pitch and loudness of sounds. It is a less well studied area of phonetics mainly because of the difficulties encountered as soon as one attempts to identify and measure psychological and neurological responses to speech sounds.

Articulatory Phonetics

This branch of phonetics studies the way in which speech sounds are made by the use of vocal organs. As the students of phonetics we are crystal clear about the facts that sounds produce by the movement of speech organs such as lips, tongue, lungs, larynx, pharynx, palate, teeth and vocal cords. Articulatory phonetics mostly denies much of its descriptive terminology from the fields of anatomy and physiology that is why it is sometimes referred to as physiological phonetics.

This area of phonetics has traditionally held control place in the training of phoneticians. The classification of sounds used in international phonetics alphabets is based on articulatory variables (stress, unstress, more stress). We may see, in the recent years, there has been much progress in the development of instrumental techniques

for observing and measuring certain factors as tongue, lips, palate, and movement of vocal cords. Some important instruments like palatograph; which shows the contact between palate and tongue, the electro-aero metre, which (shows) measures the flow of air from mouth to nose and the electro-myography have brought revolution in the field of articulatory phonetics.

To conclude we may say that phonetics, as subject, has affected the use of language in written or spoken form to a great extent. With the help of phonetics and the three separate branches of phonetics we may overcome number of phonetics problem which occur in a language.

Morphology

Morphology is a branch of grammar which studies the structure or forms of words, primarily through the use of morphemes construct. It is traditionally distinguished from syntax which deals with the rules governing the combinations of words into sentences. Morphology may well be called a level of structure between the phonological and the syntactic. It is the grammar of words and syntax is the grammar of sentences. Morphology discusses how different forms and plurals of the words are formed. It is not only the synchronic study of words forms but also the study of the history and development of words forms. It is generally divided into two fields; inflectional morphology and derivational morphology.

Morpheme

Before we proceed further, it seems necessary to define morpheme. The minimal distinctive and of grammar or the small syntactic unit is called morpheme. Morphemes vary in size. Neither syllables nor length are any guide to the identification of morphemes. The essential criterion is that a morpheme can not be cut up into smaller syntactic segments. The below written sentence has eleven morphemes.

"The sleep walking albatross chaunted a dreamy lullaby".

'The', 'albatross', 'a' and 'lullaby' all are single morphemes because none of them can be syntactically split up further. 'Chaunted' and 'dreamy' each consists of two morphemes; 'Chant' is found in words such as 'Chaunting', 'Chaunts' and 'Chaunt' is also a word itself. While 'ed' is found in 'wanted', 'reached' and so on. Similarly 'walking' consists of two morphemes because 'walk' and 'ing' are found elsewhere. In theory there is no limit the number of morphemes in a word. For instance,

'Antidisestablishmentarianism' has six

morphemes: 'Anti', 'dis', 'establish', 'ment', 'arian', 'ism'.

Types of Morphemes

There are two main types of morphemes; free morphemes and bound morphemes.

(i) Free Morphemes

Morphemes such as 'albatross', 'chaunt', and 'lullaby' which can occur by themselves as a whole word are known as free morphemes.

(ii) Bound Morphemes

Those such as 'anti', 'ed', 'ly' and 'un' which must be attached to another are bound morphemes.

Types of Bound Morphemes

Bound morphemes are classified into two categories. Let us have an example,

'The owl looked up at the cloudy sky'.

Superficially both 'looked' and 'cloudy' have a similar form consisting of one free morpheme followed by a bound one. The bound morphemes differ in nature. 'Ed', on the end of 'looked' is an inflectional morpheme since it provides information about 'look' indicating that 'the looking' took place in the past. Other instances of inflectional morphemes are the plurals s in 'books' and the possessive as in 'Aslam's car'.

'Y' in 'cloudy' is a derivational morpheme which creates an entirely new word. Other examples of derivational morphemes are 'ness' as in 'happiness' 'ish' as 'greenish' and 'ment' as in 'development'.

Allomorph

Many of the morphemes of the language appear in different forms, depending on the context in which they appear. The morphemes which express plurality in English, for instance, appear in several variants; caps, force-forces, mouse-mice etc. each of these variant forms-the voiceless 'S' of caps, the voice 'Z' of logs and so on would be said an allomorph of the plural morphemes. They have also been referred to as morphemes alternant.

An allomorph is said to be phonologically conditioned when its form is depend on the adjacent phonemes. An allomorph is said to be lexically conditioned when its form seems to be a purely accidental one linked to a particular vocabulary item.

Phonological Conditioning

The study of different phonemic shapes of allomorphs is known as morph phonology. 'Z', 'S', 'IZ' are all phonologically conditioned allomorphs of English plural morphemes. 'Z' occurs after most voiced phonemes as in 'dogs', 'lambs' etc. 'S' occurs after most voiceless phonemes as in cats, rats, maps etc.

Lexical Conditioning

Words such as 'oxen', 'sheep' present a problem. Although they function as plurals in the same way as 'cats' and 'dogs' they are not marked as plurals in the same way. Such lexically conditioned plurals do not follow any specific rule. Each one has to be learnt separately. But the words such as 'oxen', 'sheep' can be identified as syntactically equivalent to the 'cats' and 'dogs' type of plurals because they fit into the same category of plurals.

SYNTAX

Syntax is a traditional term for the study of the rules governing the way in which words are combined to form sentences in a language. It is that part of grammar that deals with the arrangements of the words into phrases and phrases into sentences. In this use, syntax is opposed to morphology that is the study of words structure. An alternative definition of syntax is that it is the study of inter relationships between element of the sentences structure and of the rules governing the arrangements of sentences into sequence.

Syntax is the core of grammar. The chief concern of syntax is the sentence which is the maximal unit of grammatical analysis and the minimal syntactic level is the morpheme. Sentences may be analysed segmentically into phonologically units called phonemes into morphologically units called morphemes and word into syntactic units called phrases and clauses. The linguists are interested in two aspects of the structuring of language. Firstly, they are interested in the patterns underlying the sentences and its constituents. Secondly, they are interested that syntactic devices used to link the constituents together and the rules that the rules transform one structure into another.

Syntactic Processes

Some of the major syntactic processes are; discontinuous constituents that does not create any important problem in English such German and Latin, 'recursion' that means 're occurrence' and it is the property phrase structure rules, 'confining' that occurs when elements are added to other similar elements, 'embedding' that occurs when subordinate clause is said to be 'embedded' in the main clause.

Deep And Surface Structure

The surface structure is actually produced structure that refers the sentences as it is pronounced or written. The deep structure is that abstract structure that allows the native speaker of the language to know what the sentence

means.

Componential Analysis

Componential analysis, the term read in semantics, refers to an irreducible feature in terms of which the sense of lexical items can be analysed. Componential analysis is a semantic theory developed from a technique for the analysis of kinship vocabulary devised by American anthropologists. It is a technique for the economical statement of certain semantic relations between lexical items and between sentences containing them.

Componential analysis is an attempt to describe the structure of vocabulary in terms of relatively small set of very general elements of meanings called components, markers or sememes. It tries to discover the ultimate meaning units out of which a particular set of words to be composed in some systematic way. The term componential analysis can be understood by means of simple example by the linguists.

Man	Woman	Child
Bull	Cow	Calf
Ram	Ewe	Lamb
Drake	Duck	Duckling

When we consider these sets of English words we can set up such proportional equations as the following.

“Man, Woman, Child,
Bull, Cow, Calf.”

This equation bears the proof to the fact that from the semantic point of view, the words man, woman and child, on the other hand, bull, cow and calf have something in common. What man and bull have in common not shared by woman and cow and what child and calf have in common is not shared by man and bull or cow and women. What these different groups of words have in common is called a semantic component.

LINGUISTICS

Linguistics is the scientific study of language. It deals with almost all the aspects of a language. It describes development, structure, grammar and use of a language. As an academic discipline, the development of this subject has been recent and rapid, having become particularly widely known and taught in nineteen sixties (1960's). Thus reflects partly an increased popular and specialist interest in the study of language and communication in relation to human beliefs and behaviours. Many linguists worked a lot in this field to promote the scope of this discipline (subject) and its importance in

the eyes of people. These linguists worked in different fields related to linguistics. Linguistics, as we know, studies the origin, organization and development of a language in different ways.

In general linguistics, different branches may be distinguished according to the linguist's focus and range of interest. We can divide linguistics into certain major sub-divisions. These divisions have been highlighted as below.

1-Diachronic Linguistics

A major distinction introduced by Ferdinand De Saussure (Italian) is between diachronic and synchronic linguistics. Diachronic linguistics as one of the two main dimensions of linguistics investigation. In diachronic linguistics, languages are studied from the point of view of their historical development. For example, the changes which have taken place between old and modern English is the area of study of diachronic linguistics.

2-Synchronic Linguistics

Synchronic linguistics studies the state of language at any given point in time. In synchronic linguistics, one describes the state of the language disregarding whatever changes might be taken place. Most synchronic descriptions are of contemporary language states.

3-Contrastive Linguistics

Contrastive linguistics deals with the differences found in different languages especially in a language teaching context. For example the sentence structure of Urdu and English is different. In English sentence order follows the formula SVO but in Urdu it is SOV.

4-Comparative Linguistics

Comparative linguistics deals with the points which show the common element from in different languages and language families. It describes the commonness found in different language in a detailed manner with certain explanations.

5-Applied Linguistics

Another important branch of general linguistics is applied linguistics. Applied linguistics mostly deals with the methods and problems regarding language teaching. It points out the certain problems those are faced by language teachers and language learner as well. This field of linguistics also helps in finding out the solutions of the problems regarding language teaching.

To conclude, it can, undoubtedly, be remarked that linguistics serve us in many ways. It studies language as a universal and recognizable part of human behaviour. It attempts to describe and analyse

Language. It teaches and investigates language of all its forms and manifestations.

6-Anthropological Linguistics

A branch of linguistics which studies language variation and use in relation to human cultural pattern and believes, as investigated using the theories and methods of anthropology. Its studies the way in which linguistic features may identify a member of a community with a social, religious, occupational or kinship group. The term overlaps to some degree with ethno linguistics and socio linguistics.

Semantics

Semantics is one of the most important areas of linguistics. It is the study of the meanings of words in a language. Broadly speaking, semantics is that aspect of linguistics which shows relation between referents (things) and referends (names). A semanticist deals with the meanings of a word diachronically and synchronically. Diachronic semantics studies semantic changes whereas synchronic semantics deals with semantic relationship in a language. A semanticist analyses the meanings of words in a detail and gives a complete descriptions of semantic properties and relations. To understand the meanings of a sentence. One must know not only the connotative (meanings in general) but also the denotative (dictionary meanings) meanings.

Denotation and Connation

As you know, a word may have different meanings. The noun 'Ring', for example, has such varied meanings as "a band worn around a finger", "a roped off area for boxing" and "a telephone call". These direct plainly expressed meanings of the word 'ring' are called denotation. In addition to their denotations, many words have connotations as well. For example the word states man or states woman and politician may have the same denotations. Their connotations are different. By referring to an elected government official as a statesman, use honour to him. By referring to the same person as a politician, you may be insulting him or her because the word politician has an unfavourable connotation for some people.

Importance Of The Difficult Meaning

So far as the meaning is concerned, it plays a vital role in the study of language. It enables us to understand the proper use of language in different contexts. Sometimes it also creates certain problems those are faced by the foreign language learner even by the native speaker as well. Undoubtedly words are the important feature of a language but sometimes certain confusions rise from the meanings of these words.

Those are used at different times for different purposes from different people.

The problem of meaning is really a difficult question. Scholars have been puzzled over what words mean of what they represent or how they relate to reality. This thing is very much clear the words are tools, the y become important by the function they perform, the way in which they are used for different purposes. We may say that the meaning of any word is casually the product of continuous changes in its antecedent (pronoun use for noun) meaning and in many cases it is collective products of certain elements. Different answers are provided to the questions related to the study meanings. In this respect, linguistics have presented a number of theories which discuss meanings in their own way.

According to Bloomfield meaning is,

"The situations in which the speaker utters it and the response which it calls forth in the hearer."

Harris defines meanings,

"The meaning of an element in each linguistic environment in the difference between the meaning of its linguistic environment and the meaning of the whole utterance."

If we analyse the definition of Harris, we come to know that the meaning of the meaning changes from person to person and situation to situation. As J.R. Firth says that

"Meaning is a group of situation and relations in a context of situation and in that kind of language which disturbs the air and other people's ears, modes of behaviour in relation to other element in the context of situation."

Summing up the whole discussion, we may say that different scholars have different approaches called semantic theories towards the study of meanings. These approaches those are followed by different linguists are; traditional approach, analytical approach, distributional approach, operational approach and componential analysis approach.

Super Segmental Phonology

It is one of the two main classes into which phonological units can be divided. Super segmental phonology or non segmental phonology analysis those features of speech which extend over more than one segment such as more than one segment such as inter-nation, stress etc. in its contrast with segmental phonology, it focuses on the speech feature those have more than one segment.

Stress

Stress may be described on the

degree of force with which a sound or syllable is uttered. A strong force of utterance means energetic action of all the articulatory organs. It involves a strong push from volves. Syllable which are pronounced with a greater degree of stress than the neighbouring syllable in a word or sentence are said to be stressed. Syllables pronounced with a relatively small degree of stress and said to be unstressed.

It is important not to confuse stress with prominence. The pronounce of a syllable is its degree of general distinctness. The term stress as here used refers only to the degree of force of utterance. It is independent of length and intonation.

Word Stress

Mostly English words of two syllables have one strongly stressed syllable and one weak one. The strong stress is on the first syllable in some words and on the second in others. For instance in the nouns increase and the insert, the first syllable is strong and to the second weak. In English words of three or more syllables. There is always one strong syllable and occasionally two. But in some words there is a syllable with secondary stress e.g eventually, symbolically, parts are arise, there is one stress syllable and the other understand in these words.

Words found by adding to a word in common use a prefix having a distinct meaning of its own, very usually have two strong stresses, namely a stress on the prefix and the stress of the original word. Examples of such prefixes are anti, dis, un etc. e.g in the following words stress is given both prefix and the original words.

Anticlimax, disloyal, dis-contented. In sincere, unbelievable.

Sentence Stress

As a general rule it may be said that the relative stress of the word depends on their relative importance. The more important a word is, the stronger its stress is. The most important words are usually the nouns, adjectives, interrogative pronouns, principle verbs and of adverbs. Such words are therefore generally strongly stressed e.g, the sentence. "As a general rule stress of the word depends on their relative importance."

When all the important words are equally important they all have strong stress. For example, the sentence, "John has just bought two large brown dogs".

In this way it frequently happened that a number of strong syllable occur consecutively.

Intonation

Intonation is a term used in the study of

super-segmental phonology referring to the distinctive use of pattern of pitch or melody. The study of intonation is sometime called intonology.

Several ways of analysing intonation have been suggested; in some approaches, the pitch patterns are described as contours (tones) and analysed in terms of level, of pitch. We may say that into nation is significant variation in pitch from one part of an utterance to another.

Intonation is quite a different thing from stress. From the above definition of intonation it will be seen that there can be no objective intonation when voiceless sounds can be pronounced. In ordinary speech the pitch of the voice is continuously changing. When the pitch of the voice rises we have a rising intonation and when it falls we have a falling intonation and when it remains on one position for a time, we have position for a time, we have level intonation. The range of intonation is very extensive. It is a noteworthy fact that more people in speaking and singing have much higher and much lower intonation.

Structural Semantics

Structural semantics is the approach of particular importance that displays the application of the principle of structural linguistics to the study of meaning throughout the motion of semantic relation that mean sense relation. These sense relation can be divided into five categories such as synonymy, hyponymy, antonymy, polynymy and homonymy.

Synonymy

It is a term used in sometimes to refer to a major sense relation between lexical items which have the same meanings or called synonym and the relationship between them is one of synonymy. For two items to be synonym, it do not mean that they should be identical in meanings, interchangeable in all contexts, this unlikely possibility in some times referred to as total synonymy. Synonymy can be said to occur if items are close enough in their meanings to allow a choice to be made between them in some context.

For example, "I saw a mad man", we may replace the mad man with the word "lunatic" and we can say that, "I saw a lunatic".

Hyponymy

It is a term that is used in semantic as part of the study of sense relation which relate lexical items. Hyponymy is the relationship which obtains between specific and general lexical items. Hyponymy is frequently referred to as classification. For example a cat is a hyponym of animal, chair is a hyponym of furniture, flute is the hyponym of musical instruments etc.

Antonymy

Antonymy is a term used in semantics as part of the study of oppositeness of meanings. It is one of the set of sense relation recognised in some analysis of meanings along with synonymy, hyponymy and others. In its general sense it refers collectively to all type of semantic oppositeness with various sub-divisions. There are two sub divisions of antonym: graded antonyms and ungraded antonyms.

Graded Antonym

Graded antonym are referred to as antonyms. Antonymy is relation of oppositeness in pairs of lexical items where the assertion of one implies the denial of other. For example big and small, long and short, thick and thin, true and false etc. These words are called opposites and they are regularly grade-able.

Ungraded Antonym

The graded antonyms are referred to as complementarities. Complimentarily is the relation of oppositeness in pairs of lexical item where the denial of the one implies the assertion of other and the assertion of the one implies the denial of other. For example, John is not married implies John is single: and John is married implies John is not single.

Polysemy

Polynymy is a term that is used in semantic analysis to refer to a lexical item which has a range of different meanings. Polynymy is generally defined as having several, often quite different meanings which are derived from the basic idea or concept. For example, a single lexical item "plain" may have a number of meanings in different contexts such as clear, smooth, unadorned, obvious, vivid.

Homonymy

Homonymy is a term that is used in semantic analysis to refer to lexical item which have the same form but differ in meanings. Homonymy can be illustrated from the various meanings of "bear" such as "animal", "carring". For example, word "fair" has various meanings such as "festival" and "beautiful" and "clear".

HAPPINESS

(By Rana Arif M.T.)

Happiness is an abstract quantity. It can neither be seen nor touched. It can only be felt in the heart and mind. It has material as well as spiritual aspects. Man has always been motivated by the ideals of happiness. Happiness is not a material thing. It is the state of mind and heart. Wealth and power are not themselves the purveyor of happiness. If that were so then the richest and most powerful would have monopolized it.

But wealth and richest cannot be all and end of all the life. A man may have all the riches of the world but remains the saddest person. But in spite of this man attaches all his hopes and happiness to money and wealth. Happiness cannot be purchased with wealth.

Happiness is a state of mind. Wealth can provide physical comforts but the physical comforts do not mean happiness. Real happiness comes with spiritual pleasure. Happiness is very important. In fact an unhappy life is hardly worth living. It is ultimate aim of all human ambitions, to pursue a happy life.

If we want to be happy, we should forget our missings and count our blessings. Because the constant brooding over missings makes us miserable and prevents us from enjoying even what we already have.

Happiness is a greater wealth than any thing else. Real happiness comes from spiritual pleasure. We do not think that spiritual matters are important for our happiness. In my opinion no man will ever have true happiness, if he leaves God out of his life. Our salvation and happiness lies only in serving others and Islam teaches us, in taking care of the rights of our fellow human beings.

FASTING

By Prof. Muhammad Azeem Farooqi

"O believers! Fasting has been enjoined on you as it was enjoined on the people before you, so that you disciplined in warding off evil." (Al-Baqara 183)

Fasting is one of the Five Fundamental Practices of Islam. The spiritual efficiency of the institution is universally accepted by all religions. The history of religions tells us that from the prehistoric periods down to the advent of the Holy Prophet (S.A.W). People have been practicing the institution of fasting as a means of spiritual elevation. The Holy Prophet (S.A.W) though unlettered and had no access to the history of religions, announced this great above verse. This verse shows that:

- Fasting is obligatory.
- Fasting was obligatory on the people of other religions also.
- The real purpose of fasting is to make Muslims disciplined and morally and spiritually elevated.

In the traditions, sayings of the Holy Prophet (S.A.W), great merit and credit has been ascribed to fasts in the Holy month of Ramzan. The Holy Prophet (S.A.W) has also said that the odour of mouth of one who fasts is to Allah better than the smell of must. A saying of the Holy Prophet (S.A.W) is:

"Fasting is a shield for you as it saves you from sins in this world and would protect you from hell in the Hereafter". (Muslims)

The Holy Prophet (S.A.W) has further said:

"When anyone of you is fasting he should neither use indecent language nor speak aloud. If someone kicks up a row and abuses him, he should tell him that he is observing fast". (Muslims)

Fasting has a distinguished position; Allah has regarded it as "His" or "For Him" and for the purpose of reward and remuneration regarded it as having greatest weight of all.

The Tradition says:

"Every good act that a man does shall receive from ten to seven hundred rewards. "Says Allah" But the fast is an exception because it is for "Me" alone and I will give its rewards as much as I would like. He who fasts abandons the lust and cravings of his appetite for my sake." (Muslims)

PURPOSE OF THE FASTING

- The purpose of the fast is to create piety (Taqva) and virtue in man; so piety is the touchstone of fasting.

- A person keeping fast keeps himself away from all those things that displease Allah, such as eating, drinking, merry making, lying, speaking ill of others and meeting the wives etc. A faster controls all these warnings; and thus earns many moral and spiritual benefits.
- Fasting is a process of gaining Allah's favour with some discomfort, only. The rewards of undergoing this discipline is so great that the worshipper stands in good stead during the difficult phases of life. So, fasting is a favour and not a calamity, as described in the Holy Quran;

"Allah desireth for you ease; he desireth not hardship for you; and (He desireth that) ye should complete the period and that ye should magnify Allah for having guided you and that per adventure ye may be thankful". (Al-Baqara-85)

- Fasting cultivates Taqwa or piety in person since he abstains himself from ill-deeds and seeks Allah's pleasure.
- Since a person who observes fast keeps away from evils he cultivates good habits and passes his time in virtuous deeds; he begins to hate to sinful acts and is able to control his evil passions.

If a person keeps fasts only to abstain from food and sexual contacts, he does not follow the spirit of the fast and does not gain any moral or spiritual benefits, and then his fasts may not be acceptable by Allah. "If someone is contented with its apparent and physical form alone he is akin to one who goes round the domain of fast and does not enter it".

The Holy Prophet (S.A.W) says:

"If a person does not abstain from telling lies or doing wrong when he is observing fast, let it be known to him that Allah does not want that he should stop eating his food."

COLLECTIVE BENEFITS OF FASTING

Although fasting is an individual act of worship yet has several collective benefits also:

- A person who keeps fast known fully well the pain of hungry fellow being and so has sympathy with him.
- A person used to fasting can be thankful to God even for a morsel of food, which he may get. This creates in him forbearance and patience.
- The Holy Prophet (S.A.W) has said that the

➤ The Holy Prophet (S.A.W) has said that the month of Ramadan is the month of equality and sharing the sorrow and pleasure of others since when all the Muslims observe fast at the same time, they feel knitted together in a common cause that of worship for the whole month.

➤ The stomach of a person remains unloaded for a greater part of the day, which gives health to the worshipper.

RAMADAN & THE HOLY QURAN

There is a sacred relationship between the month of Ramadan and the revelation that Allah has guided His people at all times in the past by revelation. The sole aim of revelation has been enable the people to know and worship their Creator and to live peacefully in the world shining all that is evil and sinful. In the line of revealed Books the Holy Quran came the last and stands unique since it is the only Book which can claim cent per cent preservation and perfection. It claims to be a final guide for humanity on all matters pertaining to human welfare and progress. It was with these claims that the Holy Quran was revealed during the month of Ramadan and it was this great advent, which was required to be commemorated by the observance of fasts during this month. The benefit of the Holy Book was moral and spiritual and therefore the way of commemoration has also been prescribed in a spiritual form i.e Fasting. The Holy Quran says:

“The month of Ramadan in which was revealed the Quran, a guidance for mankind and clear proofs of the guidance and the criterion (of right and wrong).” (Al-Baqra-185)

Thus all the Ibadat (worshipful activities) during the month of Ramadan are in commemoration of the revelation of the last and perfect message of Allah to humanity.

For Pakistan, the month of Holy Ramadan has a special significance due to the fact that the Muslims of Indo-Pakistan won freedom during this month and Pakistan appeared on the map of the world twenty seventh of Ramadan. The date on which Pakistan was established, is itself of the most sacred of all the days of the month of Ramadan and it is a clear indication for the Pakistan that they should take the earliest steps to establish the Islamic way of life in their country.

THE HOLY EID

(BY Prof. Muhammad Azeem Farooqi)

What is Eid? Why is it called so? What is its origin and what is its purpose and place in Islam?

These are the most common questions which are asked about Eid. Eid is derived from Arabic word “Aod” which means to come time and again”. Eid is our religious and spiritual festival which we celebrate at the end of Ramadan (the Holy Month in which all the Muslims observe fasts to please Almighty God and to find His bless).

Eid is called “Eid” because at this day God provides His men with unending happiness and mercy. Some people say that at this day (Eid) the believers cry and beg for His (God's) mercies and their salvation. Some opine that at this Holy Day when believers become free after praying for God then they become prepared for performing their obedience for Holy Prophet (S.A.W). After observing Ramadan's fasts they prepare get ready to keep six fasts of “Shawal”. At this day forgiveness is given and God becomes mare, closer to His followers. As all these things are attributed to happiness and cheerfulness, that's why Eid is called so. At this day God says:

“O My men ask whatever you want, you have pleased me, and surely I will please you”.

How Eid originated? These are multitudes of answer to his question. Various historic background histories are associated ascribed to the origin of Eid. Some attribute to Hazrat Ibrahim's people. God says:

“Thus Ibrahim looked towards at stars and said” I'm ill.”

At Eid Ibrahim's nation was ready to go “Eid-Gah”. But Ibrahim refused to accompany them. The reason for this refused was that these people were not in the circle of Islam. After their departure Hazrat Ibrahim (A.S) took an axe in his hands and abolished all the idols and placed the axe at shoulder of the biggest idol that he left deliberately unhurt. When people returned they found all the idols shattered. When they enquired Hazrat Ibrahim (A.S), “who did this to our idols?” Ibrahim replied, That who has axe on his shoulder, did it. They said, “How could he do this because it is lifeless.” Hazrat Ibrahim (A.S) said, “if it has no power then how he could fulfill your needs” i.e it can never provide you any benefit. This reply of Ibrahim (A.S) made them silence and they believed in the oneness of Allah.

From his race, God produced Prophets and Rasools even Hazrat Muhammad (S.A.W) and thus gave him privilege to be the father of that person who is the best of all the creations of universe.

Second opinion is concerned with the nation of "Mussa". God says:

"The day of your promise is the day of Salvation".

It is called "The Day of Salvation" because at this day Allah destroyed "Firaun and his people and this incident proved to be the fountain head happiness for Mussa and his people." Therefore that day was declared as Eid for Hazrat Mussa's people. With Firaun and his people, there were numerous of magicians. Some tell they were seventy in number. With them they had ropes and seven hundred sticks. Those sticks were filled with mercury and a big crown gathered there to see the sight. The day was very hot and when heat grew even hotter mercury became fluent and in its irritated condition sticks wrapped in ropes, began to move on ground. People misunderstood them as running snakes.

When Hazrat Mussa saw his subjects afraid he realized the wickedness of magicians. According to Allah's command Mussa put his stick on the ground and as soon as it fell on the ground it became a giant and powerful dragon equal to a camel in height. It made a severe attack on magician's magic and swallowed their sticks and ropes. But it remained the same as it was before, neither it's belly swallowed, nor it's movements became indifferent. On seeing all this, the magicians became frightened and they bowed before Mussa's God. After engulfing the "Firaun and his people", they ran in such a hurry that thousands of people died being run over by each other.

Third Eid is the "Eid" of Hazrat Issa's nation. God says:

"O God send us food from heavens so that this (would be) Eid for our ancestors and predecessors".

The reason for this desire was that Hazrat Issa (A.S) was told by his Hawari's, demanded their prophet to beseech God to send a "Mann-o-Salva) to them. Hazrat Issa (A.S) replied, If you are firm in your belief then do not worry and do not ask for this monster, if it is revealed from heaven and you do not believe in it, you will be punished for

But they insisted upon their desire and Hazrat Issa (A.S) beseeched Allah to help him with His blessings and fulfill their desire. It was done and that day was the Eid for Hazrat Issa's people.

Fourth "Eid" is associated with the "Umah of Hazrat Muhammad (S.A.W). The Holy Prophet (S.A.W) said, "Allah created Heaven at the day of "Eid-ul-Fitar". The tree of "Tube" was also planted in Heaven at this holy day and God elected Hazrat Jibrael to send the "Wahi" (revelation) at Eid day. Magicians of "Firaun" were also gifted the light of right path at Eid day. At the commencement of this blissful day of "Shab-e-Fitar". God gives commands to the earth and seek the implores so that they may be blessed. Those particular angels make a herald 'O' Umah of Rasool (S.A.W) come to your God, He wants to grant you His forgiveness and will forgive your great misdoing and sins. God says, "O My people, you observed fast for me, prayed for me, now you are given the absolution (Bounties and Showers)." Thus there are four sort of Eids for four nations.

Now a days, we hear of people saying, "We are getting bored". "Oh, I'm not enjoying the Eid day." "I am not happy". They must be asked what is the reason for this boredom. Why we people do not enjoy our blissful, holy and precious religious festivals. One of the major reason of this thing is our unawareness of the religious doctrines and codes. We have become materialistic. We do worship only for our material gains. We celebrate "Eid" but just as a formality. If we view this apparently colourful picture through religious angle, we will acknowledged that "Ramadan" has been declared as a month of prayers and for salvation. Most of us, ignore our religious duties and do not give attention to their prayers. Eid is for those who take pains in performing religious duties and do labours in order to please their Creator. They enjoy Eid in real sense. It may be called the funeral of our religious beliefs, the marriages and basants with so much gusto but remain quite indifferent to our own rituals. What has we made of ourselves! It is a matter of conjecture for us. The non-Muslims daily laugh at our pitiable flight. So, it's my humble request to you all that being the Muslims and the true followers of the Prophets we must amend our ways, it means;

It means God helps those who help themselves.

مزاج اور ذائقہ مختلف پائیں گے یعنی یہ مزاج نگاری نہیں بلکہ فکشن (Fiction) ہے یا پچی واردات یا دونوں کا ملغوبہ جسے آج کل فکشن (Fiction) کیا جاتا ہے۔“

پھر خود ہی دوسری جگہ لکھتے ہیں۔

”یہ اسے درمانہ لوگوں کو تذکرہ ہے جو اپنی ساخت، ترکیب اور دانستہ و آراستہ سے بے ترتیبی کے اعتبار سے مونٹاژ Montage اور پھیلاؤ اور فضا بندی کے لحاظ سے ناول سے زیادہ قریب ہے۔“

مصنف کے اس بیان سے تو یہ معلوم ہوتا ہے کہ ”آب گم“ ناول ہے مگر اگلے لمحے مصنف پھر رقم طراز ہے۔

”ممکن ہے بعض طبائع پر جزئیات کی کثرت اور پلاٹ کا فقدان گراں گزرے۔۔۔۔۔ بس پلاٹ تو فلموں، ناولوں، ڈراموں اور سازشوں میں ہوتا ہے۔ اس کا مطلب یہ ہوا کہ یہ ناول بھی نہیں ہے۔“

اس کے بعد ”آب گم“ میں غنودیم، غنودیم کے عنوان کے تحت لکھتے ہیں۔

”آب گم“ کے پانچ کہانی نما خاکوں میں آپ جو کچھ ملاحظہ فرمائیں گے کہ ان کا ان دوستوں کے واقعات زندگی یا ان احباب، بزرگوں اور دونوں سے کوئی تعلق نہیں۔“

مصنف کی یہ تضاد بیانی ”ناطقہ سرچوہ گریبان“ ہے اسے کیا کہئے۔

☆ مڈلٹن کا سا انداز تحریر

مڈلٹن مر سے انگریزی زبان کا مشہور ادیب ہے۔ اس نے مشہور ادیب دی ایچ لارنس کی سوانح حیات تحریر کی ہے جس میں اس نے لارنس کی تحریروں سے اقتباسات لے کر ان کو ترتیب دیا اور اس طرح لارنس کی سوانح حیات مکمل کر دی۔ انگریزی ادب میں غالباً یہ پہلی کتاب ہے جو اس انداز سے

مرتب ہوئی ہے جس میں صاحب تحریر کی شخصیت بڑی چابکدستی اور ہوشیاری سے اس ہی کے ہاتھوں سے بے نقاب ہوئی ہے۔ اردو ادب میں یوسفی کی نگارشات خصوصاً ”آب گم“ کی تحریریں کچھ ایسی ہیں جو ”گفتہ آئندہ“ حدیث دیگران“ صحیح ثابت ہوتی ہے۔

☆ سبب تالیف کتاب و مدح بادشاہ

تشریح طلب اقتباس ملا وجہی کی کتاب ”سب رس“ کے شامل نصاب حصے سے لیا گیا ہے۔

سلطان عبداللہ، ظل اللہ، عالم پناہ، صاحب سپاہ، حقیقت آگاہی، دشمن پرور، ثانی سکندر، عاشق صاحب نظر، دل کے خطرے اسے باخبر (جاننے والا) صورت میں یوسف سے آگے۔ آدم بے ہوش ہوئے۔ حکمت میں (دانائی میں افلاطون کے شاگرد) سخاوت دریادلی میں قاسم کا پائے وقار۔ بہادری میں رستم سے کم تر۔ بلند ہمت غازی مرد، شمشیر اور ہمت کے مالک، کمزور ایمان اور سچائی کے مالک، ہنر والا، فریدوں کی شان و شوکت، خوشگوار انداز بیان، میساج کی زندگی، مرغ ربیع، زبرا خوشی سورج سا بلند، صبح کے وقت، تخت پر بیٹھے، اچانک غیب سے کچھ خبر پا کر۔ دل میں اپنے کچھ لے کر۔ وجہی عجب، دل کو، کھلے دل کو، حضور بلائے، پان دیئے۔ بہت عزت دی۔ اور فرمایا کہ انسان کے وجود کے اندر کچھ عشق کا بیان کرنا اپنا نام واضح کرنا، کچھ نشان دکھنا وحشی بہت سی خوبیوں والا، بہت جان کر سرپرستی کرنے والا، بہت بڑا کام سوچا، بہت بڑی فکر کی، بلند ہمتی کے بادل سے عقلمندی کے میدان میں بات کی۔ قدرت کے راز کھولے، بادشاہ کے بتانے پر غور و فکر کی، نئے سائز کی کتاب کا اندازہ، کہ ان کی شان والے، ہمیں بھی کچھ سمجھیں، ہماری خوبیوں کو دیکھے سو ہمیں دیکھے، گناہگار دیکھے سو جہنم دیکھے۔ ہم سے بھی آگے تھے۔

میں ان کا کچھ بھی تمیز کریں۔ محنت ہماری مشقت ہماری جانیں۔ عاشق کو عاشق جاننا، عاشق کو عاشق پہچاننا۔ شعراء

کندھم جنس باہم جنس پرواز
کبوتر بار کبوتر باز با باز
مورکھ (بیوقوف آسودے پاگل، نہ جلع سو
جلے کی بات کیا جانے چلیے تے اس دنیا میں کچھ یادگار
رکھے تو اچھا ہے۔ یہ درخت ہے اس درخت کو کچھ پھل
لگے تو اچھا ہے۔ اس دنیا میں رہے کی پھر سوبات ہے باقی
وہ دیس کا لالچ ہے۔ کرے کچھ سمجھے عاقبت کی طرح اس
نے اپنے جگہ اپنا فن۔ اس سے نہ رہا گیا نہ کچھ کہا گیا کہ
شاید کبھی کوئی عاشق آئے کچھ بے چین کچھ جن کے زخم
میں ٹیس انھیں کچھ مستی بھرے کچھ بے تاب اور سمجھے کہ
اس مکمل عاشق نے کیا بویا ہے کس کس جگہ کیسے کیسے راز
کھولے ہیں ہم نے گلاب میں مصری ملا دیا ہے ہم نے
مالک موتی رو سیا ہے۔ داد دیں امداد دے مرادے کسی کو
کچھ ہاتھ لگے کسی کو کچھ فیض پہنچے

فرد

وہی ہے صافی کہ جس صافی نے صفا کوئی پائے
وہی ہے کام کہ جس کام تے نفا کوئی پائے
اس طرح جب مجرد رکھتے ہیں لوگ باغ
جو کرتے ہیں سوا سی ہی کی وجہ سے کرتے ہیں کہ کوئی بہت
خونفاک، عیاش عاشق پی کے اس باغ میں آئے مخلوط
ہو آرام پائے باغ کے مالک کو دعادے پھولوں سے گود
بھرے رنگ میں ڈبوئے امید۔ اسی سے کچھ لگے یاں رہا
تھا اس سے فیض پہنچے ہم کو تو اب۔ خدا خوش رسول خوش
دنیا خوش یہی وجہ سے۔

جتنے جو دل کوں سایا ہے کچھ کسی کوں دیا
ہزار کعبے بندھایا ہزار حج بی کیا

ہیں پہلے اور بعد کا سوال باسی ہو کر رہ گیا ہے۔“

☆ دلچسپ انداز گفتار

مختصر یہ کہ رشید احمد کی زبان مشکل عربی و فارسی الفاظ سے نقش و نگار حاصل کرتی ہے ان کی عبارت خیال کی بلندی اور الفاظ کی ترتیب کی وجہ سے عام فہم نہیں۔ لیکن ایک طرح کی روانی ہر جگہ پائی جاتی ہے۔ شگفتگی مضمون کے ہر حصے میں نظر آتی ہے۔ انہوں نے بعض شخصیات کے بارے میں لکھا ہے اور ان کے طرز بیان سے یہ ہمارے سامنے چلتے پھرتے نظر آتے ہیں موضوع غیر دلچسپ ہونے کے باوجود عبارت میں جان ہے کہ جی نہیں اکتاتا۔ ان مضامین کی اشاعت سے ان کی بعض ایسی صلاحیتوں کا مظاہرہ ہوا ہے کہ جو ہر لحاظ سے قابل قدر ہیں۔

☆☆☆☆☆☆☆☆

سوال :- مشتاق احمد یوسفی کے اسلوب اور فن کے بارے میں ایک مقالہ لکھئے۔

بیسویں صدی میں پطرس بخاری اور رشید احمد صدیقی دو ایسے مزاح نگار گزرے ہیں جن کے اسلوب اور فن نے بعد میں آنے والے مزاح نگاروں کو بے حد متاثر کیا ہے اور ان مزاح نگاروں نے شعوری یا غیر شعوری طور پر ان کی پیروی کی ہے رشید احمد صدیقی کے ہاں رنگارنگ تصویریں اور پطرس کے ہاں طبقات کی تصویر کشی ہے جبکہ یوسفی کے ہاں افراد کی رنگارنگ تصویریں بھی ملتی ہیں اور طبقات کے خاکے بھی۔

یوسفی کے مزاح کے بارے میں کہا جاتا ہے کہ وہ رشید احمد صدیقی اور پطرس بخاری کا حسین امتزاج ہے۔

نذیر صدیقی جب مشتاق یوسفی کا رشید احمد صدیقی سے موازنہ کرتے ہیں تو یہ ثابت کرتے ہیں۔

”مشتاق احمد یوسفی کا اسلوب اور فن رشید احمد صدیقی سے مستعار ہے۔“

نذیر صدیقی بھی ایک اور جگہ یوں رقمطراز ہیں۔

”اگر رشید احمد صدیقی کی کمزوریوں کو ان کی خوبیوں سے گھٹا دیں تو حاصل تفریق مشتاق احمد یوسفی

ہو گئے۔“

”مشتاق احمد یوسفی کے فن پر رشید صاحب کا عکس زیادہ گہرا اور واضح ہے۔ وہی Alliteration کا استعمال وہی خیالات اور الفاظ کا حیرت انگیز اجتماع وہی غیر متوقع موڑ Turns وہی ذہانت کی چمک، غالب کے اشعار کا ویسا ہی استعمال۔ پھر لطف یہ کہ مشتاق احمد یوسفی، رشید احمد کی خوبیوں کو اپنانے کے باوجود ان کی کمزوریوں سے محفوظ رہے۔“

البتہ ڈاکٹر روبینہ ترین نذیر صدیقی کے اس خیال سے متفق نہیں ہیں۔ لکھتی ہیں۔

رشید احمد صدیقی کا افق محدود ہے وہ ایک خاص ماحول کی بات کرتے ہیں جبکہ مشتاق احمد یوسفی پوری سوسائٹی کی بلکہ اس سے بڑھ کر پوری تہذیب کی بات کرتے ہیں وہ حماقتیں جو ہمارے معاشرے کی حقیقتیں ہیں ان کی تحریروں میں زور اور استدلال سے موجود ہیں۔ یوسفی ہمارے معاشرے کی معکمہ خیز غلطیوں پر مزاح نقاد ہیں۔ وہ جغرافیات کا بغور مطالعہ کرتے ہیں وہ معمولی معمولی حرکات کے نفسیاتی پہلوؤں کو ہمیشہ پیش نظر رکھتے ہیں معاشرہ کے ساتھ ساتھ ان کی نر سے افراد معاشرے بھی نہیں پہنچ سکتے۔

مگر یہ بات تسلیم کرنی پڑے گی کہ مشتاق احمد یوسفی نے رشید احمد کی درج ذیل خصوصیات اپنا کر اپنے فکر و فن کو جلا بخشی۔

☆ خصوصیات

یوسفی نے ان کے بیان کا ایجاز و اختصار کا ان کے اسلوب کی مخصوص بے تکلفی اور بے ساختگی ان کے انداز تحریر میں مزاحیہ جملے ہونے کی صفت ان کے یہاں اچھوتے الفاظ کا استعمال تجسس و تضاد کی صفتوں سے ان کا لگاؤ۔ ہم قافیہ الفاظ کی طرف ان کی رغبت رعایت لفظی سے ان کی دلچسپی غرض یہ ساری خوبیاں اور خصوصیتیں مشتاق احمد یوسفی کے یہاں موجود ہیں۔ جس طرح رشید کے جملوں کی نمایاں خصوصیات سر مرضی الفاظ کا استعمال ہے اسی طرح مشتاق احمد

یوسفی کے جملے بھی سب سے زیادہ اسی خصوصیت کے حامل ہیں۔“

☆ اسلوب کی بنیاد

واقعہ یہ ہے کہ انگریزی ادب میں چیرٹن اور اردو ادب میں رشید احمد صدیقی کے اسلوب کی بنیاد ہی تجسس کا استعمال ہے اور ان دونوں زبانوں کے ادب میں ان دونوں سے زیادہ کسی اور نئے صنعت تجسس کا استعمال کیا ہی نہیں۔ لہذا اردو ادب میں مشتاق احمد یوسفی اس معاملے میں رشید احمد صدیقی کے حریف و ہم سر کی حیثیت رکھتے ہیں۔“

☆ ڈراموں میں ماضی کی اہمیت

”آب گم“ بقول مصنف ”اس مجموعے کے بیشتر کردار ماضی پرست، ماضی زدہ اور مردم گزیدہ ہیں۔ ان کا اصل مرض ناسٹل جیا (Nostalgia) ہے۔ جیا انسانوں کو ماضی، حال سے زیادہ پرکشش نظر آنے لگے اور مستقبل نظر آتا ہی بند ہو جائے تو باور کرنا چاہیے کہ وہ بوڑھا ہو گیا ہے۔ یہ بھی یاد رہے کہ بڑھاپے کا جو اپنی ہوا حملہ کسی بھی عمر میں۔۔۔ بالخصوص بھری جوانی میں۔۔۔ ہو سکتا ہے۔ غور سے دیکھا جائے تو ایشیائی ڈرامے کا اصل دسن ماضی ہے۔

☆ یاد وطن کا عارضہ

”آب گم“ کی حکایت کے راویوں کی سر گزشتوں کو یوسفی نے پاکستان طرازی اور اس کے کرداروں کو ناسطجیا کا مریض بتایا ہے یہ کوئی خطرناک بیماری نہیں ہے اردو میں اسے مہجوری یا ”وطن کا عارضہ“ کہہ سکتے ہیں۔ جس ماضی پرستی کا ذکر ہے وہ کوئی صدیوں پرانی بات نہیں صرف پچاس سال پہلے یعنی قیام پاکستان سے پہلے کے زمانے کا احوال ہے۔ اس زمانے کو یاد کرنے والے لوگ دراصل اپنے بچپن یا والدین کے شب و روز کو یاد کر کے اپنے ناسطجیا کا کھار سز کرتے ہیں ہمارے نزدیک یہ کوئی بیماری یا سودا نہیں ہے۔

”آب گم“ کے موضوع کے بارے میں خود یوسفی نے لکھا ہے۔

”آپ اس کتاب کا موضوع،

خاکے میں اپنے قلم کی معجزہ کاریوں سے خوبصورت رنگ بھرتا ہے اور وہ شخصی مرقع پڑھنے والوں کو لطف دیتا ہے۔ شخصیت نگاری میں مصنف اپنی فنی صلاحیتوں اور حسن اسلوب دونوں کو استعمال کرتا ہے۔ رشید صدیقی کے مرقعوں میں زیر موضوع شخصیت اپنے انکار رنگ محاسن اور بوقلموں اوصاف کے ساتھ جلوہ گر ہوتی ہے۔

”مولانا سہیل“ کے خاکہ کے ضمن میں لکھتے ہیں۔

انگریزی کے نیاز مند تھے۔ ریاضی سے دلچسپی تھی سائنس سے قطعاً نا آشنا اس کے علاوہ کالج میں درسیات کے سلسلے میں جتنے مضامین تھے ہر ایک پر عبور تھا۔ جدید ترین نظریات سے آشنا تھے ذہانت اور حافظہ کا حال یہ تھا کہ جس چیز کو عمر میں کبھی بکھا دیکھا یا پڑھا تھا اس کی ادبی جزئیات پر بھی اتنی قدرت تھی کہ اس پر نہایت اعتماد کے ساتھ درس دے سکتے تھے۔

دیکھا کس خوبی سے مولانا سہیل کی ظاہری اور باطنی کیفیات کا خاکہ کھینچا ہے۔

☆ طنز و مزاح کا آغاز

اردو نثر میں طنز و مزاح کی روایت خطوط غالب سے شروع ہوتی ہے۔ مگر جن ادیبوں نے اس صنف کو ہمارے ہاں شائستہ، محترم اور ہر دلعزیز بنایا ان میں رشید احمد صدیقی سرفہرست آتے ہیں انہوں نے طنز کو اتنا شگفتہ، شائستہ، عالمانہ اور بلند کر دکھایا کہ ایک نقاد کے الفاظ میں وہ ایشیاء کے سب سے بڑے طنز و نگار کے مقام پر جا پہنچے ہیں۔ اس میں شبہ نہیں کہ ان کے طنز کے نشتر میں تیزی ہوتی ہے لیکن سارا کمال تو دین کے اسلوب اور طریقہ استعمال میں ہے۔ وہ اتنی پھرتی سے نشتر لگاتے ہیں کہ پھر اس پر مزاح کا پھایا رکھ دیتے ہیں انہوں نے اردو مزاح میں وہ کمی پوری کی ہے جس کے بغیر ہر شے ادھوری معلوم ہوتی تھی یہ سب رشید احمد صدیقی کے اسلوب کا کمال ہے۔

☆ عالمانہ انداز بحث

زبان و لطافت پر تو ہر کوئی توجہ دے

سکتا ہے مگر علمیت کا فقدان ظریفانہ ادب کے پلہ کو ہلکا کر دیتا ہے۔ ان کے مضامین میں فکری عنصر اور لطیف اشارے نہایت دقیق اور عمیق ہوتے ہیں وہ مقامی واقعات اور ملک کے دیگر مسائل پر ایک خاص عالمانہ انداز میں بحث کرتے ہیں۔ بات سے بات پیدا کرتے ہیں اور یہ ان کا فن ہے۔ بات کرتے کرتے مرکز سے ہٹ جاتے ہیں اور ہاں میں کہہ رہا تھا“ اور ”آمد بر سر مطلب“ کہہ کر اصل بات پر آ جاتے ہیں۔

رشید احمد صدیقی کے اسلوب میں جذباتیت بھی ہے اور خطابت بھی۔ مگر اس کے ساتھ ایک سوز و گداز بھی ہے جس کی وجہ سے یہ سستی جذباتیت اور صحافتی خطابت سے بندھا ہوتا ہے۔ مزاح نگاری کی وجہ اس کے اسلوب کی گرمی عظمت اور لغت پر نظر کم جاتی تھی اس کی ادبیت نے اسے گوارا بنادیا اور بعض موزوں تشبیہات سے اس میں اور بھی جان پڑ گئی۔ ان کا طرز یا اسلوب کام کی بات کا تھی۔ مزے کی بات کا ہے ان کی تحریر میں ابہام بھی ہے وہ اپنے موضوعات میں علی گڑھ، اس کی مقامی روایات اور خصوصیات شامل کرنے میں بھی خاص قسم کی اشاریت اور علامیت پیدا ہو گئی ہے یعنی وہ اشارے جو سب نہیں سمجھ سکتے۔ اس کی وجہ سے ان کے مضامین میں ابہام و فضا جیسی اشیاء پیدا ہو گئیں۔ یہی وجہ ہے کہ وہ اشارے، استعارے اور کنائے استعمال کرتے ہیں جن کو سمجھنے والے محدود لوگ ہوتے ہیں۔ موضوعات میں اس اختصاص اور مشکل فارسی الفاظ اور تراکیب کے استعمال کا جواز پیش کرتے ہوئے کہتے ہیں۔

”عوام کا خیال ضروری ہے لیکن ہر دفعہ کیا ضروری ہے کہ جو ہماری اصطلاحوں سے ناواقف ہو اسے ہمارے جواہر پاروں سے کھیلنے دیا جائے۔“

بقول آل احمد سرور

رشید صاحب کے مضامین میں اپنی قابلیت یا بیوی کے حسن و ذہانت کا پرو پیگنڈہ نہیں ملے گا۔ خود تو وہ اکثر فدویت پر قانع ہیں لیکن زندگی اور ادب کے بعض مسائل پر

اظہار خیال کیلئے انہیں ”مرشد“۔ ”حاجی بلغ العلی“ قاضی حلال الدین کے قہے سنانے پڑتے ہیں ان کے مضامین سے پورا پورا لطف اٹھانے کیلئے ایک اچھا ادبی ذوق اور اپنے ادبی سرمائے سے اچھی خاصی واقفیت ضروری ہے۔

☆ قول محال کی برجستگی

رشید احمد صدیقی نے اپنے اسلوب میں قول محال کی برجستگی سے پورا پورا فائدہ اٹھایا ہے قول محال کیا ہے؟ قول محال ایک ایسی بات کو کہتے ہیں جس کے وقوع پذیر ہونے کا امکان نہ ہو مگر فی الواقع وقوع پذیر ہو جائے قول محال کا استعمال کوئی آسان بات نہیں۔ یہ فن بڑی محنت، فلسفیانہ اتج، ادبی بلوغت اور قادر الکلامی سے ہاتھ آتا ہے۔ رشید صدیقی کو اس فن میں بڑی مہارت حاصل تھی۔ قول محال سے بلاغت جامعیت اور اختصار پیدا ہوتا ہے مثلاً

”ولادت تو مادر زاد ہوتی ہے لیکن محمد علی کی موت خانہ زاد تھی عام طور پر موت اپنا انتخاب خود کرتی ہے لیکن محمد علی نے موت کا انتخاب خود کیا اور یہی وہ چیز ہے جس نے محمد علی کی زندگی اور موت دونوں کو ایک حقیقت بنادیا۔“

زندگی اور موت حقیقت نہیں ہیں مگر رشید احمد صدیقی نے اپنے ذہن رسا فلسفیانہ عمل سے ایسے نکات پیدا کئے ہیں جنہیں قاری ایک لمحے کیلئے تسلیم کرتا ہے دوسرے لمحے غلط سمجھ کر مسترد کر دیتا ہے اور تیسرے لمحے پھر تسلیم کرنے پر مجبور ہو جاتا ہے

”دیہاتی ڈاکٹر“ سے ایک اقتباس ملاحظہ ہو۔

”دراصل میں دیہاتی ہوں تھیں شہری کہلاتا ہوں اور اخلاقاً تعلیم یافتہ اب یہ کام آپ کا ہے کہ مجھے تعلیم یافتہ دیہاتی سمجھیں یا دیہاتی تعلیم یافتہ۔ مجھے خود نہیں معلوم کہ میں دیہاتی پہلے ہوں اور تعلیم یافتہ بعد میں یا پھر تعلیم یافتہ پہلے ہوں اور دیہاتی بعد میں۔ کسی زمانے میں اس قسم کے ہیر پھیر سے بڑا فرق پڑ جاتا تھا بلوے ہو جایا کرتے تھے یا اخباروں میں لوگ گالی گلوچ پر اتر آیا کرتے تھے لیکن جب سے بلوے اور گالی گلوچ کے اور اسباب دریافت کر لئے گئے

گی اگر روزانہ برتن نہ اٹھاتے تو شوہر کے سامنے ہزاروں رکابیوں کا ڈھیر لگ جائے۔

☆ پیروڈی

جغرافیہ کی درسی کتابیں جس انداز میں لکھی جاتی تھیں بطور ماہر تعلیم اور دانشور کے پطرس کو پسند نہ تھا وہ اس کی اصلاح چاہتے تھے اصلاح کے لئے پیروڈی کا حربہ استعمال کیا ہے ملاحظہ ہو۔

”تمہید کے طور پر صرف اتنا عرض کرنا چاہتا ہوں کہ لاہور کو دریافت ہوئے اب بہت عرصہ گزر چکا ہے اس لئے دلائل اور دبراہین سے اس کے وجود کو ثابت کرنے کی ضرورت نہیں۔“

ان کے مطالعہ سے معلوم ہوتا ہے کہ یہ تحریف لفظی نہیں بلکہ انداز تحریر کی تحریف ہے اور پطرس نے جغرافیہ لکھنے کے عام انداز کو اپنی طنز کا ہدف بنایا ہے۔

پوری کتاب میں پطرس نے ایسا اسلوب اختیار کیا ہے کہ ہنسنے ہنسانے کی کوشش نہ کرنے کے باوجود آپ ہنستے رہیں گے یہ ان کے مضامین کا عام مزاج ہے اور ان میں آپ کو وہ تمام جوہر مل جائیں گے جو ظریفیت کے سرمائے کی جان ہوتے ہیں مضامین کے تنوع اور تازگی نے ان کو دوام بخشا ہے جو انہیں کبھی پرانے ہونے کا رستہ نہیں دیتے۔

پطرس کی تحریریں اس کے مزاحیہ مضامین تک ہی محدود نہیں ہیں بلکہ ان تحریروں میں منظومات، ڈرامے، افسانے، ناول، فنی موضوعات پر مضامین، تقریریں، تراجم، تنقیدی مضامین، دیباچے، سفر نامے، بچوں اور عورتوں کے لئے مضامین اور بہت کچھ ہیں چنانچہ جہاں پطرس کے موضوعات میں تنوع ہے وہاں اسلوب ہی مضمون کی Demand کے مطابق اسلوب اختیار کیا گیا ہے۔

غرض پطرس کی تقریریں تحریریں اور تراجم ان کی دلکش اور دلآویز شخصیت کے اکیلے نقش ہیں جو عرصے تک ہمارے لئے نشان راہ بن رہے ہیں۔

☆☆☆☆☆☆☆☆

سوال :- اسلوب کی گھڑی اویست رشید احمد صدیقی کا منفرد رنگ ہے اس قول کی روشنی میں رشید احمد صدیقی کے اسلوب کا جائزہ لیجئے اور اپنی بات کی وضاحت مثالوں سے کیجئے۔

رشید احمد صدیقی اردو اور فارسی ادب سے کماحقہ آگاہ تھے اور اس سے گہرا شغف رکھتے تھے انہوں نے انگریزی ادب اور انگریزی ادبی شاہکاروں کا بھی مطالعہ کر رکھا تھا۔ وہ بعض سرکردہ مغربی ادیبوں سے بھی متاثر تھے۔ خصوصاً برنارڈ شاہ، آسکر وائلڈ اور پیٹرسن سے۔ غالب ان کی تحریروں میں اکثر نظر آتے ہیں اردو کی تحریروں میں کم ہی ایسے ادیب ہوں گے جنہوں نے غالب کی تحریروں سے اس قدر استفادہ کیا ہو جتنا رشید صدیقی نے کیا ہے ان کے استفادہ کا یہ عالم ہے کہ ان کی تحریروں میں غالب کے اشعار، ترکیبیں، استعارات، ان کے جملے، ان کی زندگی کے واقعات تک موجود ہیں۔

غالب کے علاوہ اکبر اور اقبال سے متاثر ہیں۔ اکبر کی طرح وہ بھی مشرقیت کے دلدادہ ہیں۔ دونوں کو ہی تصور مشرقیت سے متعلق جذباتی زیادہ ہے اور فکری کم۔ دونوں ہی مغرب کی بعض خصوصیات پر گہری نظر رکھتے ہیں۔ مگر دونوں مغربیت کا صحیح اور جامع تصور نہیں کر سکتے۔ اقبال کی مشرقیت میں مغربیت کا رنگ بھی ہے۔ مگر رشید صدیقی کی مشرقیت میں یہ بات نہیں۔ ان کے ہاں مخصوص شوخی ہے جو محدود معنوں میں ہے۔ تو منفرد مگر وہ اقبال، غالب، سجاد انصاری اور عبدالعزیز فلک پیا کی شوخی سے ملتی ہے رشید صدیقی کا یہ ہم عصر ماحول ہے جس میں ان کا اسلوب پروان چڑھا اور نمو پایا۔

☆ جمال پرستی و خواص پرستی میں اعتدال

رشید صاحب نے جب لکھنا شروع کیا اس وقت ہندوستان کی فضا جمال پرستوں کے ترانوں سے گونج رہی تھی رشید کے ہاں جمال پرستی بھی ہے اور خواص پرستی بھی۔ مگر انصاف یہ ہے کہ ان کے یہاں یہ دونوں چیزیں اعتدال کے ساتھ ہیں اور ان کی انسانیت یا معنویت ان پر غالب رہتی

ہے۔

☆ مختلف اسلوب میں آزاد

رشید صدیقی نے اپنے آپ کو کسی ادبی دبستان سے وابستہ نہیں کیا یہی وجہ ہے کہ وہ ہر اسلوب کو خوب دیکھ سکتے ہیں اور آزادی سے تنقید کر سکتے ہیں۔ رشید صاحب اپنی ادبی شخصیت، اپنے منفرد اسلوب، اپنی وضع، سنجیدہ اور خیال انگریز طرافت اور اپنی دلآویز مرقع نگاری کی وجہ سے اس دور کے ادب پر اپنا ایک لازوال اثر چھوڑ چکے ہیں۔ وہ حالی و شبلی دونوں کے قائل ہیں مگر ان کا اسلوب شبلی سے زیادہ قریب ہے۔ وہ نظیر کی آزاد اور بے پروا مصوری کے بھی دلدادہ نہ ہو سکے۔ انیس کی مینا کاری انہیں زیادہ دلکش لگی۔

☆ رشید صدیقی کا اسلوب

رشید صاحب کا اسلوب تحریر اردو اور فارسی ادب کے ماحول میں بسا ہوا اور ہماری زبان کے کلچر میں رچا ہوا ہے۔ ان کی تحریریں ہماری زبان میں اسلوب، ادا، معانی اور مفہوم کی لامحدود وسعتوں کی شاہد ہیں۔ ان کا اسلوب شگفتہ و شاداب ہے ان کی تزویر و رفیع ہے۔ ان کی زبان میں نوح اور بانگین ہے ان کے اسلوب میں جذباتیت بھی ہے اور خطابت بھی مگر اس کے ساتھ ساتھ ایک سوز و گداز ہے۔

☆ اسلوب کی عظمت

رشید صاحب کے اسلوب کی عظمت و رفعت اور اس کی دلنشینی و دل آسانی ”مضامین رشید“ اور ”خنداں“ کے بجائے ”گنج ہائے گراں مایہ“ میں زیادہ نمایاں ہے۔ کیونکہ اس کتاب کا اسلوب نہ تو طنزیات و مضحکات سے مملو ہے اور نہ ”خنداں“ کے اسلوب کی طرح زیادہ اشاراتی یا کنایاتی ہے۔ ”گنج ہائے گراں مایہ“ کا اسلوب نثر اہوا ٹھہرا ہوا اور سادگی و پرکاری کا سبھاؤ لئے ہوئے ہے۔

☆ شخصیت نگاری

شخصیت نگاری میں زیر موضوع شخصیت کے داخلی و خارجی ظاہر اور پوشیدہ گوشے سے بے نقاب ہوتے ہیں شخصیت نگار و شخصیت کے

کسی بھی ادیب کو صاحب طرز بنادیتی ہیں پطرس کی زبان میں بیان کی یہ تمام خوبیاں بدرجہ اتم موجود ہیں ان کا اسلوب زبان و بیان کی نزاکتوں اور لطافتوں سے مالا مال ہے وہ ظرافت کے لئے نہ تو الفاظ کا سہارا لیتے ہیں اور نہ ہی الفاظ کی چاشنی کی میسا کھیاں استعمال کرتے ہیں ان کے حسن بیان میں ایسی سادگی ہے گویا وہ اپنے قاری سے بے تکلف محو گفتگو ہیں ان کی نظر اس کے دل کی انتہائی گہرائیوں تک اتر جاتی ہے مشاہدے کی قوت سے وہ عام انسان کی مضحکہ خیز حرکات کو اپنے مخصوص شگفتہ انداز میں نمایاں کرتے ہیں واقعات کے نشیب و فراز سے وہ ایک ماہر نفسیات کی طرح گزر جاتے ہیں اس وجہ سے سیرت و کردار میں کبھی ان کا نشانہ خطا نہیں ہوتا۔ بالکل معمولی انداز میں چلنا پھرنا، اٹھنا بیٹھنا، حرکات و سکنات، بول چال، جلوت و خلوت کے تمام مناظر وہ اپنے مشاہدے کی قوت سے دکھاتے ہیں

معاشرے کی تمام کمزوریاں منفی و مثبت رویے سب کے سب ان کی آنکھوں کے سامنے ہمہ وقت فلم کی طرح رواں دواں رہتے ہیں ہم ان سب چیزوں سے سہو نظر کرتے ہیں مگر پطرس کی نگاہ ان سب پر ہوتی ہے ان چیزوں کو جب پطرس ہمارے سامنے الفاظ اور جملوں کی صورت میں لاتے ہیں تو ہم بے اختیار ان کمزوریوں پر ہنس پڑتے ہیں۔

☆ پطرس کے اسلوب کا کمال

پطرس قاری کو پلاٹ میں نہیں الجھاتے اور نہ ہی نامانوس کرداروں میں گم کرتے ہیں بلکہ بڑی چابکدستی سے ہماری معاشرتی زندگی کے مناظر میں ہمیں گم کر دیتے ہیں ہم پطرس کی تحریروں کے آئینے میں جب اپنی حماقتوں کے عکس دیکھتے ہیں تو انہیں دوسروں سے منسوب کر کے خوب ہنستے ہیں اور قہقہے لگاتے ہیں پطرس کے اسلوب کا یہی کمال ہے کہ قاری اپنی مضحک صورت کا عکس دیکھ کر خود فریبی میں مبتلا ہو کر بزعم خویش دوسروں پر ہنستا ہے۔

☆ واقعیت و حقیقت پر زور

پطرس نے اپنی تحریروں کے ذریعے زندگی کو اپنے قاری کے قریب تر کر دیا ہے وہ حقیقت پسند تھے اور واقعیت نگار تھے چنانچہ انہوں نے لفظوں کی مرصع کاری سے قاری کو اپنی طرف متوجہ کرنے کی بجائے ولفصیت و حقیقت کو پیش نظر رکھتے ہوئے فنکاری پر زور دیا ہے اس طرح زندگی اپنی تمام تر خوبصورتیوں اور بدہیتوں کے ساتھ قاری کے اور بھی قریب آ گئی ہے۔

☆ قاری کی توجہ کا مرکز

پطرس اپنے زمانے کے ہنگامی اور معاشرتی مسائل قدیم جدید مشرق و مغرب میں نہیں الجھتے بلکہ عمومی اور آفاقی مسائل کو روزہ مرہ زندگی سے انتخاب کر کے ان کے مختلف گوشوں کو ہمارے سامنے پیش کرتے ہیں موضوعات کے نئے پن اور تازگی کی وجہ سے ان کی تحریریں ہر دور میں ہر شخص کیلئے واردان تازہ کی حیثیت رکھتی ہیں مضامین پطرس کی پہلی سطر ملاحظہ ہو جس سے پتہ چلتا ہے کہ وہ کس طرح اپنے قاری کو اپنی تحریر کی طرف متوجہ کرتی ہے۔

اگر یہ کتاب آپ کو کسی نے مفت بھیجی ہے تو مجھ پر احسان کیا ہے اگر آپ نے کسی سے چرائی ہے تو میں آپ کے ذوق کی داد دیتا ہوں اپنے پیسوں سے خریدی ہے تو مجھے ہمدردی ہے اب بہتر یہی ہے کہ آپ اس کتاب کو اچھی طرح سمجھ کر اپنی حماقت کو حق بجانب ثابت کریں۔

☆ زندگی کے ہنگاموں کی عکاسی

زندگی ہنگاموں سے پر ہے یہاں ہر قسم کی معاشرتی ثقافتی اور ادبی سرگرمیاں جاری رہتی ہیں بلدیات کی کارکردگی سے ہم سب آگاہ ہیں ریل کا سفر بھی آئے دن درپیش رہتا یہ مرید پور کا پیر چلیے پیروں سے مڈھ بھیڑ ہو جاتی ہے زندگی کے یہ سب تجربات ہیں جن میں سے ہم گزرتے ہیں مگر جس انداز میں پطرس نے ان کا ذکر کیا ہے وہ انہی کا حصہ ہے ان کو زندہ رکھنے کیلئے ان کا ایک مضمون کتے ہی کافی ہے۔

☆ کمال تصویر کشی

پطرس کو تصویر کشی پر بھی کمال حاصل تھا وہ واقعات کی تصویر کشی اس طرح کرتے ہیں کہ پڑھنے والے کے سامنے اس کی ہو بہو تصویر آ جاتی ہے اور قاری اپنے آپ کو اس منظر کا حصہ سمجھنے لگتا ہے ادبی اصطلاح میں اسے ”محاکات کہتے ہیں پطرس کی محاکات نگاری یوں تو اس کے ہر مضمون میں نمایاں ہے مگر مرحوم کی یاد میں اپنے جو بن پر ہے ملاحظہ ہو۔

”دس قدم بھی چلنے نہ پایا تھا کہ اب کی بار ہینڈل ایک لخت نیچا ہو گیا اتنا کہ گدی اب ہینڈل سے کوئی فٹ بھر اونچی تھی میرا تمام جسم آگے جھکا ہوا تھا تمام بوجھ دونوں ہاتھوں پر تھا جو ہینڈل پر رکھے تھے۔“

☆ کرداروں کی نفسیاتی کیفیت کا تجزیہ

پطرس کو کرداروں کی نفسیاتی کیفیات کا تجزیہ کرنے میں بھی کمال ہے انہوں نے اپنے مضامین میں جہاں بھی کردار نگاری کی ہے وہاں کردار کی نفسیاتی کیفیات جو اس کے رویوں کا موجب بنی ہو۔ ان کا ذکر بھی کیا ہے اور ان کی توجیح بھی نفسیاتی انداز میں کی ہے۔

☆ پطرس تحریف نگاری کے موجد

پطرس اردو نثر میں تحریف نگاری کے موجد ہیں تحریف نگاری ایک ایسا حربہ ہے جسے مزاح نگار اور طنز نگار دونوں استعمال کرتے ہیں مزاح نگار اسے آسودگی کے حصول کیلئے استعمال کرتے ہیں اور طنز نگار اس کا سہارا لے کر معاشرے کی ناہمواریوں کو ہدف طنز بناتا ہے پطرس نے تحریف سے دونوں کام لئے ہیں۔

محمد حسین آزاد کی اردو ریڈر بن بڑی مصروف درسی کتب تھیں پطرس نے ان ریڈروں کا جتنا بہترین خاکہ اڑایا ہے اس کی ہمارے ادب میں مثال نہیں ملتی۔ لکھتے ہیں۔

ماں لیٹی ہے باپ بیٹھا پنکھا جھل رہا ہے بیٹا انگوٹھا چوس رہا ہے بیوی برتن لا کر سامنے رکھ دیتی ہے پیچھے کبھی نہیں رکھتی ابھی شوہر کھانا کھائے گا تو بیوی برتن اٹھائے

تجاویز

- (۱) سیاسی فضا سازگاری جائے
- (۲) جنگوں سے پرہیز کیا جائے
- (۳) ملک میں امن و امان کا دور دورہ کیا جائے
- (۵) سرمایہ کاری کو تحفظ دیا جائے

- (۶) احتساب اور جواب دہی کے نظام کو موثر بنایا جائے
- (۷) الیکشن مکمل غیر جانبداری سے کروائے جائیں۔
- (۸) مخلص اور محبت وطن لوگوں کو اسمبلی کا رکن بنایا جائے۔

خصوصی راہنمائی برائے ایم۔ اے اردو

سی۔ ایس۔ ایس۔ ایپی۔ سی۔ ایس

(پروفیسر محمد عظیم فاروقی۔ گورنمنٹ کالج آف کامرس، گوجرانوالہ)

سوال بطرس بخاری کے اسلوب بیان کا تجزیہ کیجئے اور اسلوب کی خوبیاں بیان کریں۔

بقول احمد جمال پاشا

ایک بڑا مزاج نگار ہونے کے لئے ایک بڑی شخصیت بھی درکار ہوتی ہے اور بطرس کی شخصیت مسلمہ طور پر عظیم تھی

بطرس کیمبرج سے فارغ التحصیل ہونے کے بعد ریڈیو کے ڈائریکٹر جنرل پرنسپل اور اقوام متحدہ میں ایسوسی ایٹ سیکرٹری کے عہدے پر رہے ان معنوں میں واقعی وہ بہت بڑی شخصیت تھے ان میں ادبی ذوق کا مادہ فطری تھا اعلیٰ تعلیم نے اسکو جلا بخشی مگر منہی مصروفیات کی بناء پر وہ ادبی کاموں کو خاطر خواہ وقت نہ دے سکے پھر بھی جو نبی وقت اور موقع ملتا اپنے ذوق کی تکمیل کر لیتے اگرچہ انہوں نے کم لکھا مگر جتنا لکھا وہ اعلیٰ درجے کا انتہائی معیاری لکھا۔

بطرس کے بارے میں ایک نقاد کا قول

”انہوں نے اپنی ظرافت کا مواد زندوں سے لیا ہے۔“

زندوں سے استفادہ وہی شخص کر سکتا ہے جس نے زندگی کو محسوس کیا ہو اور برتا ہو اور جس نے انسانوں میں گھل مل کر ان کی ذہنی اور عملی حرکات اچور نفسیاتی رویوں کے ہر پہلو کو ہمدانہ نگاہوں سے دیکھا ہو زندگی سے قلبی لگاؤ غالب کے بعد بطرس کے ہاں نظر آتا ہے بقول ایک محقق

غالب اور بطرس دونوں ہی اردو ادب کے عظیم مزاح نگار ہیں مگر اختصار میں بطرس غالب سے نمایاں ہیں غالب نے لکھنے کے بعد انتخاب کیا تھا جبکہ بطرس نے انتخاب کر کے لکھا دونوں ہی ایجاد پسند طبع کے مالک تھے اس لئے ان دونوں کا اعجاز ایجاد میں نمایاں ہے۔

بقول احمد جمال شاہ

انہوں نے بہت کم لکھا ہے لیکن جو کچھ لکھا ہے وہ ظرافت کے بڑے بڑے کارناموں پر بھی بھاری ہے اتنا مختصر وقت سفر لے کر بقائے دوام کی منزل تک پہنچنا بڑی اہمیت کی بات ہے۔

☆ لطیف مذاق زندگی کے آئینہ دار

بطرس کے مضامین ایک لطیف مذاق زندگی کے آئینہ دار ہی ان کی شخصیت میں گہرائی بے تکلفی اور علمی بصیرت اتنی رچی بسی تھی کہ آدھ میں آمد پیدا کر لیتے تھے چونکہ طبیعت میں ایک قسم کا اعتدال اور ٹھہراؤ تھا اس لئے ادب کو تفریح کا ذریعہ نہیں بنے دیا بلکہ ذوق سلیم کی تسکین کا باعث بنا دیا ان کے غیر معمول مطالعے مشاہدے سوچ بوجھ اور غور و فکر سے ان مضامین کی فنی عظمت کا معیار متعین کیا ہے۔

ایک نقاد کے بقول

بطرس کے سوچنے کا انداز مزاحیہ تھا وہ ہر چیز کو مزاح کی عینک سے اور ایک مخصوص زاویے سے دیکھتے تھے۔

☆ مختلف انداز بیان

بطرس ہنستے ہیں مگر ایک تماشائی کی طرح نہیں بلکہ ایک ہمدرد دوست اور غمگسار کی طرح۔ ان کا ہر خیال مسکراہٹ بکھیرتا ہے واقعات اور انداز بیان کی مضحک کیفیات ظرافت کے ساتھ ان کے خیال کی انگلی پکڑ کر چلتی ہیں اسلوب بیان کا یہ انداز اور فکر کا یہ انوکھا ڈھنگ معمولی سے معمولی بات یا خیال کو بلند سے بلند تر کر دیتا ہے۔

☆ بطرس کے موضوعات

بطرس کے موضوعات سے روزمرہ زندگی سے متعلق ہونے کے ساتھ ساتھ بالکل سیدھے سادھے ہوتے

ہیں لیکن اس سادگی میں بے حد متانت ہے اور اس متانت میں ایسی غیر محسوس ذہنی کیفیت ہے یہ واقعات ایسے عام اور روزہ مرہ زندگی کے معمولات سے ہیں جو قدم قدم پر پیش آتے ہیں اور آتے ہی اسی وجہ سے ان کو بڑی دلچسپی اور شوق سے پڑھا جاتا ہے۔

☆ بطرس کا فطری مشغلہ

بطرس کے مزاح نگاری ان کا فطری مشغلہ ہے انہوں نے مزاح نگاری کے فطری انداز کف تحریروں میں مغرب کی ساری رعنائیوں اور لطافتوں کے ساتھ سمولیا ہے اس کا سبب چستی، اختصار تسلسل اور وہ خیال کے اظہار کے لئے الفاظ کے انتخاب میں بڑی احتیاط کرنے خیال کے صحیح اور موثر ابلاغ کے سلسلے میں اگر کسی لفظ کے استعمال سے مطمئن نہ ہوتے تو دوست احباب سے مشورہ کر کے لفظ کا انتخاب کرنا۔ یہی وجہ ہے کہ وہ بڑی کامیابی کے ساتھ معاشرتی زندگی کے پوشیدہ گوشوں کو اپنی ذہانت اور ظرافت کی چاشنی کی مدد سے روشنی میں لے آتے ہیں۔ مغربی اثر کے تحت خالص اور لطیف ظرافت کی وجہ سے ان کی تحریریں دائمی حیثیت کی حامل ہیں اردو ادب میں اس کی مثال شاید وہاں نہ ہے۔

بقول پروفیسر آل احمد سرور

”مغرب کا اثر ان کے یہاں ایک ایسے عالمگیر رنگ میں ظاہر ہوتا ہے جو ذرا بھی گراں نہیں گزرتا اور ترجمہ یا نقالی معلوم نہیں ہوتا۔“

احمد جمال شاہ لکھتے ہیں

”مغربی انداز کی جارحیت ٹھہراؤ اور اعتدال ان کے جذبات کو روکے رکھتا ہے یہی آگ ان کے سینے میں دب کر گلزار ابراہیم کی صورت میں نمایاں ہوتی ہے اور ہمارے قلب و نظر کو آزماتی ہے۔“

☆ بطرس کی خوبیاں

بطرس میں سادگی، شگفتگی، آمد، روانی، دلچسپی بیان اور اسلوب کی خوبیاں ہیں جو

خاتمہ کے لئے احتساب کمیشن اور کمیٹیاں قائم کی جائیں جو کرپشن میں ملوث افراد کی نشاندہی کریں۔

(۲) کرپشن کے خاتمے کیلئے سخت سزائیں مقرر کی جائیں اور اس کے لئے اسلامی ہزاؤں کو نافذ کیا جائے۔

(۳) نیک دیا نندار افراد کو احتساب کمیشن اور کمیٹیوں کا رکن بنایا جائے جو کسی سیاسی جماعت سے وابستگی نہ رکھتے ہوں۔

☆ سیاسی قرضوں کی عدم وصولی

ہماری قومی معیشت کا ایک اہم مسئلہ یہ ہے کہ صاحب حیثیت اور بارسوخ افراد اپنی سیاسی وفاداریوں کی قیمت چکانے کیلئے قومی اداروں سے بھاری قرض لیتے ہیں اور پھر واپس کرنے کا نام نہیں لیتے۔

دوسری اہم وجہ یہ ہے کہ حکومتیں اپنے پارٹی کارکنوں اور وفادار افراد کے قرض معاف کر دیتے ہیں۔

صرف 1995-96ء کے قرضے معاف کر دیئے گئے جس کی وجہ سے پاکستان کی معیشت دیوالیہ ہونے کے قریب پہنچ چکی ہے۔

لہذا ضروری ہے۔

(۱) محض سیاسی وفاداری کی بناء پر معاف کئے گئے قرض واپس لئے جائیں۔

(۲) قرضوں کی وصولی کو یقینی بنانے کیلئے قانونی ترامیم کی جائیں اور سخت اقدام کئے جائیں۔

(۳) جو لوگ قرض کی واپسی سے انکار کریں ان کی جائیداد نیلام کر کے قرض وصول کیا جائے۔

☆ ملکی صنعت کی تباہی

پاکستان میں غیر ملکی مصنوعات کی سمگلنگ نے ملکی معیشت اور قومی خزانے کو زبردست نقصان پہنچایا ہے۔

بی بی سی کے مطابق ایک ارب روپے کا بھارتی سامان پاکستان مختلف ملکوں کے ذریعے پہنچاتا ہے۔ اس کے علاوہ

ملکی اشیاء پر سیلز ٹیکس میں اضافے اور درآمدی اشیاء پر سیلز ٹیکس کی کمی سے ملکی صنعت تباہی

ٹیکس کی کمی سے ملکی صنعت تباہی

سے دوچار ہے لوگوں کے لئے غیر ملکی سستی اشیاء میں دلچسپی بڑھ گئی ہے اور ملکی مہنگی مصنوعات صارف کیلئے ناپسندیدہ ہو گئی ہیں لہذا ملکی صنعت کو فروغ دینے کیلئے ضروری ہے کہ

(۱) سیلز ٹیکس، کسٹم ڈیوٹی اور ایکسائز ڈیوٹی کے بالواسطہ ٹیکس کا

بوجھ براہ راست صارف پر پڑتا ہے۔ لہذا ضروری ہے کہ ڈائریکٹ ٹیکس کا نظام رائج کیا جائے۔

(۲) غیر ملکی درآمدات پر بھاری سیلز ٹیکس عائد کئے جائیں۔

(۳) سمگلنگ کے خاتمے کیلئے سخت اقدامات کئے جائیں۔

(۴) نئی صنعتوں کی حوصلہ افزائی کیلئے ٹیکس میں رعایت دی جائے

(۵) جو اشیاء و مصنوعات ملک میں تیار ہو رہی ہیں ان کی درآمد پر مکمل پابندی عائد کی جائے تاکہ ملکی صنعت کی حوصلہ افزائی ہو اور وہ ترقی کرے۔

☆ بے روزگاری

صنعتی پھیلاؤ کی سست رفتاری کی وجہ سے بے روزگاری کا سرطان دن بدن سنگین صورت اختیار کرتا جا رہا ہے۔ ایک طرف تو کثیر افراد کی قوت و محنت ضائع ہونے کے

باعث اس سے زیادہ فائدہ اٹھایا جا رہا ہے اور دوسری طرف اشیاء و خدمات میں متوقع اضافہ سے محرومی کا ساتھ ہے۔

پاکستان کی کل آبادی تقریباً 13 کروڑ ہے جس میں افرادی قوت کا تناسب 30% ہے اور باقی 70% یا تو بے روزگار ہے یا اس سے 30% پر انحصار کرتی ہے جبکہ ترقی یافتہ

ممالک میں یہ شرح کہیں زیادہ ہے۔ مثلاً

جاپان میں یہ شرح 64% برطانیہ میں شرح 55% ہے پاکستان میں اوپن Unemployment

5.85% فیصد ہے۔ اس کے علاوہ پاکستان میں تعلیم یافتہ بے روزگاری کی شرح بہت زیادہ ہے۔

☆ تجاویز

(۱) سرمایہ کاری کو فروغ نہ دیا جائے۔

(۲) دفاتر روزگار کا قیام عمل میں لایا جائے۔

(۳) فنی تربیت کے اداروں کا قیام۔

(۴) بیرون ملک روزگاری فراہمی۔

(۵) بزنس پارک یا چھوٹے کاروبار کے لئے ضروری سہولتیں فراہم کی جائیں۔

(۶) زرعی کوآپریٹو ادارے قائم کر کے روزگار فراہم کرنا۔

(۷) معذور افراد کے لئے مخصوص نشستیں رکھی جائیں۔

پاکستان میں ہر سال بیس سال کے قریب افراد روزگار کے حصول کے لئے کھڑے ہو جاتے ہیں ہر ایک منٹ

میں دو افراد روزگار مانگنے کے لئے تیار۔ آبادی میں 3.2 فیصد سالانہ کے حساب سے اضافہ ہو رہا ہے جو دنیا

کے بہت سے ممالک سے زیادہ ہے یہ ایک حقیقت ہے کہ آبادی میں اضافہ سے افرادی قوت میں اضافہ ہو رہا ہے جس

سے منڈی میں مزدوروں کی رسد طلب سے بڑھ جاتی ہے جس سے طلب و رسد میں عدم توازن کا سامنا ہے لیکن سوال

یہ ہے کہ یہ افرادی قوت جو 3.2 فیصد کے حساب سے بڑھ رہی ہے اس سلسلے میں 2005ء تک ملازمین فراہم کرنا ہوگی

جبکہ ہم موجودہ افرادی قوت کو روزگار فراہم کرنے سے قاصر ہیں۔

☆ سیاسی مسائل

کسی ملک کی معاشی ترقی کے لئے سیاسی حالات کا سازگار ہونا بھی بہت ضروری ہے۔ کیونکہ جب تک سیاسی

حالات بہتر نہیں ہو سکتے۔ ملک معاشی لحاظ سے ترقی نہیں کر سکتا۔ جبکہ پاکستان کو ابتدا ہی سے عدم استحکام کا سامنا ہے

اس کا اندازہ پاکستان کی تاریخ سے ہوتا ہے۔ 1954ء میں دستور ساز اسمبلی کی تحلیل 1956ء میں صدر ایوب کی طرف

سے مارشل لاء کا نفاذ 1965ء بھارت سے جنگ 1968ء میں صدر یحییٰ کی طرف سے مارشل لاء کا نفاذ 1971ء کی

طرف سے صنعتوں کو کامل اور اس کے منفی اثرات 1986ء میں سندھ میں داکوؤں کا لوٹنا اور الیکشن کے اخراجات ملک

میں کرپشن بے ضابطگی ان تمام وجوہات نے پاکستان کی معیشت کو زبردست نقصان پہنچایا۔

سوال: پاکستان کے معاشی مسائل کی نشاندہی کرنے والے ان کے حل کیلئے لائحہ عمل تجویز کریں۔

اس وقت معاشی لحاظ سے دنیا کو دو بڑے گروہوں میں تقسیم کیا جاسکتا ہے۔ ایک طرف تو وہ ممالک ہیں جن کی فی کس آمدنی بہت زیادہ ہے اور انہیں دنیا کی تمام تر آسائشات و سہولیات میسر ہیں اور ان کا معیار زندگی بہت بلند ہے ان میں امریکہ، برطانیہ، روس، مغربی جرمنی جیسے ممالک شامل ہیں اور دوسری طرف وہ ممالک ہیں جن کی فی کس آمدنی بہت کم ہے اور انہیں بنیادی ضروریات زندگی بھی میسر نہیں۔ اور ان کا معیار زندگی پست ہے اور وہ غربت و افلاس کی زندگی گزار رہے ہیں اور ان میں پاکستان کا نام بھی شامل ہے اب یہ ملک معاشی ترقی کیوں نہیں کر رہے؟ تو اس کی بہت سی وجوہات ہیں جو مندرجہ ذیل ہیں۔

☆ زرعی پسماندگی

پاکستان ایک زرعی ملک ہے جس کی آمدنی کا زیادہ تر انحصار زراعت پر ہے لیکن زرعی شعبہ پسماندہ ہونے کی وجہ سے فی ایکڑ پیداوار کم ہے اور پاکستان میں رہنے والے تیرہ چودہ کروڑ محنتی انسان باوجود زرخیز زمین اور پانی رکھنے کے گندم تک برآمد کر رہے ہیں خوردنی اشیاء تیل، دودھ وغیرہ کی درآمد پر اربوں روپے کا زرمبادلہ خرچ ہو جاتا ہے۔ لہذا ضروری ہے کہ زرعی شعبے کی حالت کو بہتر بنایا جائے۔ (تجاویز قابل ذکر ہیں) 1995ء میں 66.5 افراد زراعت سے وابستہ تھے اب 51.2 فیصد رہ گئے ہیں۔

تجاویز

- (1) زرعی شعبے کو جدید بنایا جائے۔
- (2) زرعی سروے کر کے لوگوں کو کاشت کا حکم دیا جائے۔
- (3) زراعت کیلئے جدید میکانیکی طریقے اختیار کر کے پیداوار میں اضافہ کیا جائے۔
- (4) زرعی کو اپریٹو ادارے قائم کئے جائیں اور سال بزنس فنانس کارپوریشن سے سیاسی وابستگی کی بجائے میرٹ کی بنیاد

پر قرضے دیئے جائیں۔

(5) سیلو کیپ یا پبلک ٹرانسپورٹ سکیم دیہی علاقوں تک بڑھا دی جائے۔

(6) بنجر زمین کو آباد کرنے کی ترغیب دی جائے اور یہ اسلام کا سنہری اصول ہے۔

مَنْ أَحْيَا أَرْضًا مَيْتَةً فَخَفِيَ لَهُ

☆ سرمائے کی قلت

یوں تو پاکستان کا ہر شعبہ مسائل سے دوچار ہے لیکن معاشیات کی حالت سب سے بری ہے جبکہ معیشت تو کسی ملک کے استحکام کی ضامن ہے۔ اس کی وجہ ہے کہ پاکستان میں ایک طرف معیشت کے مختلف شعبے غیر ترقی یافتہ ہیں اور دوسری طرف پاکستان میں فی کس آمدنی کم ہے اس لئے بچتوں کا تناسب بہت کم ہے پاکستان میں فی کس آمدنی 400 ڈالر سے قدرے زیادہ ہے جبکہ ترقی یافتہ ممالک میں فی کس آمدنی کئی گنا زیادہ ہے مثلاً

(1) سوئٹزر لینڈ کی فی کس آمدنی 33616 امریکن ڈالر سالانہ

(2) جاپان کی فی کس آمدنی 26930 امریکن ڈالر سالانہ

(3) امریکہ کی فی کس آمدنی 22240 امریکن ڈالر سالانہ

پاکستان میں فی کس آمدنی بڑھنے کی رفتار بھی بہت سست ہے گزشتہ پانچ سالوں میں صرف 162 روپے کا اضافہ ہوا ہے جبکہ ہمارے افرادی اور مادی وسائل دس سال میں فی کس آمدنی کو دوگنا اور ایک اندازے کے مطابق 6/5 گنا کرنے کی صلاحیت رکھتے ہیں بشرطیکہ مناسب منصوبہ بندی کی جائے۔

پروفیسر روسو کے مطابق

کسی ملک میں بچتوں کا تناسب کل خام قومی پیداوار کا 10.30 فیصد تک ہونا ضروری ہے تاکہ وہ ملک اپنے معاشی منصوبوں کی تکمیل خود اپنی بچتوں سے کرے اس لئے ضروری ہے کہ فی کس آمدنی کو بڑھایا جائے اس کے لئے مندرجہ ذیل تجاویز دی جاسکتی ہیں۔

(1) سرمائے کی قلت کو دور کیا جائے۔

(2) زرعی شعبہ اور صنعتی شعبہ کو جدید بنایا جائے۔

(3) غیر ملکی امداد اور قرضوں پر انحصار کم کیا جائے۔

(4) لوگوں کو بچتوں کی زیادہ سے زیادہ ترغیب دی جائے۔

اس کے لئے اسلام کا سنہری اصول میانہ روی موجود ہے اور اس پر عمل کر کے ہم اپنے سرمائے کی کمی کو پورا کرنے کی کوشش کر سکتے ہیں۔

وَالَّذِينَ إِذَا أَنْفَقُوا لَمْ يَسْرِ فَوْفَ

لَمْ يَقْتَرُوا كَانَ بَيْنَ ذَلِكَ قَوَامًا

ترجمہ: اور وہ لوگ جو خرچ کرتے ہیں نہ کنجوسی کرتے ہیں اور نہ فضول کرتے ہیں بلکہ میانہ روی اختیار کرتے ہیں۔

حضور ﷺ نے فرمایا

خَيْرُ الْأُمُورِ أَوْسَطُهَا

ترجمہ: بہتر کام وہ ہیں جو میانہ روی پر مبنی ہوں۔

☆ بیرونی قرضوں کا بوجھ

یہ امر کسی وضاحت کا محتاج نہیں کہ عالمی مالیاتی ادارے سرمایہ دارانہ نظام کے مخصوص طریق کار کے مطابق تجارتی بنیادوں پر چلائے جاتے ہیں ان اداروں کا مقصد مختلف ممالک کو قرضے فراہم کر کے ان کی ترقی میں مددینا نہیں بلکہ ان ممالک کی معیشت کو سودور سود کے شکنجے میں جکڑ کر اپنے سامراجی مقاصد حاصل کرنا ہے۔

بد قسمتی سے پاکستان کی معیشت بھی انہی اداروں کے قرضوں کے بل پر چل رہی ہے پاکستان کا اندرونی قرضہ 900 ارب روپے سے تجاوز کر چکا ہے جبکہ بیرونی قرضہ 32 ارب امریکی ڈالر کے قریب ہے اور ہم اپنے بجٹ کا 51% سود اور قرضوں کی ادائیگی پر خرچ کر رہے ہیں اور آئندہ بجٹ سے پہلے پاکستان کو اعشاریہ 60 ارب (60. بلین) امریکی ڈالر کے برابر قرض اور سود کی قسطیں ادا کرنی ہیں اور اس 600 ملین ڈالر کے علاوہ جو پاکستان نے 5 مارچ 1997ء کو ادا کیا ہے۔

3 فروری کے الیکشن کے نتیجے میں بھاری اکثریت سے کامیابی حاصل کرنے کے بعد میاں نواز شریف نے ملک کو بیرونی قرضوں سے نجات دلانے کیلئے دواہم اقدام کئے ہیں۔

(1) ”قرض اتارو ملک سنوارو“ کی مہم کے ذریعے اندرون ملک اور بیرون ملک مقیم پاکستانیوں سے اپیل کی ہے کہ وہ اپنی جمع شدہ رقوم پاکستانی بینکوں میں جمع کروائیں اور اس کے ساتھ عطیات و قرض حسنہ کے ذریعہ ملک کو قرض سے نجات دلانے میں تعاون کریں۔

(2) دوسرے سادگی اور کفایت شعاری کے رجحان کو فروغ دینے کیلئے قوانین بنانے کا اعلان کیا تاکہ لوگوں کو بچتوں کی ترغیب دی جائے اور اس کے ساتھ ملک کو خود انحصاری کی حالت تک لے جانے کیلئے ملکی مصنوعات پر انحصار کرنے کی ترغیب دی۔ اور سامان قعیش کی درآمد پر پابندی عائد کر دی ضرورت اس امر کی ہے کہ بیرونی قرضوں سے نجات حاصل کرنے کیلئے ٹھوس اقدامات کئے جائیں اور ملکی وسائل کو فروغ دیا جائے بجائے دوسرے ملکوں پر انحصار کرنے کے اپنے ذرائع استعمال کرنے اور اس کیلئے اجتماعی کوششوں کی ضرورت ہے۔

☆ اشیائے خدمات کی کم پیداوار

پاکستان کی معیشت میں دواہم شعبے ہیں۔ (1) زراعت (2) صنعت اور ان دونوں شعبوں کا ایک دوسرے پر انحصار ہے۔ زرعی اور صنعتی پیداوار کم ہے جس کی بہت سی وجوہات ہیں اس کے علاوہ ہماری استعداد پیداوار کم ہے پاکستان میں تقریباً تیرہ کروڑ افراد ہیں مگر ہماری پیداواری استعداد بمشکل 3/4 کروڑ قوم کے برابر ہے لہذا ضروری ہے کہ (1) صنعتی اور زرعی شعبے کو ترقی دی جائے۔ (2) ملکی ضروریات کو پورا کرنے کیلئے اشیاء و خدمات کی فراہمی کیلئے منصوبہ بندی کی جائے۔

☆ ناخواندگی

کسی ملک کی خوشحالی

کا دار و مدار اور بڑی حد تک ان دو باتوں پر ہے۔

(1) لوگوں کی تعلیم (2) فنی تربیت کا معیار

جبکہ پاکستان میں شرح خواندگی صرف 34% ہے۔ جبکہ کسی ملک کی ترقی کیلئے ضروری ہے کہ اس کیلئے کم از کم 40% افراد خواندہ ہوں تاریخ سے پتہ چلتا ہے کہ جاپان، فرانس ان ممالک نے ترقی کے میدان میں اس وقت قدم رکھا جب ان کا معیار زندگی 40% سے زائد تھا جبکہ فی کس آمدنی میں اضافہ کیلئے 80% اور ترقی یافتہ ہونے 90% کے خواندگی ضروری ہے ناخواندگی کی اہم وجہ ہے کہ ہم تعلیم پر صرف 2.5% خرچ کر رہے ہیں۔ جبکہ اقوام متحدہ کی رپورٹ کے مطابق ترقی پذیر ممالک کو تعلیم پر 4% خرچ کرنا چاہیے۔

تجاویز

(1) تعلیم پر بجٹ کا کل 4% حصہ خرچ کیا جائے۔
(2) پرائمری تعلیم کو فروغ دینے کیلئے مسجد سکول کا قیام عمل میں لایا جائے۔
(3) پرائیویٹ سکول کھولنے کیلئے ضروری سہولتیں فراہم کی جائیں۔
(4) فنی تعلیم کو خاص طور پر ثانوی سطح پر فروغ دیا جائے۔

تعلیم پر حکومت کی نظر کرم کا یہ عالم ہے کہ صرف پنجاب میں 29 ہزار 726 سکولوں کی عمارتیں کسی بھی وقت گر سکتی ہیں۔

☆ خسارے کی سرمایہ کاری

حکومت کو ملک کے اندر حسب ضرورت ٹیکس حاصل نہیں ہوتے۔ پاکستان کی آمدنی سالانہ ریونیو کی مد میں تازہ ترین ٹیکسوں کو ملا کر 320 ارب کے قریب ہے جبکہ اخراجات 500 ارب کے قریب ہے چنانچہ حکومت کو اپنے اخراجات پورے کرنے کیلئے خسارے کی سرمایہ کاری کرنا پڑتی ہے۔ بنکوں سے قرض لیتی ہے نوٹ چھاپتی ہے کرنسی کی مقدار بڑھتی ہے اور بجٹ کا خسارہ بڑھتا چلا جاتا ہے۔

(درآمدات و برآمدات کا فرق 350 ملین ڈالر ماہانہ)

دوسری طرف درآمدات میں روز افزوں اضافہ

ہوتا چلا آ رہا ہے جس کے نتیجے میں ہماری نسبت درآمد و برآمد ہمارے خلاف رہتی ہے ہماری درآمدات برآمدات کے مقابلے میں سالانہ 4 ارب ڈالر زیادہ ہیں تیسری اہم وجہ یہ ہے کہ ہماری برآمدات خام مال پر مشتمل ہیں جن کی قیمت عالمی منڈی میں بہت کم ہے اس وجہ سے بھی حکومت کو بجٹ خسارے کا سامنا کرنا پڑتا ہے۔ اس سے تین خطرات پیدا ہو گئے ہیں۔ (1) کلیاتی معیشت، قومی پیداوار روزگار اور سرمایہ کاری کا استحکام متزلزل ہو گیا ہے۔ (2) بیرونی ادائیگیوں کے توازن میں خسارہ بڑھ گیا ہے۔ (3) ملک کے اندر قیمتوں کی سطح بلند ہو گئی ہے۔

تجاویز

(1) غیر ضروری اشیاء کی درآمدات پر پابندی لگائی جائے
(2) خام مال برآمد کرنے کی بجائے Finished مصنوعات برآمد کی جائیں۔
(3) سیروساحت کے غیر ملکی دورے کم کئے جائیں
(4) ٹیکسوں کے نظام کو بہتر بنایا جائے
(5) زکوٰۃ و عشر کے نظام کو موثر بنا کر ملکی آمدنی میں اضافہ کیا جائے

☆ افراط زر

پاکستان میں افراط زر اور مہنگائی کا مسئلہ بڑی سنگین صورت اختیار کر گیا ہے۔ پاکستان میں افراط زر کی شرح ہوگی جس سے غیر اور معینہ آمدنی والا طبقہ شدید مشکلات کا شکار ہے پاکستان میں افراط زر کے دباؤ کی مندرجہ ذیل وجوہات ہیں۔

(1) غلط مالیاتی پالیسی (2) قرضے (3) خسارے کی سرمایہ کاری (4) براہ راست ٹیکس (5) روپے کی بیرونی قدر کا Devalue ہونا۔

☆ ٹیکنالوجی کی کمی

پاکستان کا ایک اہم مسئلہ ٹیکنالوجی کی کمی ہے۔ صنعتوں میں ابھی تک پرانی کھڑی کا رواج ہے ذرائع

مواصلات اور خبر رسانی بھی زیادہ ترقی یافتہ نہیں۔ اس کی ایک اہم وجہ تعلیم اور خاص طور پر سائنسی تعلیم کی کمی ہے۔ ہمارے ہاں سائنس اور ٹیکنالوجی پر جی ڈی پی کے ایک ہفتہ کا بھی چوتھائی حصہ خرچ ہو رہا ہے سائنس کے پی ایچ ڈی شرمناک حد تک کم تعداد میں پیدا ہو رہے ہیں ملک میں سائنس اور ٹیکنالوجی کی تعلیم کا نظام اور دستیاب وسائل محدود ہیں۔ پاکستان میں سرمایہ کاری اور نجی شعبے کی جامعات کی کل تعداد 25 ہے۔ جبکہ ٹوکیو شہر میں 120 جامعات ہیں اور پورے جاپان میں 1100 سے متجاوز ہیں۔ اور ان جامعات کا معیار ہماری جامعات سے سو گنا زیادہ بلند ہے جبکہ ٹیکنالوجی ہی مٹی کو سونا بناتی ہے لہذا ٹیکنالوجی کا اعلیٰ معیار حاصل کرنے کی ضرورت ہے اس کے لئے چند تجاویز درج ہیں۔

(۱) حدیث نبوی طلب العلم فریضة علی کل المسلم والمسلمة کے تحت تعلیم کو فروغ دیا جائے۔

(۲) سکولوں اور کالجوں کی سطح پر ٹیکنیکل تعلیم دی جائے۔

(۳) ڈاکٹروں اور انجینئروں کو جدید ٹیکنیکل تعلیم کیلئے باہر بھیجا جائے۔

(۴) دنیا کے نامور ماہرین ٹیکنالوجی کو ملک میں بلا کر سیمینار کروائے جائیں۔

(۵) Technical Hand لوگوں کی حوصلہ افزائی کی جائے۔

اگر ٹیکنالوجی کے حصول کیلئے پاکستان میں خود کوئی تحقیق نہ بھی ہو اور صرف مغربی ممالک کی ریسرچ سے فائدہ اٹھا کر ان کی ٹیکنالوجی کو استعمال کریں تو بھی پاکستان معاشی ترقی کر سکتا ہے۔

☆ غیر مساوی تقسیم دولت

پاکستانی معاشرہ دو گروہوں میں بٹا ہوا ہے۔

ایک انتہائی امیر طبقہ اور دوسرا انتہائی غریب طبقہ اور امیر طبقہ ملک کے بیشتر وسائل پر قابض ہے۔

ڈاکٹر محبوب الحق کی تحقیق کے مطابق

پاکستان کی 80% دولت پر 30% گھرانوں کا قبضہ ہے۔ غیر مساوی تقسیم دولت پاکستان کی معاشی ترقی میں ایک اہم مسئلہ ہے۔

تجاویز

(۱) نظام زکوٰۃ کو موثر بنایا جائے۔

(۲) ارٹھکاز دولت کو ختم کیا جائے۔

(۳) سودی نظام کو ختم کیا جائے

(۴) اجرتوں اور تنخواہوں کا مناسب تعین اور بروقت ادائیگی کو یقینی بنایا جائے۔ مزدور کو اس کی اجرت اس کا پسینہ خشک ہونے سے پہلے دے دی جائے۔

(۵) اتفاق کی ترغیب دی جائے۔

☆ غیر ترقی یافتہ قدرتی وسائل

پاکستان قدرتی وسائل سے مالا مال ہے مگر یہ وسائل بھی غیر ترقی یافتہ ہیں ان وسائل میں جنگلات، معدنیات، نباتات، حیوانات، زمین، پہاڑ، دریا وغیرہ شامل ہیں مثلاً

(۱) کسی ملک کے کل رقبہ کا 25% حصہ پر جنگلات کا ہونا ضروری ہے جبکہ پاکستان میں صرف 5% ہیں۔

(۲) سرمائے کی قلت اور ٹیکنالوجی کی کمی کی وجہ سے معدنیات تلاش نہیں کر سکتے۔

(۳) دریاؤں کا انحصار بھی دوسروں کے رحم و کرم پر ہے۔

(۴) لوگ ان پڑھ اور قدامت پسند ہونے کی وجہ سے جدید تقاضوں سے ہم آہنگ ہیں۔

(۵) جس کی وجہ سے بھی ان وسائل سے خاطر خواہ استفادہ نہیں کیا جا رہا۔

تجاویز

(۱) زیادہ سے زیادہ جنگلات اگائے جائیں۔

(۲) زمینوں کے حصول کیلئے کوششیں تیز کر دی جائیں۔

(۳) جدید ٹیکنالوجی سے ہم آہنگ ہوا جائے۔

(۴) غیر ملکی سرمایہ کاری کے حصول سے ان معدنیات اور

دھنوں کی تلاش کی جائے۔

(۵) ان وسائل سے استفادہ کرنے کیلئے قومی سطح پر منصوبے بنا کر عمل درآمد کرایا جائے۔ وغیرہ

☆ ترقی یافتہ ممالک کی امداد پر انحصار

پاکستان کی معاشی ترقی میں اہم ایک رکاوٹ یہ ہے کہ ہمارا ملک غیر ملکی امداد پر انحصار کرتے رہتا ہے کبھی سیلاب کا نام لے کر، کبھی افغان مہاجرین کا نام لے کر، کبھی ایک شہر کا نام تبدیل کر کے کسی بڑی شخصیت کے نام پر رکھ کر اور کبھی نئی روشنی سکول کی آڑ میں۔

لیکن اب ان ممالک نے بھی پاکستان کی امداد سے ہاتھ کھینچ لیا ہے جس کی وجہ سے بھی ہم بہت سے مسائل سے دوچار ہو گئے ہیں۔

لہذا ضروری ہے کہ غیر ملکی امداد اور قرضوں پر انحصار کرنے کی بجائے اپنے پاؤں پر کھڑا ہونے کی کوشش کی جائے۔

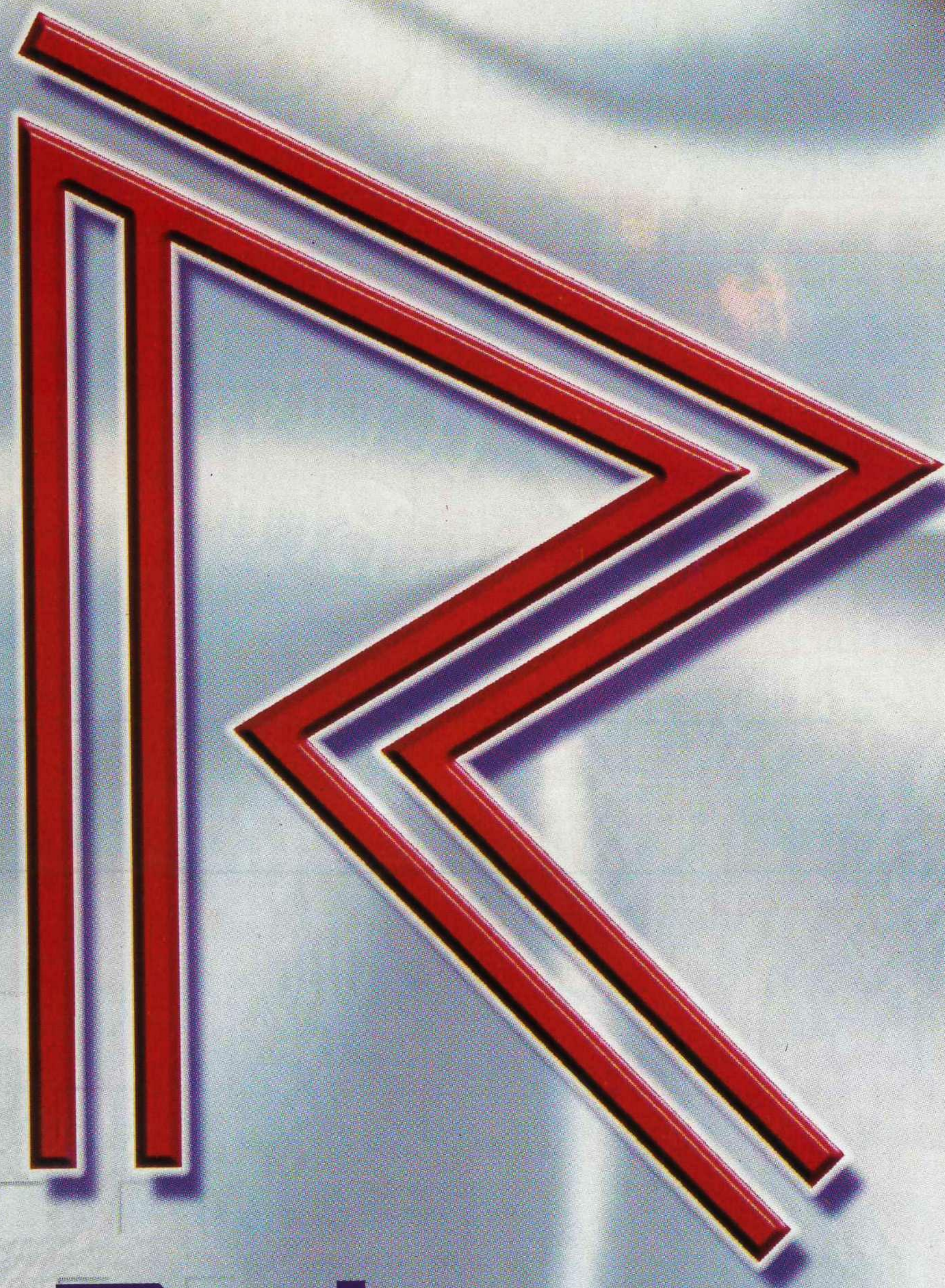
☆ کرپشن

کرپشن نے قومی معیشت کی رگوں کا بچا کھچا لہو بھی نچوڑ لیا ہے پاکستان میں کرپشن کے مسئلہ پوری شدت کے ساتھ موجود ہے کلرک سے لے کر وزراء تک ہر کوئی کرپشن میں ملوث ہے اور کوئی بھی شعبہ اس سے پاک نہیں ہے آئے دن حکومتیں بدلتی رہتی ہیں اور ہر نئی حکومت کا مقصد زیادہ سے زیادہ لوٹنا ہے چنانچہ ان حکومتوں کی بدعنوانیوں اور کرپشن کی وجہ سے ملکی معیشت کو زبردست نقصان پہنچا ہے۔ تو دوسری طرف پاکستان کرپشن میں دنیا میں دوسرے نمبر پر آچکا ہے۔ پاکستان میں سرمایہ کاری اور غیر سرکاری سطح پر آئے دن کرپشن کے نئے واقعات کا انکشاف ہو رہا ہے اور موجودہ حکومت کے برسرِ اقتدار آنے کے بعد سے تقریباً 34 کرپشن کے مقدمات ہائی کورٹ میں سماعت کے لئے پیش کئے جا چکے ہیں۔ لیکن حقیقت یہ ہے کہ پاکستان میں زندگی کا کوئی شعبہ بھی کرپشن سے پاک نہیں۔ اس کے لئے مندرجہ ذیل تجاویز دی جاسکتی ہیں۔

(۱) مختلف شعبوں میں کرپشن کے

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