

JANUARY & FEBRUARY, 2004

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

Remarkable Guidance  
For F.A., B.A.  
& Higher Classes

Henry Fielding's  
**Joseph Andrews**

Bernard Shaw's  
**"ARMS & THE MAN"**

**GUESSES**  
**B.A. & MATRIC**



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January & February, 2004

MONTHLY

# AZEEM

## English Magazine

(Under the Supervision of Azeem Educational Conference)

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اولاد

“Allah chargeth you concerning (the prevision for) your children.”

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

A house without children is a house unblessed.

Honour your young and beautify their manners.

No father gives his child a gift more precious than a good upbringing.

To bring up children well is more virtuous than giving away a measure of corn in charity.

It is a child's right that his father should teach him who to read, write, swim, and the use of arms and should feed him on lawful earnings.

Train your boys in swimming and archery and teach your girls how to spin.

He who has a daughter and does not bury her alive, nor humiliates her, nor gives a son preference over her will be admitted to Paradise.

Fear God and deal equitably between your children.

Treat your children equitably in the matter of gifts, as you would wish them to deal equitably with you in goodness and affection.

The worst of men is he who is stingy towards his dependents.

It is sin enough for a person to withdraw support from those dependent upon him.

your children are the best of your earnings, so you may benefit from their earnings.

When the children reach the age of ten, give them separate beds and beddings.

والدين

*“And thy Lord has decreed that you serve none but Him, and do good to parents. If either or both of them reach old age with thee, say not “FIE” to them, nor chide them, and speak to them a generous word. And lower to them the wing of humility out of mercy and say: My Lord, have mercy on them, as they brought me up when I was little”. (Holy Quran-ch: XV-The Israelites-24)*

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

Respect your parents and your children will respect you; be chaste yourselves and your women will be chaste.

He who casts an angry look at his father has failed in goodness towards him.

The two greatest liars among men are, a poet who defames a whole people, and a man who disowns his father.

Paradise lies under the foot of the mother.

It is a part of piety to be friend to your father's friends.

A man asked the Holy Prophet (S.A.W.), “Who has the prior claim on my duty?” “Thy mother”. And after her? “Thy mother”. And thereafter? “Thy mother”. And then? Thy father and after him your kins according to their degree of kinship.

A man came to the Holy Prophet (S.A.W.) and asked for permission to join an expedition. “Are your parents alive?”, enquired the Holy Prophet(S.A.W.). “Yes”, replied the man. “Then look after them; that is striving enough for you”.



# TERRORISM

By Prof. Muhammad Riaz Gohar (G.C., Gujranwala)

## Outline

### Definition

- (a) Terrorism means the use of force or aggression against the person, groups or governments.
- (b) The aim of terrorism is to create dread and alarm in the masses.
- © Terrorism has been an old activity.

### Terrorism in Modern Age

- (a) In the modern age, terrorist groups are trained by secret services.
- (b) These terrorists disturb the normal life of every country.

### How Terrorism is committed?

- (a) Now a days the terrorists use sophisticated weapons like bombs and poisonous gas to destroy the life and property of the people.
- (b) In the coming century, the use of chemical nuclear weapons by the terrorist cannot be ruled out.

### Causes of Terrorism

- 1- Religious differences.
- 2- To get liberation from cruel rulers.
- 3- To destabilize the rival government.

### Terrorist Activities in Pakistan

- (a) The terrorist activities in Pakistan are backed by the RAW And MOSSAD.
- (b) The rival religious groups are by hostile countries.

### Suggestions

- (a) The religious differences should be controlled by the Ulamas (school) and by the mass media.
- (b) Strict security measures should be adopted.
- (c) The illegal flow of arms and money should be controlled.
- (d) The secret services of various agencies in Pakistan should work in co-ordination with one another.

All the secret services of Pakistan should work in co-ordination with one another and try their utmost to detect and identify the terrorists.

(E) The religious differences of the people should be narrowed down. The enlightened Ulamas of various sects should be requested to fight against religious and social differences. They should preach Islamic principles of brotherhood and fraternity to the people and try to bring them on the platform of Islam. They should infuse in the people a new spirit of love, justice, sacrifice and patience.

## Essay

Terrorism means the use of force or aggression against a person or groups of governments. The aims of such a destructive activity is to create fear and alarm in the masses. Terrorism is not a modern activity. It has been going on in the world for a very long time. In the past the societies were not as organized as they are today. With modern facilities of roads telephones, regular police force and so on. However in the old world, the robbers and dacoits looted people during their journey and robbed them of their belongings.

But now the terrorist activity has changed. It has become an organized activity. Most of terrorist organizations are financially helped and aided by the secret services of different governments. The hostile neighbours train the terrorists and send them for the destructive operation to their enemy countries. They create dread and alarm in the people and try to destabilize the government.

A regular terrorist organization usually works against the government. Its main object is to create disorder and anarchy in the country. The forces of law and order are weakened.

Now a days terrorists use modern destructive weapons to destroy the buildings, offices and public places like railway stations and airports. The implant bombs and cause a great loss to public property and life.

In the coming years, the nuclear, biological and chemical weapons may be used by the terrorist organizations.

Terrorists acts are committed for various reasons. Some terrorist groups support a particular political group. Other terrorist organizations fight against the governments to get liberation on the ethnic basis. Dictators use violence to frighten or eliminate their opponents.

In Pakistan, the terrorist activities go on in a planned and organized manner. These are the main reasons of terrorism in Pakistan.

1- In Pakistan, certain groups kill one another on the basis of religious differences. They are financially backed and aided by foreign countries and anti-Pakistan secret services like RAW and MOSSAD.

2- The terrorist activities are committed in certain parts of Pakistan on the basis of linguistic or ethnic differences. There



are political organization which are established on the ethnic or linguistic basis.

3- India has always tried to destabilize the political and economic stability of Pakistan. Its secret service RAW works in coordination with the Israel secret service MOSSAD and disrupts the normal life of the country through their agents.

During the last many years, Pakistan has become a favourite place for the terrorists to execute their destructive activities. In the preceding years the mosques, Imam Bargahs, the places of worship and religious centers have been the special targets of the terrorists. The many innocent men, women and children were killed during the previous years in terrorism.

All the governments in Pakistan against the terrorism but none of them could succeed in controlling it. The present government has also put up a lot of resistance against the terrorists.

In order to punish the terrorists or the people involved in heinous crimes, special anti-terrorist courts have been set up. The criminals are awarded exemplary punishment by these courts. In Karachi and in parts of the country, special military courts are set up to deal out justice to the terrorists without any delay.

The military operation and military courts in Karachi have definitely overcome the trend of terrorism. The normal activity and life have been restored to the biggest city of the country.

Terrorism means to be checked carefully. The government should force all the people leave the country who are illegally present.

It should make arrangements to stop the illegal flow to arms and money into the country from abroad.

Inside the country, the identity cards, places of stay and contacts of all doubtful people should be checked. The government should keep all kinds of refugees and displaced people within the areas of their camps. Fresh lists of the new and old refugees should be kept.

# NUCLEAR WAR

## Outline

### Introduction

#### **Radio-active**

Having atoms that break up and in so doing, send out rays in the form of electrically charged particles capable of penetrating opaque bodies and of producing electrical effects.

#### **Basic Theme**

#### **Dark aspects**

1- the development and uses of atomic or nuclear energy in the twentieth century.

2- the destructive results of an atomic war.

3- Nuclear war is very horrible. Within a flash of moment, millions are killed and wounded. The effects of radiation haunt the coming generation for years to come.

4- All the countries should decide to destroy the already existing deadly weapons.

5- A worldwide public opinion should be formed against the use of nuclear weapons.

#### **Conclusion**

The urgent need to divert nuclear energy into constructive channels.

#### **Nuclear War**

The twentieth century has witnessed the development and use of atomic or nuclear energy for destructive and powerful purposes on a vast scale. The developed countries like Russia, America, Japan and France have been making nuclear weapons for many years. Now when we are afraid of atomic wars which can cause unthinkable destruction, we feel the satisfaction of enjoying comforts given by cheap electricity by nuclear reactors and ships run on atomic energy, and many more besides. It is surely the destruction of weapons of mass destruction like the atomic and hydrogen bombs that dominates the world scene today. The peaceful uses of atomic energy as we know and hear about are not many and are more or less, at the research level.

It seems that the nations of the world have forgotten the savagery of atom bombing by the Americans over Japanese on the cities of Japan. The atom, despite its devastating powers, is still the favourite subject of study among the scientists. They go on studying it with the sole object of killing mankind. When America attacked the two cities of Japan. Nagasaki and Hiroshima, in the second world



War with atom bombs. It caused huge destruction to both the cities. Millions of people were wounded and killed in that bombing. The sky change from blue to black and black rain began to fall. The walls of the building turned into rubble to miles around the point of explosion. The air was full of radiations. The trees lost their leaves altogether and the water got contaminated. Those who survived the atomic explosion suffered from diseases like cancer and leukemia.

A nuclear war is an exercise in wholesale destruction. A single day's atomic bombing of the U.S.A. is estimated to cause the death of about so-million people and serious injury to about half the number. Such a great destruction is expected to paralyze the whole stream of life. The influence of radiation will continue to haunt the world for many years. It may render the fertile land barren and wild. It may also effect the coming generation. It may give us a race of dwarfed, miss-chaped and defective bodies. Nobody can wish for such a gloomy and dark future. There is the danger that all our modern civilization and most human beings may get destroyed if there is an atomic or nuclear world war.

Atomic or nuclear energy can be of great benefit if it is used for peaceful purposes alone. Scientists have started using it for the good of society. At present electric power is produced from the atom in the advanced countries. Other countries are also making efforts to produce electricity at cheap rates from atomic power plants. We have such a plant in Karachi and may have more at other places. Small amounts of radioactive materials are used in these plants to produce electricity on a very large scale.

A powerful organization should be set up in every country which should watch and control the production of nuclear weapons. It should mobilize the public opinion against the menace of atom bomb. People should be told that radio activity is an unchecked and uncontrollable monster. The world wide awareness against the use of nuclear weapons should be produced. The powerful and advanced countries should also be forced to stop producing the deadly weapons. This may seem to be an ideal plan to do away with nuclear weapons. But unless such drastic or sensational measure is taken, the future of mankind will continue to be dark.

The radiations given out by atomic reactors are some times used for the treatment of disease like cancer. These radiations are also used to kill dangerous germs and insects in food and cultivated fields.

All countries should enter into agreements for the use of nuclear power for peaceful purpose alone. The United Nations Organisations can make greater efforts to bring countries to enter into such agreements. Nuclear scientists can become members of these societies to work together for peaceful uses of atomic or nuclear energy.

We should make the best use of atomic energy for the benefit of all human beings.

## **THE HOLY PROPHET (P.B.U.H)**

(Miss Aisha Asif, M.A. English P-1)

**T**he Holy Prophet (P.B.U.H) has rightly been acknowledged as the greatest personality of the universe. Prior to his coming of the world, the Arabs were leading a miserable life of bloodshed and massacre. The ideas of tolerance and fraternity were quite foreign to their nature. They were ignorant and vulgar as well. It was an era of total darkness and moral perversity. The Arabs in particular and the human race in general, were looking for such a personality as with the help of dynamism, optimism and perseverance could steer them clear of all worldly evils. It was the time when God Almighty selected Muhammad (P.B.U.H) as his messenger. Now the clouds of violence and gloom disappeared in an instant. He began to educate them morally and spiritually. The Quresh turned against him, for they thought it ill that their menfolk could be made human by a man who belonged to an ordinary tribe. They persecuted him and his followers in the most inhuman ways, but the Holy Prophet (P.B.U.H) and his companions bore each and every brutality with an extreme kind of patience, tolerance and perseverance. The Holy Prophet (P.B.U.H) carried on his noble mission in incongenial circumstances. The Quresh tried their best to get him round to paganism, but the Holy Prophet (P.B.U.H) told them plainly:

*"If you place the sun on my right hand and the moon on the left, even then I will not give up preaching the Oneness Of God."*

It was his determination and confidence that forced the pagans to lick the dust every time they endeavoured to let him down.

Briefly speaking, the way the Holy Prophet (P.B.U.H) has shown to us is the right path. If we wish to lead a life of spiritual peace, we should follow the golden principles laid by the Holy Prophet (P.B.U.H). May Allah help us in search of goodness! Ameen!

*Lives of great men all remind us,  
We can make our lives sublime,  
And departing leave behind us,  
Footprints on the sands of time*



# Moon Lost

(Short Story)

By Usman Ali

(M.A. English, Part 2)

When train reached the station, it was late at night. He knew he would catch no conveyance for his backward village at that late hour of night. But he was in hurry to reach his village as early as possible. He, therefore decided to walk on foot.

Having come out of the station, he adopted for some moments, inhaled fresh air blowing from his village and then started for his countryside.

It was a pleasant night of mid September. A cool breeze was blowing, the moon was glowing with all her beauty and charm doubling the bewitchment of the atmosphere, adding to the beauty of the green and grainy fields by casting its sweet-light rays. How fascinating and spell creating all that was! But he was indifferent to all that phenomenon, absorbed in his own thoughts. Inside him, there were acute pains, regrets and feelings of pricking conscience. The cause of such an inner state was a letter which he received a day before yesterday. The letter brought him the views of mother's serious illness. The letter-paper was a report of crimes for him crime of negligence crime of suppressing whispers of conscience to get rid of all such feelings, he had come to his born-place. He never had such whips of conscience and therefore wished to make amends for them as soon as it could be.

He stopped at the canal bridge, sat at the brink and had lost in his past. He could see himself as a child going to fields holding his mother's finger. When he became a boy he started swimming in the canal at whose brink he was sitting. He remembered the pieces of advice which his mother used to indulge in his ears each time before he left home for swimming. His mother was very much grieved at the day of parting; when he was leaving for Karachi in order to test his luck over there in Karachi. The watery eyes, her mute beseeching gestures of her mother were refreshing themselves in his mind. But she suppressed that all for the happiness of him, the only beloved son.

He stood up and sighed with the sense of loss. His passed life was revealing itself; it was moving like a film, scene after scene. With every change of scene, he felt more restlessness, the acute conscience pricking becoming louder and severer. He was guilty of his mother who gave him birth, brought him up nicely. "But what I did for him?" He thought, left her alone for life's kicking. He smashed all her dreams related to him. He settled in Karachi struggling hard to establish himself on firm footings. He was lucky enough to get the benevolence of his boss and advancing gradually he at last, established his own business, and married soon after the achievement. He was quite happy and contented with the flow of time and his life but all this mental peace shattered. The letter had awaked him from the droziness of selfishness. Now he, at any rate, wanted to cash this awakening.

By his watery water the mother's love tree flourished fully. His heart filled with repentance. He determined to take his mother with him over there in Karachi. Now he aspired to atone for all the loss which he had done during the last 10 years. Now going to his village after 10 years, he was wavering in hope and despair. All the way he had been imagining about the different moods of his mother. He was well aware of the nature of his mother. He knew that she was not let him to be cast down. He was seeing her happy and glad at his arrival forgetting the past and passing by all her offence, she was kissing him on the brow with affection. This idea gave him a new breath and soul. But soon a fear jumped out in him.

"If she does not forgive him what would I do?"

Then rest of the life, he would be at unease and conscience would tease him. Amid these thoughts he reached near to his village. He looked the moon in the sky was about to cover his destination. He found his mother sitting there in the moon. She was like a moon for him; providing him light and sweet rays, keeping all her grieves to herself. The wish for pardon and gaining mother's love at once speeded up. He started to walk more quickly as hope in him has granted him with new marvelous spirit.

"The passing night would bring a new bright and happy morning" he thought to himself.

He would leave no stone unturned to serve his mother. Every effort will be put by him to make her happy and provide her with every moment of love which she might desire from him. As he reached the cemetery of his village, his heart beating grew louder. He heard the vices of men out from the grave yard. The moonlight was making the villagers visible who were digging up a grave. An error of apprehension came flying in his heart and he nodded his head in negative to get rid of this apprehension. Now only a couple of streets were left between him and his home, where his mother lived. He, once again, had lost in his imagination. His mother was scattering all her affection over him and he had nothing but repented at the corner of his street. He stopped there a while looking at the moon which was sinking behind the trees. The wished his moon never to be drowned. But the next moment frozen him at his feet. Some villagers were carrying a cot over their shoulders, coming out of his house. The cries of women and their lamentation were making the atmosphere poignant. The declaration for funeral from the mosque confirmed his mother's death. His childhood, his youth, his hope, his dreams, his spirit all withered away. He looked in the sky a new morning had heralded a new day. But inside him it got pitch dark as he had lost his moon for good.



# A Comprehensive Lecture Delivered By Prof. M. Azeem Farooqi To **TRAINING COURSE FOR TEACHER IN Q.D.P.S.GRW.**

## RESPONSIBILITIES OF A TEACHER

- 1- Expert in his/her particular subject.  
Jack of all trades but master of one.
- 2- All books (Test papers, Get through guides, Extracts, Notes, Personal notes or points. Self definition and self-recognition Text Books)
- 3- Sincere to his subjects & Students, Devotion to inculcate knowledge.
- 4- Regularity and punctuality.
- 5- Sympathetic and cooperative for dullards, unbalanced, irregular, unpunctual, criminal minded, paralysed, disabled, defaulters, poor ones, diseased ones, failures, rejected, escapers etc, Students aged/ married ones.
- 6- Complete guide and Ideal for Students, (i) Dress (ii) Courtesy (iii) Simplicity (iv) Good habits and manners (vii) Simple etiquettes,  
وعباد الرحمن الذين يمشون على الارض هونا و اذا خاطبهم الجاهلون قالو سلاما
- (viii) Hospitable (ix) Self-respect etc.

## Teaching Method & Lesson Planning

- 1- Collection of material, 2- Argumentation, 3- Presentation-[(a) P.K. Test, (b) Announcement of topic, (c) Outline with general introduction, (d) Explanation of main points with simple examples & practical life, (e) Recapitulation, (f) Further presentation, likewise, (g) Second recapitulation, (h) Final Presentation, (i) Summary of all material, (j) Questioning about the topic, (k) Audio, Visual aids & Practical work, (l) Home work, (m) Completion].

## Qualities of Good Lecture

- 1- Completeness 2- Correctness 3- Comprehensiveness 4- Consideration 5- Courtesy 6- Coherence (Logical connection) (chronological order not stream of consciousness) 7- Creation of good impression (neat & clean, handwriting, black-board.)

## How to prepare for Examination

- 1- Time Table for study (Division of Subjects and rest)
- 2- General-reading, once or twice or thrice.
- 3- Main points (outline)
- 4- Expansion of main points (outline summary)
- 5- Next topic with practice
- 6- Selected Topics only.
- 7- Three parts of each question [(i) Summary (ii) Themes (iii) Style]
- 8- Different colours for main points. Red, Black, Blue.
- 9- At least 60 Questions at one page (Psychological deal with one's mind)
- 10- Co-related material (common comments) (Poetry, Play, Novel, Prose, Essay, General), Knowledge & common sense.

## How to Succeed In Examination Get Maximun Marks

- 1- The easiest and most prepared question must be attempted first of all.
- 2- Special attention must be paid on the following points:
  - Hand Writing.
  - Numbering of question.
  - Proper boundary line
  - Proper space after each question
- 3- Answer must be written according to required length and quality and quantity.
- 4- Irrelevant material, non-serious words and sentences may be very harmful.
- 5- Spelling mistakes and Grammar mistakes must be avoided at any cost. No doubtful word or sentence should be used/ written.
- 6- Answer should be according to nature of question and tense.
- 7- Translation should be rendered in idiomatic language.
- 8- Maximum material should be provided for each question from letters/essays/short stories/synthesis/quotations/idioms and phrases/common sense beautifully and deftly.
- 9- Clarity, Courtesy, Conciseness, Preciseness, Completeness, Creation of good impression, Consideration, Correction and quality are cordial features of good composition.
- 10- Maximum help should be derived from the given question.
- 11- The candidate must be very vigilant, alert, witty mentally and physically present in the examination hall to take advantage of any opportunity as chance.
- 12- The examiner and paper-checker must be given impression that you know every thing to attempt the questions.
- 13- Start your paper with the name of Allah with full confidence.
- 14- Difficult and unprepared questions should be done in the end.
- 15- One or two pages must be spared as "rough page".
- 16- Blank pages should be crossed.
- 17- No question should be left at any cost or candidate will fail easily.
- 18- Try to avoid cheating, bluffing and non-sense attitude in the examination hall.
- 19- Above all be courageous, honest, straight-forward, contented and cool-minded while sitting in the examination hall.
- 20- Do not disturb others and do not let others disturb you.

*Note: Details will be given in the next coming magazine.*



# Let Us Learn How To Talk By Imran Khan (B.A.)

## Manners to talk, speak or chat

- 1- Always speak the truth Don't tell a lie at any cost and don't feel hesitation in speaking the truth. "Truth is the sign of honesty".
- 2- Always speak something when it is necessary and please say something good. Unwanted and all the time speaking is against your personality, status and you will have to answer of everything in the court of God. When a person speaks something God's Angel note it at once(immediately).

ما يلفظ من قول الا لديه رقيب عتيد

**"Think before you speak".**

- 3- Always talk in a sympathise manner, with smiling face and in a sweet tune (voice). Always talk in a middle sound voice neither so low that the hearer can't hear it nor so loud that the hearer feels that you are pressurizing him.

The Holy Quran says:

ان انكر الاصوات لصوات الحمير(لقمن)

- 4- Never say bad things, don't say others wrong, don't complain against anyone, don't copy others, don't laugh at anyone, don't show your splendour, don't praise yourself, don't abuse anyone, don't satirise anyone, don't call the nick name of others, don't swear on everything, even don't say something that you have seen already.

- 5- Always do justice either it is a loss for you or for your any relative and friend.

واذا قلتم فاعدلوا ولو كان ذا قربى. (بنى اسرائيل)

- 6- Always say something impressive that provide pleasure to others. Don't say harsh words that hurt others.

It is said, "Your some sympathetic (kind) words can give to someone a message of a new life". Because "There is a magic in sweet words".

- 7- When a woman is in conversation with a man. She should speak in a clean-cut tune and don't try to make her voice so sweet that the hearer think something wrong in his heart.

- 8- Don't talk with the foolish people.

- 9- Always talk to the point and don't make your conversation lengthy.

- 10- Whenever you want to make a speech about your religion, you should use attractive, convincing, impressive, suitable and simple words

in a sweet tune.

- 11- Always take care of your respect and say that thing which suits to your status.

- 12- When two persons are talking, don't interfere with them and if it is necessary, first take permission and then speak.

- 13- Don't say something in haste, because haste makes waste.

- 14- whenever you are in conversation with someone, you should keep in mind that things: the age of that person, his status and your relation with him.

During the conversation with your parents, teachers and elders don't speak like friends and during the conversation with your younger ones, keep in mind your age, status and personality.

- 15- Mostly (hear) listen to others and don't share your mysteries with any one.

**In the Holy Quran:**

**"He hid his mystery**

I think if we follow these points we will be appreciated by every one.

## **Continued From Page # 26**

### **BERNARD SHAW'S ARMS AND THE MAN**

12. Both Are Spirited Girls.
13. A Perfect Coquette.
14. A Scheming Woman.
15. Sharp-Tongued, Sharp-witted and Sharp-Sighted.

Now followings are some other major points about her character.

- She is a maid-servant of Petkoff family.
- Her appearance and features are charming.
- Is insolent and defiant.
- Is ambitious to get a higher social position.
- Is clever in gathering the family secrets of Petkoffs and making use of them for her own selfish interests.
- Is engaged to Nicola. She keeps him in reserve till she gets a suitor of a higher rank.
- Is clever and bold and takes advantage of the human weaknesses of Sergius, slowly entraps him and forces consent from him to marry her.
- She stands for Shaw's ideas about social equality.
- In short, she is an important figure of the play who inspite of his servant duties, is well aware of her charm, beauty and importance. Her faith in having high rank in life, astonishes the reader when she is succeeded in doing so.



## TEACH STUDENTS TO THINK

*Shagufta Nazir (M.A. Eng. Part I)*

**M**any people have put forward suggestions to improve the curriculum of our educational institutions. A part from improving the standard of textbooks, efforts are also needed to improve the teaching culture prevalent in our classrooms. I believe the biggest dilemma we face today is the suppression of our bright minds.

Students are not encouraged to question old concepts, they are told to make things as they are. Teaching is a one-sided activity. Discussions are rare. Rote learning is the norm. Good grades are given to the students who copy material from the books. Exams questions are repeated over and over again. One essay topic that immediately comes to mind is one that asks students to write about a house on fire.

Usually, teachers read the contents of the textbook in class or ask students to copy them word for word from the blackboard. Young minds should be taught to explore new ideas and investigations alternative views, to look at issues from new angles and approaches, but unfortunately this hardly happens in our mainstream schools.

Teachers should look beyond the questions given at the end of each chapter and come up with exercise which challenge students to read in addition to the prescribed text. Answers that seem to be complete copies of the text should not get receive any credit and original response should be rewarded. The environment in the class should be such where students can ask questions and discuss issues openly with fear of punishment from the teacher or from other students. Many students don't questions or speak up in class because teachers discourage them or because they wrongly thinks that doing something like that is stupid.

For their part, teachers should see their job as a learning exercise in itself. They should encourage questions and should not be unduly afraid of not being able to fully satisfy a student who asks a question on a particular issue. They also needed to clamp down on any display of ridicule by students towards those who ask questions in class. One student see teacher doing this consistently, the number of those who take active part in discussions will definitely rise.

What is worse, many teachers do not even bother reading these plagiarized reports, shorter, more precise papers would help, with teachers emphasizing clearly that students must try and be original and to the point. It is more difficult and challenging to express something in say a paragraph than in 500 words.

## A DOWN OF MY OWN

*Shagufta Nazir (M.A. Eng. Part I)*

**T**he blankets around me are warm and surround my body like water. To move will be to cause ripples and the warmth, the feeling of complete belonging will be lost.

"..... namaz ka waqt khatam ho raha hai,"  
ammi says again.  
Fajar.

I throw the blankets aside in a single motion knowing that doing it slowly will only cause me to accept the fluid again. I jump out and stagger to the bathroom. I bump into the door, as it lazily swings open across the hinges.

A lean against the sink waiting for the hot water to come and move in and out of consciousness; I see a short dream of walking through this strange place. I open my eyes, the mirror is fogged, and I am surrounded by steam. I open the bathroom door and wave my arms around. The steam disappears.

I do my wazu and while I am washing my feet in the tub, the shower overhead begins to leak cold water: a steady stream of cold, freezing water.

My exposed neck receives an uncomfortable splash before I jerk back. I bend my back so as not to let the water spread and move towards the towel and wipe off as much as I can. I return and complete my wazu and then change my shirt, which does not really help because my old shirt was wet at a tiny spot, the new one is cold all over.

I finish my namaz and then pull aside the curtains behind me to see that the sun is rising. The blue of the sky is tinged with yellow, orange. The blue goes from dark to light. The day calls out to me. "come and see me"! I wear socks, put on my robe, put a black shawl over it and then to upstairs.

The freezing winter morning air slaps me hard across the face and at the same time invigorates me, fills me up. The smell is pure, clean. I look at the sky and see the moon, very white, very real, very there.

There are birds flying about, sparrows cluster at the top of my neighbour's cut bougainvillea and chirp noisily. Four crows sit on the electric wires in front of me, terrorizing the sparrows that swoop down to pick up bits of food from the ground. The sparrows scatter, hurriedly chirping loudly in complain.

I see the sun rising, I cannot see any portion of it as it is still too low on the horizon, but I can see the clouds above it tinged with a yellow. Their upper parts are gray and their lower portions tinged with yellow and orange, making them translucent.

I climb up to the higher terrace and sit on the water tank. The clouds are changing colour right before my eyes. Now they are almost white tinged by a deep pinkish orange on the lower sides. The colour permeates and diffuses through the rest of the underside so that most of the clouds around the sunrise are pinkish orange and in addition to that, have begun to break into pieces along with the emerging sunbeams.

The crows around me begin their daily dance. They fly close to me, squawking, perhaps arguing with each other. They fly from one tree to another; however, they show a great affinity for the eucalyptus. I



# AN INTERVIEW FROM IQBAL

By Sibgha Fatima (4<sup>th</sup> Year)

**T**he poet of east, Allama Iqbal was bestowed upon emotions and great courage by God. He was a great political leader, philosopher, deep thinker, religious leader and a great poet.

Let us take an interview from Iqbal.

**Q.** Say Allama Iqbal. How are you? Why are you still seen in the world?

**Iqbal** کیوں تعجب ہے میری صحرا نوردی پر تجھے یہ تگاپوئے دمام زندگی کی ہے دلیل

**Q.** Excuse me, "life" why? Because you have gone before 63 years (with sorrow).

**Iqbal** موت کو سمجھا ہے غافل اختتام زندگی یہ ہے شام زندگی، صبح دام زندگی

**Q.** Good said, but why are you worried when there is rest in heaven? What's the secret? Tell us something?

**Iqbal** باغ بہشت سے مجھے حکم دیا تھا کیوں کار جہاں دراز ہے اب میرا انتظار کر

**Q.** O "respected Allama" How are they who live in heaven? How beautiful is that?

**Iqbal** تیرے آزاد بندوں کی نہ یہ دنیا نہ وہ دنیا یہاں مرنے کی پابندی وہاں جینے کی پابندی

**Q.** O "your honour" tell us the secret of getting heaven so that also would try to.....

**Iqbal** تجھے نہیں بخشے ہوئے فردوس نظر میں جنت تیری پنہاں ہے تیرے خون جگر میں

**Q.** Dr. I have no tension for getting heaven because I have done some good work. Beside it, I am in the Ummah of Holy Prophet (P.B.U.H.), God will forgive me.

**Iqbal** ہمت ہے تو پیدا کر فردوس بریں اپنا مانگی ہوئی جنت سے دوزخ کا عذاب اچھا

**Q.** Thank you Allama Sahib, I am awaking. So tell us about philosophy of "Khuddi".

**Iqbal** خودی کیا ہے رازِ دون حیات خودی کیا ہے بیداری کائنات

**Q.** Tell us about modern civilization.

**Iqbal** اٹھا کر پھینک دو باہر گلی میں نئی تہذیب کے انڈے ہیں گندے

**Q.** But Allama Iqbal why?

**Iqbal**

نظر کو خیرہ کرتی ہے چمک تہذیبِ حاضر کی یہ صنایع مگر جھوٹے ٹکوں کی ریزہ کاری ہے

**Q.** (Smile) Tell us about woman.

**Iqbal**

وجود زن سے ہے تصویر کائنات میں رنگ اسی کے ساز سے ہے زندگی کا سوزِ دروں

**Q.** Sir, what do you think about new and young generation?

**Iqbal**

خدا تجھے کسی طوفان سے آشنا کر دے۔۔۔ کہ تیرے بحر کی موجوں میں اضطراب نہیں

**Q.** What is the style of your life passing?

**Iqbal**

میرا طریقِ امیری نہیں غریبی ہے خودی نہ بیچ غریبی میں نام پیدا کر

**Q.** Excuse me, which "ism" do you like, socialism, communism or racialism?

**Iqbal**

اگرچہ بت ہیں جماعت کی آستینوں میں مجھے ہے حکم ازاں لا الہ الا اللہ

**Q.** Which song do you like?

**Iqbal**

خودی کا سر نہاں لا الہ الا اللہ خودی ہے تیغِ فساں لا الہ الا اللہ

**Q.** You had dreamt for Pakistan and now your dream has been achieved. Will you like to tell us about this?

**Iqbal**

تھم ذرا بے تابی دل بیٹھ جانے دے مجھے اور اس بستی پہ چار آنسو بہانے دے مجھے

**Q.** The world has accepted you as its poet, do you feel any respect for yourself?

**Iqbal**

تو نے یہ کیا غضب کیا مجھ کو بھی افشاں کر دیا میں ہی تو اک راز تھا سیدہ کائنات میں

**Q.** Do you like your own poetry?

**Iqbal**

میرے اشعار اقبال! کیوں پیارے نہ ہوں مجھ کو  
میرے ٹوٹے ہوئے دل کے یہ درد انگیز نالے ہیں

**Q.** Any message for Pakistani nation?

**Iqbal**

اپنی دنیا آپ پیدا کر اگر زندوں میں ہے سر آدم ہے ضمیر کن فکاں ہے زندگی

**Q.** Any message for Pakistani youngsters?

**Iqbal**

اے جوئے آبِ دریا ہو تند و تیز ساحل تجھے عطا ہو تو ساحل نہ کر قبول

(and then Allama Iqbal went singing these lines

وائے ناکامی متاعِ کاروان جاتا رہا کاروں کے دل سے احساسِ زیاں جاتا رہا



# POETRY

## I Wish

*Old as I am I'd still go to Madina  
To sing my song  
There full of love  
Just like a bird  
Who in the desert night  
Spreads out his wings  
When thinking of his nest.*

## LIFE

I asked of a lofty-minded "what's life"

- "T is a wine, said he, "the more bitter the bitter."
- "T is of the dust" said I, "and unto death it doth return".
- "Evil" said I "its born of fire, salamander like". "thou dost not know its good," said he "that is the evil".
- Its wanderlust said I, "hath led it not a goal". "Its goal" said he, "doth lie in the wanderlust itself".
- T is like a worm "said I, that lifeth seed that doth cleave the earth and blossom forth As a fresh and fragrant rose".

*(From the "Payam-e-Mashriq"  
translated by Dr. Mumtaz Ahsan).*

Sibgha Fatima (Class 4<sup>th</sup> year)

## Lines Written At The End Of Year

Heart broken, dejected,  
As beneath an idle dome,  
Lies some one subjected  
To the cruel rule of fate,  
I too, on a stubborn bed  
Retired to consummate  
Visions of the comments dead  
Years have I witnessed thus,  
Ushering in and breathing last,  
Leaving but to remember  
Moments pleasant fading fast,  
Melodies of distant past,  
Tone and tune and music all  
They did have, remembered not.  
Time is changing, so is age,  
Nothing stands the test so long  
History piling page by page  
Character of moments gone,  
But it reaches status quo  
When in Kashmir foot it sets,  
Time and tide here do not rage  
History can no farther go.

## LEAVE ME ALONE I BEG OF YOU

*Leave me alone I beg of you,  
I have a new kind of life,  
Blessed with kids and a loving wife  
Cutting the ropes with sharp knife,  
Leave me alone I beg of you,  
I have to earn,  
Some pages to turn,  
Few sayings to learn,  
For tomorrow's lecture,  
Leave me alone I beg of you,  
Dream of an amazing sight,  
Without orion's flight,  
Can I sleep tonight,  
Don't leave me alone I beg of you,  
I beg of you.*

By Aisha Asif (M.A. English P-1)

## OH

*You have changed my mind  
So all my life is changed.  
I have no desires in my heart,  
From when you and I apart.  
When you were present  
Then I was pleasant  
With you was all sublime hope  
All roses had with you clop  
Jasmine, roses, sunflower bloom  
In our garden pervades always a gloom  
Though from my eyes no tear peeps  
Every time my heart silent weeps*

## OH' DEAR STUDENT!

*Never your duties, you shun?  
Otherwise the world it have a fun!  
With the age-race you too run?  
You need only books, never political gun!  
Always we bright as crystal sun!  
Your efforts are raisins in success bun  
For dignity, you wish not for fame tun!  
The time is so short so leave to pun!  
Use "His" blessings as you are nat un!  
O' by thy cowardice, great souls are slun!*

By Sidra Butt (B.A.)

## FRIENDSHIP

*In this world things come and go  
With life's twists and turns  
It's hard to determine what the future may hold  
The only real guarantee is nothing stage the same  
And least when we expect it our lives are changed  
If by some chance  
We happen to lose touch  
Please know that I'll be  
Thinking of you and missing you very much  
So be love today ends  
I wanted to say*

*I'm thankful that we've founds  
Yesterday and today  
With time and good fortune, on our side  
I hope that we see forever and stay  
Friends for life.*

By Iram Javed B.A.

## BY WEALTH

- You can buy flattery but not love
- You can buy physical satisfaction but not spiritual happiness.
- You can buy jewellery but not beauty
- You can buy books but not knowledge
- You can buy soft bed but not sweet dreams
- You can buy medicine but not health
- You can buy lenses but not eyesight

## HOPE

- It is beautiful name of life
- A sacred feeling
- A stimilalian
- A realization
- A zeal to do something
- A heal of some grief
- A bright say
- A twinkling star
- A beautiful smile
- It is only hope with which we do not fall in sambre clouds of despair
- Because it is an inexitable part of life.

By Samia Khaliq (B.A.)

## THE WEATHER

*When the weather is wet,  
We must not fret.  
When the weather is cold,  
We must not scold.  
When the weather is warm,  
We must not storm.  
But be thankful together,  
Whatever the weather.*

By

Shagufta Nazir  
(M.A. Eng1)



# HENRY FIELDING'S "JOSEPH ANDREWS"

By Prof. Muhammad Azeem Farooqi (G.C.C., Gujranwala)

## *Brief Story of the Novel*

Joseph Andrew had worked for ten or eleven years for Sir Thomas Booby, Uncle of Squire Booby, who had married with Joseph's sister named Pamela. When Thomas died Joseph worked for lady Booby as her foot-man. Lady Booby was older than Joseph. She was not much grieved at her husband's death. Lady Booby was attracted to more Joseph. Joseph was a virtuous as his sister, so he resisted all advances of Lady Booby, just as her sister Pamela had resisted the advances of Squire Booby. So Lady Booby dismissed Joseph from his service.

Joseph started his journey to see his beloved, Fanny. He rejected all purpose of Lady Booby for his sweetheart Fanny. He had a little money for journey. First night of journey the Joseph was attacked by two robbers, who robbed his money and also beat him and left him in a ditch. A passing coach stopped when its passengers heard his sounds of pain. They conveyed him to an inn.

The maid of inn treated Joseph very well. In the inn he met with Parson Adams, Joseph's old tutor. He was an absent-minded person. Joseph had no money. So Adam paid his bill of inn. He decided to join Joseph on his journey.

Joseph and Adam set out alternately on foot and on Adam's horse. Mrs. Slipslop who knew Joseph overtook them in a coach. Adam got into the coach while Joseph rode on the Adam's horse. On the way they stayed in another inn. Joseph was insulted by the host. Parson Adam challenged the host and fought with him. Mrs. Slipslop and landlady also involved in this fight. At last the landlady poured out the blood over Adam's head and the fight ended.

The travellers continued their journey. Now Joseph was in the coach and Adams was on the fool. Because he had left his horse behind. He was walking fastly. On the way he heard the woman's shrieks. He ran towards the sound of shriek, he ran to rescue the girl who was attacked by a vagabond fellow. Parson hit him and saved the girl. Some hunters accused the Parson and girl for having tried to rob them. So they were taken prison and marched off to the magistrate. On the way Adams discovered that the girl was Fanny. Adams told her about the journey of Joseph. They were taken before the judge. Fortunately, one of the onlookers recognised Adams and both were

released. They went to an inn where they met with Mrs. Slipslop and Joseph.

Joseph was happy to see Fanny but Mrs. Slipslop was not pleased to see her. She drove off the coach and left them in the inn. They were not in the position to pay the bill. Parson Adams asked to locate Parson Trulliber to borrow the money but he refused to borrow them. Finally a poor pedlor paid their bills of inn. Then they started their journey. They stayed in another inn. The innkeeper came to know their financial problem. Later on, they came upon a lonely house to seek shelter. The inhabitants of house were Wilsons, a kind and charming couple. Mr. Wilson told them his story of life. In youth he was impressed by the glamour of London. He wasted his money on expensive clothes and in leading foolish life, gambling and drinking.

Finally he was imprisoned. His kindly cousin helped in his bad time whom he married later. And they started a new and happy life, they had to face a disappointment was that their first child, a boy with a strawberry mark on his chest had been stolen by gypsies.

The travellers started their journey. They had to face another problem. Adams was caught in the middle of hare-hunt. A hound started tearing at Adams. There the battle was started. Joseph and Adams filled one of the hounds and now they faced an angry Squire and his friend. When the Squire saw the Fanny's beauty, he invited them to his house.

At dinner the Squire and his friends had a funny time making fun of Adams. Adams got angry and left them. In the middle of night the Squire's friend arrived at the inn where the travellers were staying, and after overcoming Joseph and Adams, kidnapped Fanny. On the way Peter Pounce an old acquaintance of Fanny, rescued her from the Squire.

The travellers arrived at their destination in the countryside, but they had to face more difficulties. Lady Booby had arrived in her country house in Parish. She had tried to inspire Adams by her wealth, and prevent him from publishing the banns of their marriage. But Adams refused to do this. Lady Booby now had Fanny and Joseph arrested through a corrupt lawyer. At this time Squire Booby and Pamela came to visit Lady Booby. Booby got released them because he did not like the bad reputation getting by his wife



relatives. Pamela and Joseph tried to prevent Joseph from marrying Fanny, because they thought that Fanny had low status. But Joseph did not change his mind about Fanny. He went back to parsonage.

Lady Booby in disturbance formed a plan with a bad man to kidnap and rape Fanny. However the plan was failed.

Mr. And Mrs. Andrews described how her child had been stolen by gypsies and a sickly boy had been left. She had brought up the child as her own. The boy was Joseph, mark of strawberry on his chest established his identity as the lost child of Wilsons.

## **JOSEPH ANDREWS AS A PICARESQUE NOVEL**

### **Introduction**

"Joseph Andrews" is picaresque novel. This is clear from the very title of the novel. The full title of the novel. The History of "Joseph Andrews and his friend Parson Adams- reveals that it was inspired by Cervantes's "Don-Quixote". The reader thus at once comes to know that the structure, characters and tone of "Joseph Andrews" are that of "Don Quixote", which is purely picaresque novel, an anti-romance.

The plot of a picaresque novel is a loose one. Infact there is almost no plot at all. Similarly, the plot of "Joseph Andrews" is episode. It is the peregrinative (travelling) story on Cervantes's model, punctuated by interpolated stories. The story of the novel involves a journey. There is a great variety of adventures. Joseph Andrew, the hero of the novel is let loose on the high road to follow his nose. The description of the country, he passes through the different characters he meets and the experience he has are given in an interesting way. The description, the characters and the experiences are absolutely unlike that of a romance, therefore the novel is an anti-romance novel.

### **Realism**

The picaresque element is the key to Fielding's realism. His closeness touches with every day reality of life and is like that of Thomas Nashe, the author of "The History of Jack Wilson". The world described by Fielding is therefore not a world of escape like the world of romance but this actual world. We know from the history that the picaresque was an indirect attack upon the romance of chivalry. It was meant to snub the aristocratic society and its values of generosity, truth, goodness and chivalry.

"Joseph Andrews" aptly gives instances of the attack on aristocracy of Fielding's time. When Joseph Andrews is saved from the ditch where he was lying and naked, the act of generosity is performed by the poor-driver of the coach and not by any gentleman or gentlewoman sitting in the coach. In the same manner, it is Parson Adams who courageously fights with the Squire who wants to rape Fanny, and not the gentleman who builds castles in the air of his bravery. Similarly Lady Booby's unchaste thinking speaks off the degraded morals and manners of 18<sup>th</sup> century's upper class.

### **Characters**

As the frame-work of "Joseph Andrews" is suggested by "Don Quixote", so are its characters; like "Don Quixote" and his companion Sancho Panza, Parson Adams and Joseph Andrews are picaresque characters who are wound up like a toy and set on to go. They undergo a journey face encounters, visit country inns and rural houses like "Don Quixote"; Parson Adams is dreamy idealist whose failure to apprehend, the condition of actual existence often leads to comedy.

### **Serious Tone**

Besides fun and laughter, the underlying tone of the picaresque novel is often deadly serious. Fongor De Haun has defined this form of picaresque novel as a form of satire. Now the attack on romance, the implicit satire on social system, aristocracy and its values and ridicule of hypocrisy and vanity in Joseph Andrews are in keeping with the style and tone of picaresque novel.

### **Conclusion**

But the reader should be careful in making a parallel between "Joseph Andrews" and a picaresque novel. The novel is in certain ways not a picaresque novel. It is rather more than that. Firstly, it is not an auto-biographical novel. Secondly, Parson Adams and Joseph Andrews are not rogues. Thirdly, the central journey of Joseph is not quest for adventure but a sober return journey home-wardly. Lastly, Fielding transcends the formlessness of a picaresque novel. He rather imposes a pattern upon his loose chunk of life which is his raw-material.

## **FIELDING AS A MORALIST**

### **Introduction**

Fielding lays most stress on native impulse, goodness of heart, the individual's conformity to his better-self and uses a novelist's privilege judging his characters by their motive.



### ***Fielding As A Secular Moralist***

Unlike John Bunyan, Fielding is a secular moralist (not religious). He maintains a temperate strength of feeling and a trust in the good natured impulses of life. Fielding, initially designed "Joseph Andrews" as a parody of Richardson's Pamela. Richardson was a typical middle class moralist who laid great emphasis on sexual morality. Fielding was a humanist and a humorist, therefore had a lot of good sense. He believed that sexual looseness was not a sin as compare to hypocrisy.

### ***Humanity Versus Hypocrisy***

According to Arnold Kettle the real conflicts of "Joseph Andrews" are always those of humanity versus hypocrisy, unchaste thinking and bogus morality. Charity is central to this novel. Fielding snubs inhumanity, hypocrisy, vanity and pretention in a caustic (sarcastic) manner. Lady Booby, who is the representative figure of 18<sup>th</sup> century. Corrupt aristocratic society is treated sarcastically for the above mentioned drawbacks. The pretention and lust of Mrs. Slipshod are also satirized. The gross Trulliber is ridiculed for his great greed, selfishness and callousness. Thus in "Joseph Andrews", Fielding intends to impart his reader a healthy framework of mind through good humour.

### ***Charity And Poverty***

The father of English Novel lived in a very hostile and brutal world. Apart from Adams and the Wilsons, almost the only examples of kindness are supplied by the poor people like poor pedlar and position. The masterpiece description which exposes the inimical (hostile) attitude of the people is the well-known scene where Joseph Andrews having been badly beaten and stripped by robbers, is left lying naked and half dead in the ditch. His moral tone and message is implicit this scene. In fact, through this outwardly humorous scene, each of the traveller in the coach is stripped as naked spiritually as poor Joseph has been physically. The fine lady's false delicacy, the old gentle-man's cowardly selfishness, the equally selfish lawyer's professional conscienceness, are all exposed by Fielding in turn. All the gentlemen and gentle ladies pay no attention towards wretched Joseph. No one is generous enough to lend Joseph a coat. Human nature is vindicated at last by the position. It is characteristic of Fielding that charity in his novels always comes from the poor. He uses character for exposing the double standards and inhumanity of his fellow country men. Adams is not a mere sounding board for moral precepts. He

proves his common humanity through the novel.

### ***Target Of Fielding's Satire***

He is essentially a good man and is, therefore, not the target of Fielding's satire. The main target of Fielding's satire are those who think that preaching goodness is the only kind of morality.

### ***Concept Of Morality***

Fielding is of the view, preaching must be followed by practise otherwise it is not likely to stand up to the test of real life. He attacked Richardson's concept to morality because it did not withstand to the test of real life.

### ***Sexual Laxity In Novel/Life***

Henry Fielding was not in favour of prudish morality which is based on sex as an unhealthy and has dangerous influence on human life. He is of the view that the suppression of natural instincts would leave to unhealthy inhibition that would be more immoral.

Sex as a natural human instinct is not to condemned, but when it becomes lust and perversity it leads to immorality. Modern opinion is very close to Fielding's.

Fielding does not condemn the sexual laxity. He condemns the lust of Lady Booby and Mrs. Slipshop towards Joseph, because both are old women, but he advocates Betty's desires and feelings which she is not able to control for the lack of proper guideness. Betty is naturally generous girl, naturally warm-hearted. She is spontaneously attractive toward Joseph's youth and looks. She shows sympathy and kindness for his wretched-condition. There is no hypocrisy in her kindness. She acts as she is dictated by her nature. She does not put on a mask on respectability as do Lady Booby and Mrs. Slipshop. She is really weak-willed but highly moral.

### ***Betty's Moral Side***

Richardson would never have approved of the conduct of Betty, the chamber maid but Fielding treats her sympathetically. Betty has an aremorous disposition but she is full of the milk of human kindness. She is charitable and Fielding will forgive a rogue who has some charity.

### ***Not A Conventional Morality***

Fielding's concept of morality is not conventional. It is not tied to the established religion. He will never forgive regular Church goers who are indulged in hypocrisy, vanity and pretence. It is precisely, for this very reason that he ridiculed Parson, Trulliber, the surgeon, Mr. Pounce and the Tow-wouses.



## Conclusion

Fielding's views on morality are practical and full of common sense. He does not believe in prudish or rigid codes. Tolerant and liberal as a man, his concept of human nature is broad and fairly flexible. The morality accepted by him is equally liberal and much more realistic and free of hypocrisy than the conventional morality preached by many of his contemporaries. Modern opinion has vindicated the moral vision of Fielding as healthy wide and practical.

## JOSEPH ANDREWS AS A COMIC-EPIC IN PROSE

### Introduction

"Joseph Andrews" is a comic novel and it is for comic potentialities of his (Fielding's) moral code that it is interesting.

Fielding has out-lined a preface to his novel "Joseph Andrews" in which he has propounded his theory of "Comic-Epic In Prose". He invented it quite consciously by using his dramatic experience as well as classical (Epic) learning.

### J.A. As A Comic Epic

He wanted "Joseph Andrews" to be accepted as a comic epic in prose. He believes that comic romance is a comic epic in prose. It is a new genre of literature about life of common people written in prose. It differs from comedy as serious epic from tragedy. In it the action is more extended and comprehensive, as it contains a much larger circle of incidents and introduces a greater variety of characters. In addition, it also differs from the serious romance in its fable and action; in the later these are grave and solemn, while in the former they are light and ridiculous. Besides, it differs in its characters-by introducing persons of inferior ranks and consequently of inferior manners, sentiments and diction. It preserves the ludicrous instead of sublime. Above all there is a use of burlesque whenever necessary in order to satire affectation, hypocrisy and vanity. And finally its aim is to entertain rather than to moralize.

Having discussed Fielding's theory of novel let us analyse some of the leading terms of the theory with reference to "Joseph Andrews" to see how for the novel conforms to the above theory.

### Romance In J.A.

In his preface to "Joseph Andrews", Fielding remarks that a comic romance is a comic epic in prose. But, he calls his work a comic epic because it differs

from romance in certain points. As for as the characters, incidents and situations of a romance are concerned, they happen to be quite fantastic and unnatural. But, in Fielding's comic epic, the characters, the situations and the incidents are life-size. It is in this way his theory of novel differs from romance. There is no denial that some elements of a romance are present in his comic epic-fable, pastoral background and temper-but it will be appropriate to call a work comic epic which has so many features of these two genres.

### History Of J. Andrew and Parson Adams

The comic epic, Fielding believes, also differs from history or biography. Though, Fielding in his preface corresponds his novel with history as it is clear from the full title of the novel which reads as the "The History Of 'Joseph Andrews' And His Friend Parson Adams", yet his novels are more than mere histories. For example Fielding in "Joseph Andrews" does not depict the chronicles of Joseph's life, but his chief concern is with the underlying truths of human nature. In fact, the introduction of history in the novel is the key to Fielding's realism.

### Epic

Nevertheless, epic is one of the prominent constituents of Fielding's theory of novel. Fielding calls it as comic epic because his novels embodies certain leading characteristics of this esteemed literary genre. To begin with, the plot of Joseph Andrews is modelled on the plot of Homer's "Odyssey". "Joseph Andrews" follows the principles of epic structure. We can take the example of famous battle between Joseph and Parson Adams on one side and the hounds on the other. The battle is described in terms of broad comedy in which sympathies are engaged. The interesting thing is that for all these heroic incidents, Fielding has an epic formula in his mind.

### Digression & Discovery

In addition, the two digressions, 'the story of Leonara and the history of Mr. Wilson, is according to the traditional epic formula. Fielding also makes use of the formula of discovering as outlined by Aristotle. The scene in which the mystery of Joseph and Fanny's parentage is being straightened out.

### Serious Epic

However, comic epic differs from serious epic in many respects. In Fielding's comic epic there is neither marvellous nor verisimilitude which are the two essentials of an epic plot. There is at the same time neither heroic characters nor heroic deeds. Finally the plot of an epic has its roots in history and legend while Fielding had to invent stories.



## **Comedy-Comic**

The term comic is perhaps the pivot around which Fielding's theory of novel revolves. All the leading characteristics of a comedy we find in "Joseph Andrews". The characters in this novel are ordinary people-Joseph Andrew, Parson Adams, Mrs. Slipslop, to name a few belong to lower state of society. It deals with common places, situations and problems and it ends with the ringing of marriage bells.

## **Not Mere Comedy**

Besides, Fielding deals with all those negative trends which were prevalent in 18<sup>th</sup> century English society. All the characters depicted in "Joseph Andrews" are either vain or hypocritical. Even Parson Adam is not free from vanity. They all in their turn, contribute to the comedy in "Joseph Andrews". But the facts remains that "Joseph Andrews" is more than mere comedy. The attack on the romance and upper strata of the society and parody of Pamela are such prominent features which essentially make it more than a comedy.

## **Burlesque**

Burlesque is the last contributing feature in Fielding's theory of comic epic. It is stylistic device which makes a natural thing unnatural. But in "Joseph Andrews" almost every thing is natural. Though, there is a light introduction of this device, a fine example of which is the comparison of Joseph's cudged with mighty weapons of great heroes of epic. However, where everything is natural a brief introduction of such an element does not make the whole work a Burlesque.

## **Conclusion**

To sum up our discussion, we conclude that Fielding theory of novel is a beautiful blend of romance, history, epic, comic and burlesque. Hence it can be entitled as comic epic in prose. Since "Joseph Andrews" embodies all the characteristics features of this theory, it can be confidently said that

"An epic of the highway, full of adventures, loss, play and not too decent fun."

# **HUMOUR IN "JOSEPH ANDREWS"**

## **Introduction**

Fielding is essentially a comic writer and his novels are full of wit and humour. Humour springs from the source of true 'ridiculous' is affectation. Affectation arising from vanity or hypocrisy provokes laughter. Fielding holds affection to ridicule obviously with a view to correcting humanity of its follies. He has employed all his wit and humour to laugh at mankind out of its favourite follies and

vices.

## **Humour Through Characters**

In "Joseph Andrews", Fielding has created a lot of humour through the character description. For example, the character of Mrs. Slipslop is described so well that she appears ridiculous. The reader can help laughing. She is "very short and rather too corpulent in body, and some what red with the addition of pimples in the face". Her nose is too long and her eyes are too little. She is mighty affector of words. She uses 'Luscious' for lustful and fragrant for 'fragrant'. Parson Trulliber is also described in similar terms. To complete the whole, he had a stateliness in his gait when he walked not unlike that of goose, only he stalked slow.

## **Farcical Humour**

Parson Adam's character is fully exploited by Fielding for creating a lot of farcical humour. His absent-mindedness provokes much laughter. He leaves for London to sell his sermons without caring whether he is carrying his sermons with him. At one inn, he forgets to settle the account for his horses keep and from another he marches away completely forgetting the horse itself, later on the horse is restored to him, he fails to recognise it. When he is excited, he starts capering around in the room. When the story of Leonara is being told (narrated), he provokes much fun through his interesting interruption. Once he starts walking fast just ahead of a stage-coach thinking that some kind of competition is on, though the people in the stage-coach only want to talk him. These behaviours and manners of Parson Adams are one of the greatest sources of laughter and humour in the novel.

## **Through Situations**

There is a good deal of farcical humour created by different situations in "Joseph Andrews". For example in Book IV, where Beau disappears in an attempt to rape Fanny, mistakenly ends up in Mrs. Slipslop's bed. The lady makes a loud uproar, where upon Parson Adams sleeping in the next room, rushes in, wearing only a night shirt. Misled by the feel of the Beau's delicate skin and of Mrs. Slipshop's beard, he starts punching the latter unmercifully. When this fight is over and everybody goes back, Adams takes the wrong turn and ends up in Fanny's room where he quietly climbs into bed beside Fanny. This type of situation, like many other situations, provides an excellent example of Fielding's humour.

## **Trial Serious Purpose**

Besides, the situations in which Adams is



usually caught are farcical in nature but they hide beneath them Fielding's serious purpose. Adams rescues Fanny, but they are convicted of a robbery and produced before a country justice for trial. The mock trial that follows is extremely funny, but when we realise that Fielding has contrived the whole scene to expose the ignorance and indifference of the justices of peace, we have to become serious. Similarly, a series of practical jokes is played upon Adams by the Squire of Fools. He is even thrown into water. This looks very funny on the surface, but it is not, for it reveals the inhuman nature of the squire.

### ***Irony***

Although, "Joseph Andrews" abounds in farcical humour, at times we also find a touch of irony. Parson Adams comes across a "patriot" who condemns all cowards and declares that anyone who cannot sacrifice his life for the sake of his country deserves to be hanged. But when they hear the shrieks of a lady, this "patriot" turns back and runs away. This and many other ironical touches are just delightful.

### ***Conclusion***

To sum up, Fielding's humour in "Joseph Andrews" is amazingly exuberant, spontaneous, tolerant and benign. And finally exercised on realities on the facts of nature and life and not on whims and fancies. He is a humourist and a humanist, who intends to snub evil in its variegated forms with the definite purpose of moral and social reformation. Thus his humour should not be taken for granted in the scene that it is not meant only to create laughter. Behind the laughter is lying seriousness. On several occasion, there is, therefore, an ambiguity and the reader does not know whether to laugh or cry.

Since Fielding belongs to the "Golden Age Of English Satire", therefore, his moralistic and didactic views are obviously manifest.

## **REALISM IN**

## **"JOSEPH ANDREWS"**

### ***Mirror of 18<sup>th</sup> century***

#### ***Introduction***

Fielding has presented a very realistic picture of 18<sup>th</sup> century English society in "Joseph Andrews". According to Dudden, Fielding has provided "a peculiarly vivid representation of the life and manners, the interests and pursuits of his fellow beings." Dudden further points out that Fielding does not say much about the material environment of these people. "On the other hand, the people themselves their mental and moral characteristics-their activities and habits and

ways of living are displayed with unprecedented power of realism."

### ***Veracious Picture Of Real Human World***

In "Joseph Andrews", Fielding gives strictly veracious picture of the real human world he had so diligently observed and studied. He neither glosses over what is hideous and disgusting nor like Smollet or Thackeray omits what is pleasant and delightful.

### ***Perfect Honesty And Candour***

He draws his characters with perfect honesty and candour. In "Joseph Andrews" most of the characters are more wicked than good, but they never appear to be unrealistic. Fielding is not contented with the representation of these external appearances alone. He judges their deeds, their intentions and sometimes he goes beyond their conscious intentions to their inner conflicts. He ruthlessly bears the mask of apparent reality and uncovers the essential reality. Whether it is Barnabas or Trulliber, Lady Booby or Mrs. Slipshop, Squire of Fools or Squire of False Promise, their vanities and affection their hypocrisies and pretensions do not escape him, nor does nobility hidden under the tattered cassock of Parson Adams. His Lady Booby, Mrs. Slipshop or Mrs. Towouse are far more alive than Richardson's Pamela.

### ***Depiction Of Corrupt Society***

Fielding implies through several descriptions that people in his age did not follow their professions seriously. Barnabas is interested in punch than in prayer. The surgeon carries "Golden and Hipocrates" in his pocket but knows pretty little about the medicine. Trulliber is more a hog than a priest. The rural magistrate is an experienced fox hunter. He unjustly and ruthlessly sends Parson Adams to Jail by insulting him. Politics is also as badly corrupted as any other field. A group of politicians introduced by Parson Adams in book 11 Chapter 8, is engaged in self aggrandisement. It is sickening to see the total degeneration of this society.

### ***Hatred For Abnoxious Activities/Character Of Society***

Fielding in his novel, snubs the inhumanity, hypocrisy, cruelty, callousness, selfishness, insensibility and hard-heartedness of contemporary London. In fact the Father of English Novel lived in a very hostile and brutal world. Apart from Adams and Wilsons, almost the only examples of kindness are supplied by the poor people like poor pedlar and postilion. The masterpiece description which exposes the inimical attitude of the people is the well-known scene where Joseph



Andrews having been badly beaten and stripped by robbers is left lying naked and half-dead in the ditch. The fine lady's false delicacy, the old gentleman's cowardly selfishness, the equally selfish lawyer's professional consciousness, are all exposed by Fielding in turn. All the gentleman and gentle ladies pay no attention towards wretched Joseph. No one even is generous enough to lend him a coat.

#### *Difference Between The High And The Low*

Fielding also points out the wide gulf between the two classes, upper and lower classes. The distinction between these groups is rigid. There is absolutely no friendly intermingling of the members of these two classes. For an example, Lady Booby does not admit to her dinning table just because he is not elegantly dressed, and when he declines to obey her orders, she badly insults him. In practical conduct also, the high people show no regard for the low people. Not only are their rights and interests utterly ignored, they are infact positively ill-treated and oppressed. Lady Booby is not bothered whether her servants have been paid well and in-time. The Squire sends his people to carry off Fanny from an inn just because he has conceived a passing fancy for her. The low people enjoy to no protection from high handedness of these people. Even the low do not come to their rescue.

#### *Vulgarity Of Affluent Town Society*

Fielding has not dealt with the affluent town society in details. But he does provide significant hints of the vulgarity and profligacy, vanity and hypocrisy of this society during Joseph's early journey in London, and through the stories of Mr. Wilson and Leonara. For an instance, when Joseph reaches London, efforts are made to entice him into the "genteel vices" of society-drinking, gambling, swearing, frequenting the play houses.

Fielding is undoubtedly a great humanist, moralist and realist. Fielding's purpose in writing "Joseph Andrews" is purely a moralist. He says that preaching must be criticised otherwise it is not likely to be on right lines. "Joseph Andrews" presents the society so that it may easily be called a valuable social documents.

## WILLIAM WORDSWORTH, A GREAT POET OF ENGLISH

*"Poetry is the spontaneous overflow of thoughts"*  
(Wordsworth).

Being fond of studying and enjoying English poetry. I have studied numerous English poets, such as "William Wordsworth", "John Keats", "P.B. Shelley", "Lord Byron", "Alfred Tennyson", and "S.T. Coleridge". But I fond that William's poetry is full of joy because his poetry is the poetry of joy, happiness and peace of mind.

William Wordsworth is the worshiper of nature of English poetry. He reveals the inner soul of nature in his poems and to make it a better teacher than all the moral philosophers of the present and the past. He elevated nature to heights of spiritual glory and made it a better teacher than the moral philosopher. In his poem, "Tintern Abbey" he says,

*"One impulse: from a vernal wood;  
may teach you more of man;  
Of moral, evil and of good  
Than all the sages oan."*

In his youth, his love for nature was without any mystical and spiritual touch. His love for nature was a healthy boy's love for the open air and fields. He began to love nature with a passion, which was all physical without any tinge of philosophical association. In this context, he writes

*"In youth from rock to rock I went  
From hill to hill in discontent  
Of pleasure high and turbulent  
Most pleased when most uneasy".*

It was the age of sweet sensations. He was thrilled and enchanted by the sights and sounds of nature. In his poem "Tintern Abbey", he says,

*"The Sounding oataract  
Hunted me like a passion, the tall rock,  
The mountain and the deep gloomy woods,  
Their colour and their forms, were then to me,  
An appetite, a feeling, a love".*

He sought to create a sense of wonder by dint of the power of his imagination. In this context, he writes,

*"The earth, and every common sights,  
To me did seem,  
Apparelled in celestial light,  
The glory and freshness of a dream,"*

He finds joy in nature. He believes that here runs in her mirth, the flowers enjoy the air they breath, and the waves dance beside the daffodils, he presents calm and tranquil sights of nature.

*"Byron, being Byron, saw nature in,  
the tumult of revolt, Wordsworth,  
What he sought, the peace that was,  
in his soul."*

So we must say that his poetry provides pleasure, happiness, blessing and healing power. It consoles the afflicted adds sunshine to daylight by making the happy happier, teaches the young and the old of every age to think and feel, as such, to become actively and securely virtuous. To the end of his life, nature remained to him,

*"The nurse, the guide, the guardian, of my heart and soul. And  
of all my moral being".*

**(Fatima Butt (M.A. English part I)**



# BERNARD SHAW'S *By Prof. Muhammad Raiz Gohar (G.C.GRW)* ARMS AND THE MAN

## Out Line

- 1- *A smart Summary of the Play*
- 2- *A Critical Evolution of the play*
- 3- *Character Sketch of Bluntschli*
- 4- *Character Sketch of Raina Petkoff*
- 5- *Character Sketch of Sergius*
- 6- *Character Sketch of Louka*

## **Major Characters:**

### **1-Bluntschli**

A professional Swiss Officer in Serbian Army.

### **2- Raina Petkoff**

Daughter of major Petkoff, engaged to Sergius, beloved of Bluntschli.

### **3- Sergius**

Major in the Bulgarian Army and captain of cavalry. Fiance of Raina.

### **4- Louka**

A maid servant of the Petkoff family.

### **5- Major Petkoff**

Father of Raina, an officer in the Bulgarian Army, aged 50.

### **6-Katherine Petkoff**

Mother of Raina and the wife of Major Petkoff.  
(Petkoff = An ancient family in Bulgaria.)

### **7-Nicolo**

The man-servant of Petkoff and engaged to Louka, but she marries Sergius.

## **A Smart Summary Of The Play**

Raina Petkoff retires for other night after kissing the portrait of her lover, Sergius Saranoff, an officer of the Bulgarian Army, now at war with the Serbians. A fugitive officer from the Serbian army bursts through the window, hotly pursued by the enemies. At pistol point he seeks the assistance of Raina. He succeeds in moving the heart of romantic Raina, who conceals him and when the search party retires, she feels him with chocolate-cream. The fugitive explains to her that he is a professional soldier, Swiss by nationality, who only joined the Serbians because their country came first on his road from Switzerland. He shatters some of Raina's ideas concerning war. Raina induces her mother to assist her in getting the fugitive away safely.

The war is over. Major Petkoff returns from the battlefield. His wife and daughter are embarrassed to learn that the fugitive who got safely back to his army has been indiscreet to tell the story of his escape. Fortunately the major is unaware of the exact identity

of those who helped the fugitive. Sergius also returns from the war. After a higher lovemaking scene with Raina, he indulges in a more natural romance with Louka "the poor servant girl". Madam Petkoff and Raina are embarrassed by a third arrival from the war the fugitive officer, who has come to return the civilian coat in which he had earlier made his escape. Before he can be hurried out of the place by the perplex woman Major Petkoff claims him as an old wartime acquaintance, enemy no longer captain Bluntschli.

Bluntschli, the professional soldier, is left alone with Raina. Sergius discovers the truth of the concealment story. He challenges Bluntschli to a duel but the Swiss evades it. Notwithstanding his engagement to Raina, Sergius declares his intention of marrying Louka, the servant-girl. Bluntschli then announces himself as suitor for Raina's hand. The parents hesitate, their daughter is the child of one of the richest families in Bulgaria. To satisfy them on this score Bluntschli reads out an inventory of the property to which he has just succeeded under his father's will 200 horses, 9600 pairs of sheets and blankets, 10,000 knives and forks, 300 servants and six palatial establishments and much more besides. The petkoffs withdraw all opposition to their daughter's choice of her chocolate cream soldier.

## **A Critical Evolution Of The Play**

- 1- *The background of the play.*
- 2- *The title of the play.*
- 3- *The aim or The Theme of The Play.*
- 4- *The setting or The Plot-construction.*
- 5- *Popularity of The Play.*
- 6- *University of The Play.*
- 7- *Characterization In The Play.*
- 8- *Techniques In The Play.*

- (a) *Classification of play.*
- (b) *Dramatic Unities.*
- (c) *Time-limit and length of the play.*
- (d) *Stage-descriptions and directions.*
- (e) *Exposition: Complication: entanglement.*
- (f) *Amusing And Teaching.*
- (g) *Use of Types.*
- (h) *Reformed Spelling.*

- 9- *Snobbery In The Play.*
- 10- *Satire In The Play.*
- 11- *Farce or Comedy In The Play.*
- 12- *Bathos or Pathos In The Play.*
- 13- *Propaganda Play or Problem Play.*



- 14- Well-Made Play or Thesis Play.
- 15- Irony In The Play.
- 16- Disillusionment of the Beliefs.
- 17- Tolstoy And Bernard Shaw on Love And War.
- 18- Episodes And Their Importance.
- (i)-The Chocolate-cream Episode.
- (ii)-The Coat Episode.
- (iii)-The photograph Episode.
- (iv)-The Sergius-Louka Episode.
- (v)-The Nicolo-Louka Episode.
- 19- Socialism In The Play.
- 20- Message of The Dramatist.
- 21- Conclusion.

### **(Detailed Critical Appreciation)**

This play was written by Shaw when he returned to England in 1894 from his French Tour. Although the play itself is not a historical play, yet it is the historical war between Bulgaria and Serbia, more specifically the battle of Slivniza, fought in 1885, that provides its background. He wrote this play while he was terribly shocked at the artificially affected outlook of the society, in which he found neither reality nor originality. French boys and girls often talked on war and its glamour. Mr. Shaw was got tired of the talks of war and romance and returning to England, immediately he took his pen up and finished the play in less than twenty eight days.

The title of the play has been taken from the opening lines of Dryden's translation of Virgil's Aeneid.

*"And the man I sing who forced by fate and haughty Juno's unrelenting hate".*

But, it seems that Shaw has tried to pay an ironical compliment to Virgil while Virgil sings the glory of war in telling the story of Aeneid's migration from Troy and the foundation of Rome, Shaw reverses the whole position, he strips war of all its romantic glamour. The aim of Shaw in writing this play is just the reverse of that of Virgil in writing his epic "Aeneid".

Shaw has written "Arms And The Man" with a two fold aim: i- to condemn war and its glorification, ii- to prove that marriage is not a romance, but a concrete biographical necessity.

The action of the play "Arms And The Man" takes place in Bulgaria. It refers to the historical battle of Slivniza during the fourteen days war between Bulgaria aided by Russia and Serbia helped by Austria in November, 1885. The Bulgarians suffered a temporary defeat when the Serbians invaded their country but, by the

gallantry and generalship of the Bulgarians king turned the Serbians back. The story thus deals with an actual country and historical episode. The setting is thus local as well as realistic, if not in detail, at least in totality of effect. But in spite of all this, the play has a universal significance.

"Arms And The Man" is one of the most popular plays of Shaw. Brandes has called it a "masterpiece", whether considered from the psychological or from the purely theatrical point of view. It may not rank with Shaw's more important plays, as far as his philosophy and ideas are concerned, yet it has proved one of his most successful plays on the stage and has been a great entertainer. He's presenting in it, the reality of war and love. A.C. Ward has written that, it is Ruritanian in it, a play in an imaginary but picturesque country and its significance would not be lost even if we give any other name to it.

Although the scene is laid in the capital of Bulgaria and the characters are, with the exception of the Swiss, Bulgarians, yet the scene could have been laid in any other country and the characters could have been given any other nationality without spoiling the theme and altering the behaviour and the habits of those characters. In other words, the play is universal and is not confined to any country or any age. All the characters are to be met everywhere and at any time. Now the secret of the universality of the play is that the dramatist deals not with the passing events of anyone generation but with certain innate human traits or characteristics to be found everywhere and at all times.

The characters are the mouthpieces of the dramatist's view either to ridicule or to glorify. His purpose is served by means of the conversation carried on by them. Their conversation does not, however, abstract the action of the play. In fact, they are involved in a very simple entanglement of action. Hence the drama moves rapidly onward. There are eight characters in this play. The principal characters are three namely Raina, Sergius and Bluntschli.

Dramas have usually been divided into tragedies and comedies. Except for the two or three of his later plays, the dramatist does not use the words tragedy or comedy. Even his tragedies are not wholly tragic nor the comedies free from seriousness. Instead, he prefers to divide his plays into plays unpleasant and plays pleasant. Now in tragedy someone has to die violently before the play ends while in comedy there is usually plenty of amusement but not much else. However he wants to write the new trends of his own period. He is more troubled about the many unpleasant



numbers of people. These then become the subject-matter of his plays unpleasant. There are other disturbing though less serious aspects of society which may be changed by making pleasant fun of them. These become the subject-matter of his plays pleasant.

There are three unities in a play i-e unity of time, unity of place and unity of action. The dramatist has paid attention to the unities of place and action and in the case of time, he has given it a wide latitude. The unity of action and place can be observed at the house of Major Pektoff.

In these days of sickness, hurry and divided aims, the theatre-goers cannot sit for longer spells of time to witness full-dress dramas. Therefore the time limit and length of the play must be smart to suit to the ideas of people. This play bears unity of place and bears only two themes war and marriage interwoven into a single incident.

The Greeks, The Romans and the Elizabethans wrote dramas primarily for the stage. There was no need to write them in book-form. Then it became fashion to publish and print the plays. Ibsen was the first who felt need to publish the dramas. Later on in the period of Shaw the plays were printed on the large scale.

There are three stages in plot of 'Arms And The Man'. There are the exposition, complication and entanglement. There is an exposition in the first Act. It serves as a prologue or introduction to what is to follow in the next two acts. All the necessary information for the entire understanding of the subject may not be provided and all the characters may not appear in the first Act. However, enough information about the past is given and the curiosity or the suspense of the reader or spectator is aroused.

The second act leads up to the complication. At this stage the play is at its climax and all the entanglement are created. For instance, the adventure of fugitive soldier in Raina's bed at midnight, Raina's concealment of the soldier and so on.

The complication is unravelled in the third Act. The mysteries of the fugitive, the old coat, the photograph, the chocolate cream soldier, the age of Raina, the social and the financial status of Bluntschli, the Louka-Sergius affair and the Louka-Nicolo betrothal are cleared. Thus the way is paved for the marriages of the disillusioned Raina with Bluntschli and of Louka with the disillusioned Sergius.

The dramatist aims at a kind of originality which does not depend on plot. A Bulgarian setting for the play makes a stage picture that is attractive to

ordinary theatre-goers who only want to be amused. However, having once captured their attention, he then sets to make them think, and as a reward for thinking, he also makes them laugh.

The dramatist is always deeply interested in the sounds or words as well as in their sense and meaning. He had learned shorthand and always writes his plays in shorthand for his secretary to type out in longhand. He advocates a reform in spelling based on phonetics.

There are several shrewd hits of two sorts of snobbery the snobbery of the man-servant Nicolo and of Petkoffs. Nicolo's snobbery consists in behaving with servility to social superiors. So he regards the Petkoffs with cynical servility and despises them behind their back but humbles himself before them. The snobbery of the petkoff is of a different kind. It consists in having exaggerated respect for social position or wealth and being ashamed of socially inferior connections.

To satire means to hold vice or folly to ridicule with a purpose to reform. The dramatist ridicules the romantic views of life love and war and marriage, habits of uncleanness, and snobberies of master and servant.

Both in farce and in comedy, there are fun, mirth and comical scene. However in farce laughter is purposeless. On the other hand comedy is a serious thing so that under-neath each laugh there runs a note of seriousness. The tussle between Petkoff and Catherine over polished tastes and the altercation between Nicolo and Louka about the dignity of servitude create comic scenes but such scenes are serious in tone because there are shrewd hints at two kinds of snobbery. Hence, the play is not a farce but a comedy.

Bathos (also called anticlimax) is a figure of speech which signifies a ludicrous descent (or fall) from the sublime to the ridiculous or the lower). Pathos, on the other hand, excites pity or sadness. When Bernard Shaw came to write dramas, classic plays were wholly heroic while comic plays were wholly ironical. The dramatist reversed the process. He resolved to build a play not on pathos but on bathos. This can be illustrated by this play. Hence the play is built on bathos and not on pathos. Lastly, the very title suggests bathos.

A propaganda play is that play in which the dramatist carries on a propaganda for the propagation of his own ideas. On the other hand, a problem play is that in which the dramatist puts a problem to be solved by the reader or the



spectator. Here in this play, the dramatist does not put any problem to be solved by his reader or spectator. On the other hand he propagates his own ideas on love and war while war is evil and stupid and marriage is desirable and good. So this is a propaganda play and not a problem play. As much as, it is also called a drama of ideas.

A well-made play is a play which follows all the three stages of a plot, namely, exposition, complication and denouement. On the other hand, a thesis play is a play of ideas or of propaganda. Now this one is a well-made play because it follows all the three stages of a plot.

Several types of irony have been employed by the dramatist. Irony is always a difference between appearance and reality. Verbal irony is the use of language that has an inner meaning for a privileged audience and an outer meaning for the speaker as well as for the person addressed or concerned. e-g: Raina says to her mother, "Wish me joy. This is the happiest night of my life if only, there are no fugitives". Irony of Situation or incident is the ill-timed or perverse occurrence of event or circumstances, in itself desirable, due to either the good-will or the malice of Fate. Socratic Irony means the stimulation or pretending of ignorance to confound the adversary. The Swiss resorts to Socratic irony when Raina displays her snobbery.

Tolstoy wants to destroy both love and war because of their evil nature. However, Bernard Shaw objects to love and war only in so far as they are ideal or idealized. He believes that while war is evil and stupid and marriage desirable and good, both have become wrapped in romantic illusions leading to disastrous wars and also to unhappy marriages. He is thus against neither war nor love but against the attractiveness of war and of love. Says he, "wars if you make for God's sake not war songs".

The story of the drama is made up of five distinct but intimately connected episodes.

These are:

- The Chocolate-cream-soldier Episode.
- The Coat Episode.
- The Photograph Episode.
- The Sergius-Louka Episode, and
- The Nicolo-Louka Episode..

There is an element of socialism, or social equality, in the play of whatever clay Louka is made, Sergius is made of the same. Again, soldiers born of poor parents are not a bit less brave than born of rich parents. Wit, cleverness and intelligence

are not the monopoly of the rich. The maid servant is cleverer, more witty and more intelligent than Raina of Catherine. Hence, there is an element of socialism, or social equality, in the play.

The dramatist has a message for his audience and the reader. As stated elsewhere that this play is a thesis play i-e a play of ideas or of propaganda. He does not ridicule the triple evils of idealism, romanticism and social pretence instead he advocates the ideal of looking at things from a realistic point of view. Now idealism is another name for optimism so that one is blind to the realities of life but is alive to the beauties of things. Romanticism is seeing life not through the eye of reason but through a haze or mist of sentiment. The evil of social pretence consists of lies of conspiracies and of social conventions. It deals to conflicts and contradictions.

Thus by attacking the futility of idealism, the hollowness of romanticism, and absurdity of social pretence, the dramatist disillusiones the characters of their cherished beliefs and convert them to the realistic point of view. In short the play is a unique and matchless example of profound wisdom and intellect on the behalf of the dramatist, George Bernard Shaw Says.

## *Character Sketch Of Bluntschli*

Bluntschli is the hero of the play "Arms And The Man" composed by Bernard Shaw; now we can enumerate the following characteristics of his personality.

- Introduction.
- His outward Appearance.
- His Realism.
- His Forceful Personality.
- His Virtues.
- His Shrewdness And intelligence.
- Sincere And Modest.
- His Practical Outlook.
- His Penetrating Sight.
- Adventurous And Romantic.
- Unemotional Person.
- His Sense of Humour.
- His views on Soldering And War.
- His Love For Raina.
- The Mouthpiece of Shaw.
- Conclusion.

Before analysing his character and ideal critically we may enlist the following main points about him.

- (I) He is a professional Swiss officer who has



joined the Serbian army during the Balkan war.

(ii) Aged about 35. His appearance is handsome though somewhat short in stature.

(iii) Runs away from the battlefield of Slivintza, is passed by a Russian officer with his troop.

(iv) Enters Major Petkoff's house at night by clinging up along a pipe-line: is sheltered, hidden and given food by Raina, is overcome by sleep and is helped in escaping in the morning disguised in Major Petkoff's coat.

(V) Is a stark(perfect) realist and disillusioned Raina's romanticism about war by condemning Sergius' Quixotic and foolish cavalry charge on the Serbian batteries at the battle of Slivintza.

(vi) Thanks Raina for saving his life before escaping.

(vii) Cherishes love for Raina, but acts honourably and declares his love for her only when Raina's fiancé, Sergius, announces his decision to marry Louka, Raina's maid-servant.

(viii) Though at first he appears to be a coward, he proves his bravery by accepting Sergius' challenge to a duel.

(ix) Is business-like and manages affairs cleverly as witnessed by his quick disposal of the three regiments.

(x) Is shrewd, frank, bold, witty and humorous and possesses keen insight in human character.

(xi) Is the hero of the play and as Shaw's mouthpiece he shatters the romantic ideas of war and love shown in the profession and behaviour of Raina and Sergius.

(xii) He is a practical man and has no illusions about life and things.

(xiii) In short, Bluntschli is a new type of hero. In him, Shaw has made his first attempt to demonstrate that the flesh-and-blood man is much more of a hero than the statue and the legend.

## Character Sketch Of Raina Petkoff

**R**aina is the heroine of the play just as Bluntschli is the hero of the play. Hence both of them stand head and shoulder above other characters of the play. She has extraordinary physical charm; her intelligence is also extraordinary; her attitude towards life is quite abnormal her whole make up is attractive and beautiful. Shaw presents her as typical of the upper middle class in its philistinism and ridiculous inaptitude. She is the type also of general humanity that clings, in spite of common sense, to romantic notions regarding life and things. Now we can enumerate

following steps of her personality.

1. *Her Romantic And Idealistic Attitude.*
2. *Her Virtues.*
3. *Pretty, Shrewd And Wise.*
4. *Generous And Hospitable.*
5. *Brave And Courageous.*
6. *A very Tender hearted Woman.*
7. *Somewhat Snobbish And Proud.*
8. *Impertinent And Resentful.*
9. *Womanly qualities And Weakness.*
10. *Somewhat Jealousy Like Other Women.*
11. *Showy And Pompous Like All Women.*
12. *Her Love For Sergius.*
13. *Her Acceptance of Bluntschli.*
14. *Unfolding Of Her Character.*
15. *Bluntschli's Effect on Her Notions And Ideas.*
16. *Romantic Colour In The Play.*

Now following main points about Raina can be denoted as:

- Daughter of Major Petkoff and Catherine Petkoff; belonging to a respectable and fashionable family and living in a Bulgarian Town.
- Aged about 23, though looks like a girl of 17. She is the heroine of the play.
- Has romantic ideas especially about war, love and marriage.
- Is engaged to Major Sergius.
- Has romantic love for Sergius, the so called hero of the Bulgarian victory of Slivintza and worships his portrait.
- Gives shelter and food to Captain Bluntschli, Swiss professional soldier, who has run away from the battle field after the defeat of the Serbian at Slivintza. She protects and helps him in escaping unscathed.
- Feels attraction for the realist Bluntschli who picks the bubble for her romanticism for war.
- Tells two lies to save Bluntschli one to the Russian search officer and second to her father by talking about a chocolate-cream soldier for the ice-pudding of her make.
- Shows her dexterity or cleverness in stealing and hiding her portrait while putting her father's coat on him.
- Has also romantic love of Nature as witnessed by her gazing at the snow-capped Balkan mountains.
- Her romanticism is changed into realism by the realist Bluntschli to whom she transfers her love and marries in preference to Sergius. Thus the bubble of romance of love and marriage is pricked.
- In short, she is the central and the pivotal figure in the play and she has



been portrayed in a very realistic manner by Bernard Shaw.

## Character Sketch Of Sergius

**B**ernard Shaw wrote "Arms And The Man" with a decided intention. He was anxious to expose some of the shams that influence our life and outlook. He wanted to prick the bubble of romance which surrounds institutions like war and marriage. This disillusionment is chiefly worked out through the character of Sergius. Now we may throw light upon his character from the following angles.

- A Byronic Hero clinging to the glamour and romantic mystery.
- A Brave Soldier.
- His Virtues Towards Louka.
- His Intelligence And Commonsense.
- An Intemperate And Unbalanced.
- Very Impatient.
- Excessive In All Respects.
- Distorted Notions of Dignity And Propriety.
- Self Conceitedness
- A Complex Character.
- His Love For Raina.
- His Love For Louka.
- Foil To Bluntschli.
- His Disillusionment.
- His Illusions About Love, War And Marriage.
- Comparison With Bluntschli.
- A Petty Romantic Fellow.
- A Romantic Soldier.

Now followings are some other traits of his personality which can be detailed as under.

1. Is a Major in Bulgarian Army and captain of a cavalry. Is the fiancé of Raina.
2. In appearance he is handsome, impressive and attractive.
3. Hunts romantic glory as a soldier, but is not well versed in the art of fighting. He makes a foolish and foolhardy cavalry charge on Serbian batteries to establish himself as a heroic soldier.
4. He is disillusioned about the romance of war by the refusal of the Russian officers to promote him to a higher rank. Consequently he resigns his post and returns to his beloved Raina only to be disillusioned about the romance of love and marriage.
5. Makes "highlove" gestures and actings when he meets Raina.
6. But he is a flesh-and-Blood man at heart and romantic lover in show and the next moment, driven by physical and

biological necessity, he flirts with Louka. Raina's maid servant, who cleverly entraps him and finally makes him marry her.

7. Having the blood of a soldier in him, he challenges Bluntschli, his rival in love, to a duel, but seeing the cool-blooded bravery of Bluntschli he withdraws his challenge and his claim over Raina.

8. He is a complete contrast to Bluntschli.

9. In short, we can say that Sergius is an important character of the play whom we misunderstand the hero in the very beginning but soon we are disillusioned as Raina is disillusioned about him. Although, he is a petty lover, yet he lingers long in our imagination.

## Character Sketch Of Louka

**S**haw always strongly advocated the cause of social equality. He continuously attacked the convenient philosophy that servants are an inferior sect of beings whose duty is to slave and promote the happiness of their superiors. A socialist at heart, he never could suffer the so-called air of superiority that birth or wealth seemed to confer on those who had nothing else to recommend them. Hence he tried to represent in his plays the new type of servant conscious of rights unwilling to grant superiority tamely. Louka is an impressive representative of this class.

She is a maid-servant of Petkoff. But she has not the soul of a servant and so she is quite opposite to Nicolo. She is ambitious to get a status in society and her youth and beauty help her to realise her ambition. She is shrewd and practical; she is not in the least romantic; on the contrary, she is a creature of common sense which she uses to her advantage to trap Sergius. She succeeds in winning him for her husband even against Raina. This is surely a positive triumph on her part. This shrewd and observant, ambitious but haughty, witty as well as pretty woman is introduced as a foil to Raina. Now we may point out following traits in her personality.

1. A Realist And Practical Towards Life.
2. Shrewd And Clever.
3. A Prudent Girl.
4. Not A Disciplined And Subdued Maid.
5. A Contrast with Her Fiance, Nicolo.
6. Pretty, Arrogant And Domineering.
7. Vile And Mischievous.
8. Her Meanness.
9. The Habit of Eavesdropping.
10. A Fashionable Yet Uneducated.
11. Contrast With Raina.

Continued On Page # 8



REMARKABLE GUIDANCE FOR INTER/GRADUATE &  
HIGHER CLASS-STUDENTS & TEACHERS AS WELL

By  
Prof. Muhammad Azeem Farooqi  
(G.C.C., Gujranwala)

Common Comments For Novel  
(Opening Paragraph)

- 1- S.J. Coleridge says, "Novels are to love as fairly tales to dream."
- 2- It is fact that all serious work in literature is autobiographical.
- 3- The business of the novelist is not to relate great events but to make small ones interesting because order, precision and directness are the cardinal merits of a good novel.
- 4- "Old Man And The Sea" is a great master piece of world-famous novelist, Hemingway.
- 5- It was published in 1952 which was the last novel of its writer.
- 6- A careful and critical study of the novel shows the greatness of man and an optimistic message for its readers.
- 7- Santiago, actually, is representative of the brave and courageous folk.
- 8- Every figure of the novel is highly symbolic i-e the hero is common man the sea is life, the boy, Manolin is lost youth, the fish is ambition, the shark's are obstacles and so on.
- 9- The novel teaches that success or failure in life are not so important as the courage in struggle.
- 10- A man may be destroyed but he can never be defeated in spite of repeated failures.

Real Contents of the Question

(Closing Paragraph)

- 1. Not gold but men can make a nation strong and powerful.
- 2. They face all ordeals of life, sacrifice everything for cause and glory of their mission.
- 3. The novelist succeeds in disclosing this reality that greatness lies in continuous struggle and indomitable will.
- 4. Novel is an unforgettable picture that we have of the sea, and of fishing and of man's persistence.
- 5. "The Old Man And The Sea" is, in fact, a novella which can be associated with great stories of the past.
- 6. Ernest Hemingway was perhaps the most widely known American novelist of recent times.
- 7. The style is the physiognomy of the soul and its style is revolutionary.
- 8. The novel is a taut, tense and graphic story of an old

Cuban fisherman.

- 9. While reading novel, sometimes, we feel as we are witnessing a miracle play of man against fate.
- 10. The novelist was awarded the Pulitzer Prize in fiction for 1953.
- 11. It is really a great achievement in English literature.

Common Comments For Plays  
(Opening Paragraph)

- 1. Dryden Says, "A play ought to be just and lively image of human nature representing its passions and humours; and the changes of fortune to which it is subject for the delight and instruction of mankind."
- 2. There are four wings of literature i-e prose, poetry, novel and play.
- 3. Play is the most famous mode of saying things in forms of truth and beauty.
- 4. It is imaginative reconstruction of life and recollection of mind.
- 5. As Wordsworth asserts that it is spontaneous overflow of powerful emotions and thoughts.
- 6. There are two main kinds of play; "Comedy and tragedy".
- 7. Aristotle defines tragedy in these words. "Tragedy is an imitation of an action that is serious; in language embellished and of practically, not of verbal, which arouses emotions of fear and pity and causes proper catharsis".
- 8. It has also been said that tragedy must be something bigger than life or it would not affect us.
- 9. In nature the most violent passions are silent; in tragedy they must speak and speak with dignity.
- 10. The under-discussion play belongs to the category of comedy which is fountain of sound sense.
- 11. Donatus a great critic of English literature opines, comedy is a story of various habits and customs of public and private affairs from which one may learn what is to use in life and what must be avoided.

Real Contents of the Question

(Closing Paragraph)

- 1. One-Act play is modern kind of drama to create literary taste in this materialistic and mechanical era.
- 2. Man has indulged in rough, dull and dried commercialised activities of life.
- 3. So, it is necessity to draw his attention to literature to soften and



normalize his anxieties of life.

4. This play fulfils this necessity very effectively and successfully.
5. Actually, a reader is so deftly and artistically allured by the splendour and sublimity of the story that he forgets the boredom of fashionable life for the time being.
6. This play depicts life vividly, clearly and realistically.
7. In short, a reader of penetrative eyes observes and peeps through life with the help of the play.

## **Multi-Purpose Essay**

### **Out Lines**

- 1- Introduction, definition and limitations.
- 2- The Evil impacts of implication of .....
- 3- It breeds host of social, economic, political and moral problems.
- 4- Causes of ..... and real facts.
- 5- Remedies and revolutionary steps.
- 6- Conclusion and some recommendations.

.....has become one of the most embarrassing and explosive all over the world especially in third world countries like Pakistan.

It is full of devastation and degradation. It has bad and evil impacts on the society and human existence.

.....destabilizes, demoralizes nation and breeds depression and frustration in the society and state. It creates and spreads the feelings of uncertainty, instability and insecurity among the masses. If

.....creeps in a society, it soon erodes its inner strength and outer splendour, economic prosperity, social peace and national unity. Consequently a nation's good image is spoiled all over the world.

Lawlessness becomes order of the day due to poverty, corruption, violence, indiscipline, mass illiteracy, conflict and confrontation created by ..... If it is not effectively, properly and promptly checked, the entire judicial, moral and economic fabric of a nation is collapsed.

.....is rightly detrimental and devastating for a country like Pakistan that bears a fragile economic and political instability. If the evil of ..... is not nipped in the bud it may spread rapidly like a bush fire and may engulf the whole nation or region like and epidemic and calamity, ..... badly shatters peoples faith in state institution.

.....cause severe blow to the rule of law and supremacy of the constitution. If deprives masses from mental, physical, spiritual, moral and economic health and causes

grave concerns for national unity and territorial integrity. ....also paves the way for bloody revolution, military takes over and rules.

So every peace loving, patriotic person who fervently longs and cherishedly dreams for peace, prosperity and protection must ponder upon the causes of the social concern of ..... The main causes of .....are mass literacy, poverty, wrong economic policies of the government, man's burning and instable desire to accumulate countless riches or to become rich overnight.

.....creates irresistible economic pressure, social and economic injustice and gulf between haves and have not in a nutshell mass-literacy temptation, ostentation of wealth, lust for power, luxury and comforts are the main causes of ..... Ethnic religious social, linguistic, regional diversities and differences breed conflict and confrontation among the people who are responsible for ..... in a society where .....is in large scale. Moreover, feudalism, capitalism and uneven distribution of wealth and opportunity, non-availability of fundamental rights spread.

Moreover non-availability of basic necessities and facilities like education, health care and jobs also pave the way to spread ..... in a society or in a state. External factors like the agents of agencies of hostile neighbouring states like India also play a vital role in spreading ..... in Pakistan.

In order to destabilizes and disintegrate the state and depress and demoralize the people, our enemies play many tricks.

It should be the primary and permanent concern of the men at the helm of our affairs as well as the scholars, educationists, political parties, N.G.Os and national mass-media to take necessary steps at their levels for the eradication of the growing menace of poverty in the best national and human interests.

1. Corruption.
2. Smuggling.
3. Over population.
4. Population and poverty.
5. Unemployment.
6. Inflation.
7. Dearness of price rising.
8. Drug trafficking.
9. Mass illiteracy
10. Terrorism.
11. Drug addiction.
12. Sectarianism.



13. Social and economic problems of Pakistan.
14. Social evil.
15. Economic Recession.
16. Beggary and Begging.
17. Self Reliance Scheme.
18. Bribery.
19. Nepotism.
20. Accountability.
21. Tax Evasion (Theft)
22. Inflated Electricity.
23. Telephone & Gas Bill.
24. Dowry.
25. Violence.
26. Poverty.
27. Growing Debt.
28. Budget Deficit.
29. Delete Retirement Movement.
30. Despair
31. Depression.
32. Black Marketing.
33. Hoarding.
34. Social And Economic Injustice.
35. Injustice And Inequality.
36. Indiscipline.
37. Hypocrisy.
38. Favouritism.
39. Insecurity.
40. Political Instability.
41. Roadside Robbery.
42. Provincialism.
43. Religious Violence.
44. Ethnic Violence.
45. Regionalism.
46. Linguistic Violence.
47. Lack of Tolerance.
48. Klashankuaf Culture.
49. Disunity.
50. Yellow Journalism.
51. Red Tapism.
52. Exploitation.
53. Lawlessness.
54. Theft.
55. Vandalism.
56. Robberies.
57. Violation of Fundamental Rights.
58. Waderaism.
59. Feudalism Or Feudal System.
60. Capitalism.
61. Flattery.
62. Insufficient Medical Facilities.
63. Narcotics And Smoking.
64. Health Problem.
65. Devolution of Currency.

66. Back Biting.
67. Economic Sanction Against Pakistan.
68. Tension In South Asia.
69. Freedom of Press.
70. Electric Or Power Crisis.
71. Indo-Pak Conflicition.
72. Independence Of Judiciary.
73. Gambling.
74. Imperialism.

### Common Comments For Essay Writing

#### Outline

- 1- Introduction:- Definition & Meanings.
- 2- Subject Matter:-
  - a) Bright-side:( Salient features, chief characteristics)
    - i. ....ii.....ii.....
    - b) Dark-side ( Pessimistic view, criticism)
      - i.....ii.....ii.....
  - 3- Conclusion and consequences: Positive measures and recommendations with brief précis.

The essay, as a distant form of literary art, is highly arbitrary. It has multitude of forms, manners, rules and regulations. Essentially, an essay is not a long, sustained treatise stuffed with erudition and information. According to Ben Johnson its main point is the charm of personality because the charm of essay depends upon the charm of mind that has conceived and recorded the impression.

The essayist is the spectator of life, who like a poet, has recreated the object he has seen or the experience he has had, through the medium of the essay. Mountaign, the first French writer defined it as a trial or attempt. There should be frankness, gusto, acute observation, lively acquaintance with men and manners. One must think clearly, say plainly what one has clearly conceived and good style will automatically result. Dr. Johnson says, essay is a loose sally of mind.

The under discussion topic needs to be discussed with intellectual and emotional reactions. Like any other work of art, this essay also seeks to communicate an emotional experience of the candidate. It craves to establish and emotional and intellectual affinity between man and man by appealing to the elemental emotions and widely common things.

.....Real Contents of the Question.....

In this end, we can say that all art is an expression of life in forms of truth and beauty. And literature has two fold functions. On the one hand, it is the art of clear and logical statement, while on the other hand, it is the art of emotional and imaginative expression. It is imaginative reconstruction of mind.



(باب نمبر 2) ☆ 1857ء کی جنگ آزادی میں صحافت کا کردار ☆ محمد علی جوہر کی صحافت ☆ ظفر علی خان کی صحافت ☆ تحریک پاکستان میں مسلم اخبارات کا کردار ☆ نوٹ لکھیں۔ زمیندار، تہذیب الاخلاق، نوائے وقت، مشرق۔ (باب نمبر 3) پاکستانی صحافت کے فنی ارتقاء کا جائزہ ☆ نمایاں قومی ہفت روزہ پر نوٹ اخبار جہاں (باب نمبر 4) ☆ آزادی صحافت کا تصور اور اہمیت ☆ صحافت پر کس قسم کے دباؤ ہیں؟ ☆ پریس اینڈ پبلیکیشن آرڈی نینس 1988ء (باب نمبر 5) پاکستانی صحافت میں ضابطہ اخلاق پر عمل درآمد کی کوششیں۔ ☆ مطبوعہ اور الیکٹرانک صحافت کا موجودہ رویہ اور ضابطہ اخلاق (چند اہم سوال) نوٹ لکھیں۔ بکلی گزٹ، جام جہاں نما، کوہ نور، پیسہ اخبار ☆ الہلال اور زمیندار میں فرق ☆ پاکستانی خبر رساں ادارے۔

#### فارسی اختیاری (الف) بی اے

صدیق ☆ میر محمد جازی ☆ چار مقابلہ ☆ درماہیت علم ☆ شعر و صلاحیت ☆ قطعات عالمگیری (حصہ نظم) سعدی ☆ فردوسی ☆ آگاہی یافتہ یحیٰ بن عمر آزد آمدن رستم ☆ ضعیف ہمیشہ محکوم قومی امت ☆ اشک یتیم ☆ سفر اشک

#### فارسی اختیاری (ب) بی اے

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

#### اسلامیات اختیاری (پرچہ الف) بی اے

تفسیر: 1- تفسیر کی ضرورت و اہمیت نیز تفسیر بالمآثور اور تفسیر بالرأے کی خصوصیات بیان کریں۔ 2- قرآن مجید و حدیث رسول ﷺ بطور تفسیری ماخذ بیان کریں۔ سورۃ البقرہ۔ (عنوانات) سورۃ البقرہ کی رو سے (1) حرمت خرم و میسر (2) طلاق (3) خلع (4) مہر (5) حرمت ربو پر تفصیلی نوٹ لکھیں۔ سورۃ البقرہ سے مندرجہ ذیل موضوعات پر آیات کا ترجمہ و تفسیر تیار کریں۔ (1) حلال و حرام کے مسائل صفحہ نمبر ۵۱۔ (2) نیکی کا جامع تصور صفحہ نمبر ۶۹۔ (3) وصیت کے احکام صفحہ نمبر ۸۸ (4) اکل حلال کی ترغیب صفحہ نمبر ۱۰۳ (5) جاہلانہ رسمیں چھوڑنے کا حکم صفحہ نمبر ۱۰۴ (6) جہاد فی سبیل اللہ کے احکام صفحہ نمبر ۱۰۹۔ (7) منافقین اور مخلص مومنین کے کردار کا موازنہ صفحہ نمبر ۱۳۳۔ (8) مومنوں کی آزمائش ناگزیر ہے۔ صفحہ نمبر ۱۴۷۔ (9) عدت کے کچھ احکام صفحہ نمبر ۱۷۹۔ (10) بیویوں کے حقوق صفحہ نمبر ۱۸۰ (11) مہر نکاح اور طلاق کے کچھ احکام صفحہ نمبر ۲۱۲۔ (12) آنحضرت ﷺ کی دیگر نابیاء پر فضیلت۔ صفحہ نمبر ۲۴۷ (13) اللہ کی راہ میں خرچ کرنے کی ترغیب صفحہ نمبر ۲۵۰ (14) حضرت ابراہیم اور نمرود کا مناظرہ صفحہ نمبر ۲۵۹ (15) اخلاص کے ساتھ خرچ کرنے کی مثال صفحہ نمبر ۲۷۲ (16) حرمت سود کے احکام صفحہ نمبر ۲۹۵ (17) جامع دعا صفحہ نمبر ۳۲۳ سورۃ النور (عنوانات) سورۃ النور کی روشنی میں مندرجہ ذیل پر نوٹ لکھیں۔ (1) حد زنا اور اس کے احکام (2) واقعہ افک (3) استیدان (4) پردے کے احکام

(5) صفات الہیہ (6) حکومت الہیہ (خلافت) (7) مجلس نبوی ﷺ کے آداب اور فساد فی الارض کی مختلف شکلیں اور ان کا اسناد سورۃ النور سے مندرجہ ذیل موضوعات پر آیات کا ترجمہ و تشریح کریں۔ (1) تعزیر کی تعریف صفحہ نمبر ۳۳۱۔ (2) اشاعت فحش کی ممانعت۔ صفحہ ۳۶۸ (3) گھروں میں داخل ہونے کیلئے اجازت طلب کرنے کا حکم، صفحہ نمبر ۳۸۹ (4) لفظ نور کے معنی صفحہ نمبر ۴۳۲ (5) مساجد کی عظمت، صفحہ نمبر ۴۴۲ (6) سنت نبوی کے بارے میں منافقین کا طرز عمل۔ صفحہ نمبر ۴۶۰ (7) نبی کریم کے فیصلوں کی شریعت میں حیثیت صفحہ نمبر ۴۶۱ (8) بوڑھی عورتیں پردے سے مستثنیٰ ہیں۔ صفحہ نمبر ۴۹۱ (9) فساد فی الارض کی مختلف شکلیں صفحہ نمبر ۵۲۰ عربی گرامر۔ مرکب اضافی اور مرکب توصیفی کی تعریف اور مثالیں لکھیں۔ معروضی۔ سوالات کیلئے سابقہ پرچہ جات تیار کریں۔

#### اسلامیات اختیاری (پرچہ ب) بی اے

حجیت حدیث پر سیر حاصل نوٹ لکھیں نیز مکررین حدیث کے نقطہ نگاہ کا جائزہ لے کر اس کا رد کریں۔ حدیث نمبر 1، 10، 16، 18، 22، 25، 28، 29، 35، 37، 43، 46، 49، 54، 56، 58،

60 (1) فقہ کی تعریف، ضرورت اور فقہ اسلامی کی خصوصیات بیان کریں۔ (2) پانچ فقہی مسالک، فقہ حنفی کی اہم خصوصیات (3) اسلامی فقہ کے مصادر و مآخذ اختصار سے بیان کریں۔ مندرجہ ذیل ابواب کا خلاصہ اور متن بیان کریں۔ مندرجہ ذیل ابواب کا خلاصہ اور متن تیار کریں۔ (i) باب الاوقات الصلوٰۃ (ii) باب الاذن (iii) باب شروط الصلوٰۃ (iv) باب صفۃ الصلوٰۃ (v) باب سجود السهو (vi) باب الصلوٰۃ المریض (vii) باب صلوٰۃ المسافر (viii) باب صلوٰۃ الجمعہ (ix) باب الشہد (x) باب صلوٰۃ فی الکعبہ ☆ (1) مطالعہ سیرت النبی کی اہمیت (2) دعوت دین میں نبی کریم کی مساعی جمیلہ (3) بنیادی انسانی حقوق (4) بیثاق مدینہ (5) خطبہ حجۃ الوداع (6) نبی کریم کی تعلیمی حکمت عملی (7) فنون لطیفہ میں مسلمانوں کی خدمات (8) طب میں مسلمانوں کی خدمات (9) علم فلکیات میں مسلمانوں کے کارنامے (10) ملت اسلامیہ کے عروج و زوال کے اسباب و اثرات۔ معروضی سابقہ پرچوں سے حل کریں۔

#### فارسی آپشنل بی اے

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

#### عربی آپشنل بی اے

☆ مرکب اضافی ☆ فعل ماضی ☆ فعل مضارع ☆ مکرر مونث ☆ جسم کے اعضاء ☆ جملہ اسمیہ و فعلیہ ☆ منتخب گیت ☆ احادیث نبوی ﷺ (پرچہ کا طریقہ کار) پرچے میں اعراب نہیں لگانے۔ مندرجہ ذیل انداز سے سوال آئیں گے۔ ☆ پیرا گراف کے آخر میں دیئے گئے سوالات کے

جوابات تلاش کر کے لکھیں۔ ☆ خالی جگہ پر کریں۔ ☆ جملوں کو ترتیب دیں۔ ☆ سوالات کے جوابات دیں۔ ☆ واحد جمع + مذکر مونث۔ ☆ عربی ترجمہ کریں۔ ☆ نظم یا عبارت کا اردو یا انگلش میں ترجمہ نیز تشریح۔ ☆ گرامر، مرکب اضافی، توصیفی، اشاری، حروف جارہ، جملہ اسمیہ و فعلیہ، ماضی، مضارع، امر، افعال کی اقسام کی تعریفیں لکھیں اور مثالیں بھی دیں۔

#### اسلامیات آپشنل B.A.

☆ حفاظت و جمع قرآن ☆ اعجاز القرآن ☆ سورۃ الفتح کی پہلی 5 آیات کا ترجمہ و تشریح ☆ سورۃ الحجرات کے اہم مضامین کا تعارف نیز پہلی 5 آیات کا ترجمہ و تشریح ☆ خلیفہ اول حضرت ابوبکر صدیق کے کارنامے ☆ حضرت عمر کی سیرت و کردار اور عظیم خلیفہ اسلام کہلانے کی وجہ ☆ خلافت راشدہ کی امتیازی خصوصیات ☆

#### ENGLISH B.A. Paper(A)

Book 1: Pakistan and The Modern world 2- Whistling of Birds 3- Nagasaki August 9, 1945, 4- My Tailor 5- Are Doctors Men of Science 6- My Grand Father 7- Beauty Industry. Book 2: 1- Leisure 2- Tartary 3- New year Resolutions 4- Woman Work 5- The Rebel 6- Patriot in to Traitor 7- Solitary Reaper 8- All the Worlds Stage 9- When I have Fears 10- Kubla Khan 11- Hawks Monologue. Book 3 : (Part 1): 1- Rappacini's Daughter 2- The New Constitution 3- Happy Prince 4- The Neklace 5- The Little Willow 6- Take Pity 7- Tel Tale Heart - (Part -2) The Bear 2- The Boy Comes Home. Book -4 (NOVEL) 1- Characters of Hero(Santiago) and Sub Hero(Manoline) 2- Most Strikling Incident 3- Images in Novel.

#### ENGLISH B.A. Paper(B)

(ESSAYS) 1-Miss Fatima Jinah(National Hero) 2-Pollution 3-Unemployment (Social Evils) 4-Science 5-Population Explosion 6-T.V. 7-Computers(IT), 8-Terrorism (Letters & Applications) 1-Job in Country & Abroad 2-Narcotics 3-National Unity 4-Unemployment 5-Educational Crises 6-Sanitation 7-Preposition. Translation, Idioms & Phrases, Correction, Dialogue, Comprehension (Previous Five Years Papers)



نوٹ لکھیں۔ مسلم لیگ، قرارداد مقاصد۔ خطبہ الہ آباد۔ تحریک خلافت۔ اسلامیات لازمی☆ مندرجہ ذیل ابواب کا خلاصہ اور پہلی تین تین آیات واحادیث تیار کریں۔ (i) عقائد اسلام۔ توحید۔ (ii) عبادات (ارکان اسلام) (iii) امر بالمعروف ونہی عن المنکر۔ (iv) اتحاد امت (v) کسب حلال (vi) حقوق نسواں۔☆ مندرجہ ذیل پر نوٹ لکھیں۔ (1) خطبہ حجۃ الوداع۔ (2) دعوت و تبلیغ اور اس کی مشکلات۔ (3) ہجرت مدینہ۔ (4) مواخات۔ (5) یشاق مدینہ۔ (6) غزوہ بدر۔ (7) صلح حدیبیہ۔ (8) فتح مکہ۔ (9) نبی کریمؐ بحیثیت معلم☆ (1) اسلامی تہذیب کی نمایاں خصوصیات۔ (2) برصغیر پر اسلامی تہذیب کے اثرات کا جائزہ لیں۔ (3) تہذیب اسلامی کے عالمگیر اثرات پر نوٹ لکھیں۔

#### پرچہ پنجابی بی اے

1۔ پنڈ دا باؤ۔ 2۔ ونجارا میرے ہاں دا۔ 3۔ اسلم۔ 4۔ دی۔ 5۔ مدینے وچ حضور ﷺ دی آمد۔ ۶۔ پکی روٹی حصہ نظم 1 نعت 2۔ ون دا بوٹا۔ 3۔ سورج تے دھرتی۔ ۴۔ کل دی گل۔ 5۔ غزل۔ ۶۔ رؤف شیخ۔ ۷۔ ایہیہ نہیں مینڈا گراں۔ 8۔ پہلے دی حور۔ 9۔ دوہی موت۔ 10۔ بہار حصہ غزل۔ 1۔ غزل یونس احقر (بیر فضل گجراتی)۔ 2۔ غزل (مولا بخش کشتہ)۔ 3۔ شہادت حمد سیف الملوک۔ 5۔ جنگی میدان 6۔ ہیر وارث شاہ 7۔ ایات باہو 8۔ کافیاں شاہ حسین۔ 9۔ بول فریدی۔ پرچہ ب: مضمون نگاری۔ 1۔ غزل تے پنجابی غزل۔ 2۔ بابا فرید گنج شکر 3۔ بلے شاہ اک بے باک شاعر 4۔ ادب کیوں آکھدے نیں ادب دیاں قسماں (i) نظم کیہ اے (ii) بحر (iii) ردیف (iv) قافیہ (v) مدح۔ پنجابی شاعری دیاں صفات 1۔ حمد 2۔ نعت 3۔ جنگ 4۔ نامہ 5۔ مرثیہ 6۔ مثنوی 7۔ غزل 8۔ سی حرنی 9۔ کافی۔ نثر تیاوہدیاں صفات۔ 1۔ داستان 2۔ ناول 3۔ افسانہ 4۔ انشائیہ۔ (تنقید) نقاد تے اوہدے فرائض تنقید تے اوہدیاں رقماں۔ (روحانی تنقید۔ تاریخی تنقید۔ سائنٹفک تنقید۔ نفسیاتی تنقید۔ کچھ تنقیدی اصول) اکھان (سابقہ پرچے)

#### پرچہ پولیٹیکل سائنس (الف) بی اے

(1) علم سیاسیات کی تعریف اور مطالعہ کے فوائد (2) علم سیاسیات کے مقاصد اور فوائد پر بحث کریں۔ (3) ریاست سے مراد کیا ہے ضروری ہے اور اس کے عناصر (4) اقتدار اعلیٰ کی تعریف اور خصوصیات (5) آئسن کا نظریہ اقتدار اعلیٰ پر بکیر پسندوں کے اعتراضات کا جائزہ لیں نیز اسلامی نظریہ اقتدار اعلیٰ کی تشریح۔ (6) مساوات کی تعریف۔ یہ آزادی سے کس طرح مختلف ہے آزادی کی تعریف اور مفروضہ پر بحث کیجئے کہ ریاست کا اقتدار فرد کی آزادی کا مخالف نہیں ہوتا۔ (7) قانون کی تعریف اسلام میں قانون کے ماخذ۔ کیا قانون مقتدر اعلیٰ کا حکم ہوتا ہے نیز مقتدر قانون کے اہم ماخذ۔ (8) جمہوریت کا اسلامی تصور مغربی تصور جمہوریت سے کس طرح مختلف

ہوتا ہے۔ آمریت کے حق میں اور اس کے خلاف دلائل۔ (9) پارلیمانی نظام حکومت کی اہم خصوصیات اس کی کامیابی کے لئے سیاسی جماعتوں کا ہونا کیوں ضروری ہے۔ (10) موجودہ جمہوری ریاست میں مقننہ کے فرائض۔ (11) بلا واسطہ اور بالواسطہ انتخاب ان کی خوبیاں اور خامیاں بیان کریں نیز سیاسی جماعتوں کے فرائض (12) رائے عامہ کی تعریف اور اسے کس طرح ناپا جاتا ہے۔ (13) مغربی طرز کی فلاحی ریاست اور اسلامی ریاست کا موازنہ نمایاں فرق بتائیے۔ (14) اشتراکیت اور اشتراکیت میں فرق بیان کریں۔

#### پرچہ پولیٹیکل سائنس بی اے

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

#### پرچہ اردو ادب (الف) بی اے

نثری ادب (1) خطوط غالب 2 حمید احمد خاں کے نام 3۔ سمجھ 4۔ کچھ مذہب کے بارے میں 5۔ جہاں پھول کھلتے ہیں 6۔ غالب کا اچھوتا پن 7۔ حالی اور اردو لٹریچر 8۔ میں اور میر 9۔ حالی کی سیرت نگاری 10۔ ڈپٹی نذیر احمد کی کہانی 11۔ میری زندگی خود اپنی زندگی کی کہانی 12۔ سفر نامہ پطرس 13۔ دلی کا غسل خونیں 14۔ قومی پھول 15۔ سورج جیسا آدی۔ افسانوی ادب 1۔ قصہ چہار درویش (میرامن دہلوی) 2۔ فسانہ عجائب 3۔ ابن الوقت 4۔ فسانہ آزاد 5۔ شریف زادہ 6۔ آگن 7۔ کفن 8۔ ازواج محبت 9۔ وہ جو دیوار کو نہ چاٹ سکے 10۔ رستم و سہراب۔ شعری ادب غزلیات (دلی، دکن، میر درد، میر تقی میر، آتش، غالب، مومن، علامہ اقبال، یاس گھانہ، جوش، ناصر کاظمی، منیر نیازی) نظمیں (قصائد، مرثیہ، مثنوی) نظیر اکبر آبادی، میر حسن، میر انیس، دیا شنکر نسیم اکبر الہ آبادی، حفیظ جالندھری، ن م راشد۔ شعراء اور نثر نگاروں کے حالات زندگی اور کلام کی خصوصیات میر تقی میر، میر درد، میر انیس، غالب، حالی، علامہ اقبال، فیض احمد فیض، میرامن دہلوی، پریم چند، فرحت اللہ بیگ۔ شعری اصناف کا خلاصہ وغیرہ 1۔ مثنوی 2۔ مرثیہ 3۔ نثری اصناف 1۔ افسانہ 2۔ ناول 3۔ ڈرامہ 4۔ قصیدہ 5۔ غزل 6۔ نوٹ: نثری ادب اور افسانوی ادب و نظموں میں کسی کا بھی خلاصہ دے سکتے ہیں۔

#### پرچہ اردو ادب (ب) بی اے

ادبی و تنقیدی مضمون۔ ادب و معاشرہ، اقبال ایک عظیم شاعر، اردو ڈرامہ اردو مرثیہ، دبستان لکھنؤ، میرامن پسند غزل گو شاعر، غالب ایک عظیم شاعر، فورٹ ولیم کالج، تحریک علی گڑھ، میر انیس کی مرثیہ گوئی آزاد نظم، شعری اور تنقیدی مسائل۔ ”ہماری شاعری“ شاعری بے کار ہے مفید؟ شعر میں خیال اور اصلیت سے کیا مراد ہے؟ خیال کی سادگی، خیال کی بلندی، خیال کی باریکی اور تڑپ، شاعری میں جدت کا مقام، شاعری میں صنعتوں کا استعمال۔ تاریخ اردو ادب، منتخب ادوار۔ فورٹ ولیم کالج، دبستان لکھنؤ، تحریک علی گڑھ، میر وسودا کا دور۔ ادبی و تنقیدی اصلاحات۔ فصاحت، بلاغت، داخلیت و خارجیت، رومانیت، کلاسیکیت، رمز و اہمایت، تغزل، سہل، مخمخ، علم و عروض اور علم بدیع و بیان۔ شعر کے اجزاء، بحر، تشبیہ، استعارہ، مجاز مرسل، صنعت تضاد، صنعت حسن، تعلیل، صنعت لف و نشر، صنعت، جمع، صنعت، تکرار لفظی، صنعت کنایہ۔

#### معاشیات اختیاری (الف) بی اے

تفاعل کی اقسام، تفاعل کی گرانی تعبیر، سادہ اور دو درجہ ماڈل، قومی آمدنی کا توازن، تفرقی سرکامیہ، طلب اور رسد کی چک معلوم کرنے کیلئے تفرقی سروں کا اطلاق، افادہ اور وصولی کی معیاری حد اور مصارف کی کم سے کم حد معلوم کرنے کے مسائل، مصارف اور فرم کا توازن۔

#### معاشیات اختیاری (ب) بی اے

جزوی معاشیات کے بنیادی مسائل پیداوار کے حجم کا تعین۔ سرمایہ دارانہ نظام، قیمت کی صرفی خط کی مدد سے صارف کا خط طلب اخذ کرنا، ترجیح کو ظاہر کرنے کا نظریہ آمدنی چک و تقاطع اور ان کی پیمائش، عالمین کا معیاری اشتراک، فرم اور صنعت کا قلیل و طویل عرصہ کا خطرہ سداخذ کرنا، خاص اجارہ دار یوں کے فلاحی اثرات، اجارہ دارانہ مقابلہ اور اس کی خصوصیات، عالمین کے معاوضوں کا نظریہ ختم پیداواری، جدید نظریہ منڈی کا خط طلب، عالمین کے خطوط رسد۔

#### صحافت (الف) بی اے

باب نمبر 1) ابلاغ کیا ہے؟ اہمیت، انداز اشارے، علامتیں، ابلاغ کی اقسام، صحافت کی تعریف اور اقسام (باب نمبر 2) مطبوعہ صحافت کی ذمہ داریاں، خبروں کے حصول کے ذرائع، خبر نویسی، خبر نویسی کی تعریف، انداز وغیرہ مکمل، ادارہ تعریف، اہمیت، مقاصد، نیچر، تعریف، اہمیت، مقاصد، اقسام، کالم، تعریف، اہمیت، مدیر کے نام خطوط کی اہمیت، رپورٹر کی خصوصیات (باب نمبر 3) ریڈیو کا ارتقاء پاکستان میں سماجی ترقی میں ریڈیو کا کردار (باب نمبر 4) ٹیلی ویژن کا ارتقاء اہمیت، اثرات وغیرہ، قومی تعمیر و ترقی میں ٹیلی ویژن کا کردار، ٹیلی ویژن کے تعلیمی اور تربیتی پروگرام، ٹیلی ویژن اور اخبار کی خبروں میں فرق (باب نمبر 5) صحافتی زبان پر نوٹ لکھیں۔

#### صحافت (ب) بی اے

(باب نمبر 1) دنیا میں طباعت اور اشاعت کی اقسام، صحافت کا ارتقاء



Q.No.2,3,6,8(iii)Ex.No.4.7Q.No.4,8,9,11,16,17,18.



کا خلاصہ اور مرکزی خیال ﴿ 16, 17, 19, 23, 26, 27, 28 ﴾ خطوط اور خواہش کے دوست کے نام، چچا کے نام، چھوٹے بھائی کے نام۔ صفائی کیلئے درخواست، فیس معافی کی درخواست۔ ﴿ کہانی ﴾ جس کا کام اسی کو سنا جسے، بچ کی برکت، جھوٹ کی سزا، وضو ٹوٹ گیا، ایسے کو تیسرا۔ ﴿ مکالمہ ﴾ دکاندار اور خریدار، دوستوں کے درمیان استاد اور شاگرد کے درمیان۔ ﴿ مذکر مونث ﴾ صفحہ نمبر 50 ﴿ واحد جمع ﴾ صفحہ نمبر 53, 54, 55, 57 مترادف ﴿ صفحہ نمبر 37 ﴾ الفاظ متضاد ﴿ صفحہ نمبر 36, 37 ﴾ جملوں کی تصحیح و تکمیل۔ نوٹ: معروضی پرچوں کیلئے ﴿ پنجاب ٹیکسٹ بک بورڈ ﴾

اسلامیات (اختیاری) نمبر

☆ رموز و اوقاف اور جہود اخلاص سے کیا مراد ہے؟ ☆ تلاوت قرآن کے آداب لکھیں۔ ☆ حدیث کی ضرورت و اہمیت پر نوٹ لکھیں۔ ☆ طہارت کی مختلف اقسام بیان کریں۔ ☆ قرآن وحدیث کے حوالہ جات کی مدد سے عدل کا معنی و مفہوم بیان کریں۔ ☆ رزق کمانے کے جائز و ناجائز ذرائع کیا ہیں۔ ☆ آیات قرآنی اور احادیث نبوی ﷺ کی روشنی میں عفت و حیا پر تفصیلی بحث کریں۔ ☆ حضور ﷺ کے اعلیٰ اخلاق پر مضمون لکھیے۔ ☆ مندرجہ ذیل انبیاء کرام کی تبلیغی کوششوں پر مختصر نوٹ لکھیں، حضرت موسیٰ، حضرت ابراہیم، حضرت نوح، مدینہ منورہ میں اشاعت اسلام پر نوٹ تحریر کیجیے۔ ☆ ختم نبوت ﷺ پر نوٹ لکھیے۔ ☆ اسم ضمیر کی اقسام بیان کیجیے اور مثالیں دیجیے۔ ☆ حروف کی اقسام امثلہ دیکر لکھیں۔ ☆ آیات قرآنی کا ترجمہ و تشریح و مشکل الفاظ کے معنی: آیت نمبر، 1, 3, 5, 8, 12, 15, 18, 19, 13, 16, 21, 24, 25, 7, 10 احادیث کے معنی: احادیث نمبر، 2, 5, 7, 10

اسلامیات (لازمی) نمبر

☆ قرآنی آیات کا با محاورہ ترجمہ: ﴿ سورة الانفال ﴾ آیات نمبر 1, 2, 3, 7, 15, 19, 22, 27, 28, 32, 33, 37, 41, 44, 45, 46, 55, 56, 62, 63, 64, 67, 68, 69, 70, 71, ﴿ سورة الاحزاب ﴾ آیات نمبر 6, 7, 13, 15, 21, 22, 26, 27, 33, 34, 38, 39, 40, 41, 42, 43, 45, 46, 47, 51, 55, 62, 63, 69, 70, ﴿ سورة الممتحنة ﴾ آیات نمبر 3, 5, 6, 12, 13 احادیث ترجمہ تشریح ﴿ 2, 3, 4, 6, 13, 16, 19 ﴾ ﴿ موضوعاتی مطالعہ ﴾ قرآن مجید کے فضائل، ختم نبوت۔ قرآن وحدیث کی روشنی میں علم کی اہمیت و فضیلت۔ قرآنی تعلیمات کی روشنی میں زکوٰۃ کے مصارف۔ شکر کے لغوی معنی کیا ہیں نیز شکر ادا کرنے کے طریقے لکھیں۔ ہجرت سے کیا مراد ہے؟ جہاد کی مختلف اقسام کے بارے میں آپ کیا جانتے ہیں؟

Ex No. 3.2 Q.No 2,6,10  
3.3 4,6,8 Example Pg.84  
3.6  
3.7 1,8,11

Ex No.4.3 Example No.2 Page No.126  
Example No.2 Page No.131  
Example No.2 Page No.133 Q.No

2,6,9,11,12,13  
4.4 2,4,7,8,9,11 Pg. 126-132

اثباتی مسئلہ نمبر 1,2,4,6,7

دائرے کے مسئلے 1,4

Ex No. 7.1 1 (v, viii) 2 (iii, v)  
7.2 Q.No.2,5,6,7,10

دائرے کے راست مماس اور معکوس مشترک مماس کھینچنا  
Ex No. 8.2, 8.4, 8.5

30, 60, 45 کی تکنیکی نسبتیں معلوم کریں۔

معروضی کیلئے تمام پرنٹس کی ایکس سائز زکسلٹ کریں۔

جنرل سائنس نمبر

☆ سائنس کیا ہے؟ اس علم نے انسانی زندگی پر کیا اثرات مرتب کیے ہیں؟ ☆ سائنسی طرز فکر سے کیا مراد ہے؟ ☆ ٹیکنالوجی سے کیا مراد ہے، سائنس اور ٹیکنالوجی ایک دوسرے کے ساتھ کس طرح منسلک ہیں؟ ☆ طب پر سائنس کے اثرات کا مختصر جائزہ لیں۔ ☆ خلیہ کے مختلف حصے بیان کریں نیز حیوانی اور نباتاتی خلیہ میں فرق بیان کریں؟ ☆ خلیہ کے اندر جنیز اور کروموسومز کی اہمیت پر نوٹ تحریر کریں؟ ☆ زمین کے علاوہ حیات کے تصور پر نوٹ تحریر کریں؟ ☆ وائرس کیا ہوتے ہیں؟ ان کی ساخت کیسی ہوتی ہے؟ ☆ مندرجہ ذیل بیماریوں پر نوٹ لکھیں۔ ☆ تپ دق۔ ☆ کینسر کے خلاف حفاظتی اقدامات تجویز کریں؟ ☆ انسانی غذا کے بڑے بڑے اجزاء کون کون سے ہیں؟ ان میں سے ہر ایک کی انسانی جسم کیلئے اہمیت بیان کریں؟ ☆ بڑھاپے اور جسم کی توڑ پھوڑ پر مختصر نوٹ لکھیں۔ ☆ بہروہیت سے کیا مراد ہے؟ کاربن کی بہروہی اشکال اور ان کے خواص تحریر کریں۔ ☆ مندرجہ ذیل عناصر کی صنعتی اہمیت بیان کریں۔ ☆ سوڈیم ☆ کلورین ☆ سلفر ☆ تانبا ☆ کیلشیم ☆ زراعت اور طب میں ریڈیو آکسیسٹوپ کا استعمال بیان کریں۔ ☆ نیوکلیائی شعاعوں کی کتنی قسمیں ہوتی ہیں؟ ہر قسم کو مختصر طور پر بیان کریں۔ ☆ پاکستان کے ایٹمی توانائی کے پروگرام پر نوٹ لکھیں۔ ☆ چارٹرڈک والے اندرونی احتراقی انجن کے کام کرنے کا طریقہ بیان کریں۔ ☆ کمپیوٹر کیا ہوتا ہے؟ اور اس کے کون کون سے اہم حصے ہوتے ہیں؟ ☆ خلائی چھان بین پر تفصیلی نوٹ لکھیں۔ ☆ پاکستان کے فضائی پروگرام پر ایک نوٹ لکھیں۔ نوٹ:۔ معروضی کیلئے پنجاب ٹیکسٹ بک بورڈ کی کتاب سے مدد حاصل کریں۔

اردو (اے، بی) نمبر

☆ مندرجہ ذیل اسباق کے لیے نثر پاروں کی تشریح، مرکزی خیال اور خلاصہ جات 1, 3, 4, 6, 9, 11, 13, 15 مندرجہ ذیل منظومات

طریقہ بیان کریں۔ ☆ مثال نمبر ﴿ 1, 2, 5 ﴾ ☆ نو میریکل نمبر ﴿ 3, 7, 9, 10 ﴾ باب نمبر 16 ☆ ادب کا قانون بیان کریں۔ ☆ رز سٹمز کا سیریز جوڑ۔ رز سٹمز کا پیر ال جوڑ۔ گیلوینومیٹر پر نوٹ لکھیں۔ ☆ الیکٹرک پاور اور اس کی اکائیاں بیان کریں۔ ☆ مثال نمبر ﴿ 2, 4, 6 ﴾ ☆ نو میریکل نمبر ﴿ 4, 6, 9, 8 ﴾ باب نمبر 17 ☆ میکینک انڈکشن پر نوٹ لکھیں۔ ☆ میوچل انڈکشن ٹرانسفارمر پر نوٹ لکھیں۔ ☆ نو میریکل نمبر 15 باب نمبر 18 ☆ الفا۔ بیٹا۔ گیمائز کی خصوصیات بیان کریں۔ ☆ ہاف لائف سے کیا مراد ہے۔ ☆ ریڈیو آکسیسٹوپس کا استعمال تفصیل سے بیان کریں۔ ☆ نیوکلیئر فشن ☆ مثال نمبر ﴿ 1 ﴾ ☆ نو میریکل ﴿ 11, 12 ﴾ باب نمبر 19 ☆ انفارمیشن ٹیکنالوجی کا روزمرہ زندگی میں کردار پر بحث کریں۔ ☆ فلاپی ڈسک کا استعمال کیسے ہوتا ہے تفصیل سے بیان کریں۔ ☆ ورڈ پروسیسنگ اینڈ ڈیٹا مینجمنٹ سے کیا مراد ہے۔

مطالعہ پاکستان برائے جماعت دہم

- 1- What is an islamic society? 2- Write a brief not on the arrival of Muslims in the sub-continent and propafation of islam?
- 3- Wht do you know about the mass movement and establishment of Pakistan?
- 4- Write a note on fourteen points of Quaid? 5- How the provinces punjab and east bengal played an important rule in the establishment of pakistan? 6- Write a note on guidinr principles of state policy?
- 7- Write a note on institution of mohtasib?
- 8- Which are the neighbouring countries of Pakistan? What is the imporatnce of the location of Pakistan? 9- Why do floods and winds storms occer in Pakistan? What measures can be taken to avoid their harmful effects. 10- Write a note on iron, gypsum and limestone. 11- Write a note on an impootant mineral resourses of Pakistan. 12- What do you know about trade and explain its types. 13- Write a note on languages of Pakistan. 14- Write a note on fromal education and their types. 15- Write a note on relation of Pakistan with India and China. 16- What are the countries of United Nations. 17- Write a note on Islamic countries and their singnificance? 18- Write a note on institutions of Islamic conference. 19- What is meant by a welfare states? 20- Describe in detail the important national objectives of Pakistan?

حساب برائے جماعت دہم

Book 2: Ex No. 1.1 Q.No 7,6 Example (No. 2.)  
Pg.5

1.2	1 (iii, iv) 2 (v)
1.10	2 (iv, v) 3 (i)
1.11	2 (viii, ix)
1.12	2 (iii, x, xi) 3 (i, iv, v)
Ex No.2.1	Q.No 3 (iii, v) 4 (iii, vii) 5 (i, iii)
	Example No.2,3 = Pg 58, 59
2.2	Q.No 1 (iv,
v, vii, x, xiv)	
2.3	1,5,7







ہوتے ہیں۔

## (ii) اختیاری شرکت

اس میں لوگ خود اپنی آزاد مرضی سے شریک ہوتے ہیں مثلاً ایسا مال جس کو وہ خود ملا لیں تو اس مال کے ضمن میں وہ اختیاری شریک بن جائیں گے۔ یا دو یا دو سے زائد افراد مل کر کوئی شے خریدیں تو وہ اس خریدی ہوئی شے کے اختیاری مالک بن گئے۔

## شرکت ملک کے مسائل

عدم شرکت اشیاء میں تصرف کی کیفیت مختلف صورتوں میں مختلف ہوگی۔

### 1- مشترک اراضی

اگر دو یا دو سے زائد افراد کی زمین مشترک ہے ایک موجود نہ ہو تو دوسرا استعمال کر سکتا ہے۔ دوسرے کی رضامندی متصور کی جائے گی۔ اس لئے جب وہ واپس آئے گا تو اتنا ہی عرصہ اس زمین کو کاشت کرنا کا اختیار رکھتا ہے۔ اگر زمین کی قوت متاثر ہونے کا اندیشہ ہو تو پھر دوسرے فریق سے اجازت لینا ضروری ہے اور بلا اجازت استعمال کرنے کی بناء پر کوئی نقصان ہو جانے کی صورت میں استعمال کرنا والا اکیلا ذمہ دار ہو جائے گا۔

### 2- مشترک مکان

اس کے بارے میں اصول یہ ہے کہ حاضر شریک اس طرح استعمال کرے کہ دوسرے ساتھی کو بھی فائدہ ہو۔ نقصان نہ ہو اگر مکان کے حصے الگ الگ ہوں تو شرکاء جس طرح چاہیں استعمال کر سکتے ہیں۔

### 3- مشترک اثاثہ

اگر اثاثہ دانستہ یا نادانستہ مل جائے تو ایک آدمی اپنا حصہ بیچنے کے لئے دوسرے سے اجازت لے۔ کیونکہ ایک ایک دانے پر اس کا حق مشترک ہے۔ البتہ وارث بغیر اجازت کے اپنے حصے کو بیچنے کا اختیار رکھتا ہے۔

### 4- مشترک مال

جس طرح ایک شخص اپنی انفرادی ملکیت میں تصرف کر سکتا ہے اسی طرح مال مشترک میں شرکاء باہمی اتفاق سے تصرف کر سکتے ہیں شرکاء میں اتفاق و رضامندی ہونا ضروری ہے۔

### 5- پیداوار

(الف) مشترک ملکیت ہونے والی

پیداوار کو حصوں کی نسبت سے تقسیم کیا جائے گا زائد کی شرط باطل

ہے (ب) اگر مشترک ملکیت کو کرائے پر دیا جائے تو اس کی آمدنی حصوں کی نسبت سے تقسیم ہوگی۔ (ج) اگر باغ کے پھل پک جائیں تو جو شریک موجود نہ ہو اس کا حصہ بیچ کر رقم محفوظ کر لی جائے

### 6- مشترک قرض

(i) اکثر شریکوں کے ذمے قرض ہو تو مل کر ادا کریں گے۔ بشرطیکہ ایک ہی سبب سے عائد ہوا ہو۔ ورنہ وہ قرض مشترک نہیں ہوگا۔

(ii) مرنے والے کے اموال وارثوں کی ملکیت قرار پاتے ہیں اس کا قرض سب کے حصہ سے ادا کیا جائے گا۔

(iii) حق تلف ہونے کی صورت میں سب پر تاوان عائد ہوگا۔

اگر شرکاء مل کر کسی کو قرض دیں تو دین مشترک ہوگا ورنہ نہیں۔ اگر کوئی شریک انفرادی طور پر قرض دے تو وہ خود ذمہ دار ہوگا۔

(iv) اگر مال مشترک اکٹھا فروخت کیا تو دین مشترک ہوگا ورنہ نہیں۔ اگر شرکاء انفرادی طور پر الگ الگ لوگوں کو مال دیں تو وہ خود ذمہ دار ہونگے۔

(v) اگر مشترک قرض میں سے کوئی ایک شریک وصول کرے تو سب کا حصہ ہوگا۔ اگر کوئی چیز قرض کے بدلے وصول کرے اور وہ ضائع ہو جائے تو وہ اکیلا ذمہ دار ہوگا۔

(vi) اگر کوئی شریک اپنا حصہ ہبہ کرنا چاہے تو اس کا استحقاق رکھتا ہے۔ اگر کوئی شریک اپنا حصہ قرضدار کو معاف کرنا چاہے تو کر سکتا ہے لیکن دیگر شرکاء کا حصہ معاف کرنے کا وہ حق نہیں رکھتا۔

(vii) اگر مقرض کی مہلت دینی ہو تو تمام شرکاء سے اجازت اور رضامندی لینا ضروری ہے اگر انہوں نے ایک شریک کو اختیار یا نمائندگی دے دی تو وہ نمائندہ سب کی طرف سے اپنی مرضی سے مہلت دے سکتا ہے۔

## شرکت ملک میں تقسیم کے مسائل

تقسیم سے مراد یہ ہے کہ کسی پیمانہ (گز، وزن، برتن، پیمانہ) کے ذریعے ایک حصہ کو دوسرے حصہ سے علیحدہ کر دیا جائے۔

### تقسیم کی نوعیتیں

(i) متعدد وارث ہوں اور یا متعدد حصہ دار اور شرکاء ہوں۔

(ii) متعدد وحدات ہوں اور اس کے حصہ دار بھی متعدد لوگ ہوں مثلاً تین بکریوں کے تین وارث ہوں تو ان کے درمیان حصوں کی تقسیم، تقسیم جمع کے اصول پر ہوگی۔ (ہر کوئی اپنا اپنا وجود رکھتا ہے

یعنی کل تعداد کو شرکاء کی تعداد پر تقسیم)

(iii) ایک ہی چیز ہو اور اس کے وارث کئی شرکاء ہوں تو اس کی تقسیم تقسیم تفریق کے اصول پر ہوگی۔

### شرائط

0- تقسیم کی جانے والی شے یا ملکیت کی حقیقتاً موجودگی ضروری ہے۔

0- بوقت تقسیم شرکاء کی ملکیت کا ثابت ہونا ضروری ہے۔ اگر بعد میں کسی اور کا مال ثابت ہو تو تقسیم باطل ہو جائے گی۔

0- اگر مشترک ملکیت کو تقسیم کرتے ہوئے شرکاء کی اجازت نہ لی اور دیگر شرکاء نے اپنے حصے قبول کر لئے تو تقسیم صحیح سمجھی جائے گی اگر ان میں سے کسی ایک نے اپنا حصہ لینے سے انکار کر دیا تو تقسیم باطل ہو جائے گی۔

0- شرکاء کے درمیان تقسیم عدل کے ساتھ ہونی چاہیے اگر کسی فریق کے حصہ میں کمی رہ جائے تو تقسیم باطل ہوگی۔

### کیفیت تقسیم

- 1- جیسی بھی چیز ہو یا ایسا پیمانہ استعمال کیا جائے گا۔
- 2- ایسی اشیاء جو ناقابل تقسیم ہوں ان کو قیمت کی بنیاد پر تقسیم کیا جائے گا۔
- 3- اگر مشترک ملکیت کا ایک حصہ قیمتی اور ایک حصہ ناقص ہو تو قیمت کو مد نظر رکھ کر تقسیم کیا جائے گا۔
- 4- تقسیم کے بعد مال مشترک نہیں رہتا اس لئے ہر حصہ دار اپنے حصہ میں تقسیم کا مکمل اختیار رکھتا ہے۔

☆☆☆☆☆☆☆☆

## گیس میٹرک 2004ء

☆☆☆☆☆☆☆☆

بائیولوجی پارٹ (II) برائے جماعت نہم

☆ بائیولوجی کی تعریف کریں۔ ☆ بائیولوجی کی شاخیں تفصیل سے بیان کریں۔ ☆ انسانی زندگی پر بیالوجی کی تعلیم کے اثرات بیان کریں؟ ☆ اے بائیو جینیٹکس اور بائیو جینیٹکس پر نوٹ لکھیں؟ ☆ سیل ممبرین، سیل نیوکلیئس، پروکیئر نیوکلیئس اور یوکیئر نیوکلیئس میں فرق؟ ☆ مائیٹوسس اور پلائٹ ٹوز پر نوٹ لکھیں؟ ☆ سرسوں کے پودے کے ویکٹوریو پارٹس پر نوٹ لکھیں۔ ☆ مینڈل کی دل کی ساخت بیان کریں؟ ☆ مینڈل کا نروس سسٹم اشکال کی مدد سے واضح







سمندھنوں کا ملاپ وغیرہ تفصیلی بیان کیا ہے لیکن گلزارِ نسیم میں معاشرتی ترجہانی بہت معمولی ہے۔

(13) سحر البلیاں دلوں پر اثر انداز کرتی ہے اور گلزارِ نسیم دماغ اور دھن کو متاثر کرتی ہے۔ میر حسن نے دلی کے دبستان شاعری کی پیروی کی ہے اور نسیم نے لکھنؤ کے شعری رجحان کو پیش نظر رکھا ہے۔ تاہم سحر البلیاں کا ادبی اور فنی مرقبہ گلزارِ نسیم سے بہتر اور برتر ہے۔ اس کی ایک وجہ تو میر حسن کا شعوری تجربہ مشاہدہ اور زندگی کی طوالت ہے اور دوسرا سبب دلی اور لکھنؤی دبستانوں کا فرق ہے۔ بہر حال دونوں مثنویاں اپنی اپنی جگہ خوب ہیں۔

بقول میر حسن  
تجھے سیر کو میں نے گھوڑا دیا  
کہ اس مال زادی کو جوڑا دیا  
الگ ہم سے یوں رہنا اور چھوٹنا  
یہ اوپر ہی اوپر مزے لوٹنا  
مروتم پری پر وہ تم پر مرے  
بس اب تم مجھ سے بیٹھو پرے  
میں اس طرح کا دل لگاتی نہیں  
یہ شرکت تو بندی کو بہاتی نہیں  
بقول نسیم

درویش رواں رہے تو بہتر  
آب دریا ہے تو بہتر  
سمجھائے سے تھا ہمیں سروکار  
اب مان نہ مان تو ہے مختار  
محاورات

گڑ سے جو مرے تو زہر کیوں دو  
کاٹو تو لہو نہ تھا بدن میں  
☆☆☆☆☆☆☆☆

سوال نمبر 5۔ پنڈت دیا شنکر نسیم کی جذبات نگاری ایجاز و اختصار (تشبیہ و تمثیل) اور محاورات و ضرب الامثال پر مختصر نوٹ لکھیں۔

### (1) جذبات نگاری

پنڈت دیا شنکر نسیم جذبات نگاری میں بہت ماہر ہیں ان کی مثنوی میں ہر قسم کے جذبات مل جاتے ہیں جنہیں انہوں نے فنی

مہارت کے ساتھ پیش کیا ہے ان جذبات کا اظہار کہیں تو مکالموں میں ہے اور کہیں منظر نگاری اور رہائی میں۔

1- بکاؤلی کے غصے میں جھنجھلانے کا انداز دیکھیں۔

جھجھلائی بکاؤلی کہ بس بس  
اب ایک کہو گی تم تو میں دس  
رنجور جوہوں تو میں تمہیں کیا  
مجبور جو ہوں تو میں تمہیں کیا  
(2) عاشق و معشوق کے درمیان جذبات کا اس طرح بیان کیا ہے  
ہنتے ہنتے کہا ہنتے کیوں  
ہنتا نہیں بے سبب کوئی یوں  
بولا وہ کہ خواب دیکھتا تھا  
آتش پہ کسا ب دیکھتا تھا  
بولی وہ کہ ہم بتائیں تعبیر  
دلسوزی کرے گا کوئی دل گیر  
(3) شش و پنج کے جذبات کو پیش کرنا بھی دیا شنکر ہی کا کمال ہے۔

بولی وہ پری بصد تامل  
کیوں جی تمہیں لے گئے تھے وہ کل  
کیا کہتی ہوں میں ادھر تو دیکھو  
میری طرف اک نظر تو دیکھو  
ہے یا نہیں یہ خطا تمہاری  
فرمائیے کیا سزا تمہاری؟  
(2) ایجاز و اختصار

گلزارِ نسیم کی ایک اہم خوبی اس کا اختصار ہے یوں لگتا ہے کہ اس مثنوی میں ایک لفظ بھی ایسا نہیں جو ضرورت سے زائد ہو۔ کہیں سے ایک آدھ شعر نکال دیا جائے تو کہانی کی کڑی گم ہو جاتی ہے۔ اس کے بارے میں بتایا جاتا ہے کہ پنڈت دیا شنکر نے اصل قصہ بہت طویل لکھا تھا۔ لیکن جب اصلاح کے لئے اپنے استاد خواجہ آتش کے پاس لے گئے تو انہوں نے کہا کہ بھیا اتنی بڑی کتاب کو دیکھے گا کون؟ لہذا انہوں نے اس مثنوی کو اتنا نچوڑا کہ عرق نکال لیا۔ اب یہ مثنوی پڑھتے یہ لگتا ہے کہ جیسے گاڑی چھوٹے چھوٹے اسٹیشن چھوڑ کر صرف بڑے بڑے اسٹیشنوں پر سٹاپ کر رہی ہو۔ چنانچہ تشنگی کا احساس ہونے لگتا ہے اور اس بات کی ضرورت کئی جگہ پر محسوس ہوتی ہے کہ یہاں بات کو زیادہ تفصیل

کے ساتھ بیان کیا جانا چاہیے تھا۔

بولا وہ کہ چپ ہو کیوں سبب کیا  
بولیں کہ کہیے بے ادب کیا  
ناٹہ پریوں سے اس نے توڑا  
رشتہ اک آدمی سے جوڑا  
وہ سن کے خفا ہوا کہا جاؤ  
جس طرح سے بیٹھی ہو اٹھا لاؤ  
(2) بال کو آگ پر جلا کر پری یا جن کو بلانے کا عمل بہت مختصر بیان کیا ہے۔  
وہ بال کو آگ پر رکھاتا  
وعدے پہ وہ دیوانی کا آنا  
(3) دیوانے بھائی کو بلاتا ہے تو یہاں بھی الفاظ کی کمی محسوس ہوتی ہے۔  
ایک ٹیکے پر گیا بلایا  
وہ مثل صدائے کوہ آیا  
(4) بعض جگہ اختصار ضرورت سے زیادہ ہو گیا ہے۔ مثلاً

طوطا بن کر شجر پر آکر  
پھل کھائے بشر کا روپ پا کر  
پتے پھل پھول چھال لکڑی  
اس پیڑ سے لے کے راہ پکڑی  
(3) محاورات و ضرب الامثال  
پنڈت دیا شنکر نسیم نے دوسری فنی خوبیوں کے علاوہ اپنی مثنوی میں مناسب مقامات پر محاورات اور ضرب الامثال بھی استعمال کی ہیں اور بہت سے شعر مقبول عام کا درجہ پا کر ضرب الامثال اور محاورے بن گئے ہیں۔

درویش رواں رہے تو بہتر  
آب دریا بنے تو بہتر  
سمجھائے سے تھا ہمیں سروکار  
اب مان نہ مان تو ہے مختار  
گڑ سے جو مرے تو زہر کیوں دو  
کاٹو تو لہو نہ تھا بدن میں  
جادو وہ جو سر پہ چڑھ کے بولے  
مندرجہ بالا مصرعے آج کل کثرت سے روزمرہ زندگی میں بولے جاتے ہیں۔

درویش رواں رہے تو بہتر  
آب دریا بنے تو بہتر  
سمجھائے سے تھا ہمیں سروکار  
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گڑ سے جو مرے تو زہر کیوں دو  
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مندرجہ بالا مصرعے آج کل کثرت سے روزمرہ زندگی میں بولے جاتے ہیں۔



ہیں۔ چنانچہ ہم کہہ سکتے ہیں کہ واقعات نگاری اور منظر کشی میں میر حسن کو مہارت نامہ حاصل ہے۔

## 7- حاصل بحث

میر حسن نے مثنوی کے کرداروں خصوصاً بے نظیر بدرنیز، نجم النساء، فروز شاہ (جنوں کے بادشاہ کا بیٹا) کی جو سراپا نگاری کی ہے وہ ہر لحاظ سے قابل ستائش ہے اور قابل تعریف ہے۔ یہ مثنوی معاشرتی ترجمانی کا بھی اعلیٰ نمونہ ہے۔ اس میں شاعر نے دہلوی اور لکھنوی معاشرت بلکہ تہذیب و معاشرت کو بھرپور انداز میں پیش کیا ہے اور معاشرتی زندگی کے ایک ایک پہلو کی نقاب کشائی بڑے ہی موثر انداز میں کی ہے۔ اس طرح یہ مثنوی شعری اور ادبی لحاظ سے ایک شاہکار کا درجہ رکھتی ہے اس میں عریانی اسی حد تک ہے جس حد تک عام داستانوں میں ہوتی ہے۔ درود اثر اور سوز و گداز کا پہلو بھی اس میں موجود ہے۔

اس کی بحر متکارب مسمن مکسور ہے یعنی فعلوں، فاعلوں، فاعلوں، فاعلوں۔ جس کی وجہ سے اس میں موسیقیت کا عنصر غالب ہے میر حسن نے ساقی نامے کی صنعت سے بھی خوب کام لیا ہے۔ ان خصوصیات اور خوبیوں کے باعث اس مثنوی کو اردو کے منظوم افسانوی ادب کا بہترین مرقع کہا گیا ہے۔

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سوال نمبر 4- مثنوی ”سحر البیان“ اور مثنوی ”گلزارِ نسیم“ کا تقابلی جائزہ لیتے ہوئے اشعار سے مثالیں بھی دیں۔

## تعارف

یوں تو اردو میں بے شمار مثنویاں لکھی گئیں۔ لیکن ان میں سے جن مثنویوں نے عوامی شہرت حاصل کی وہ صرف تین ہیں۔

1- سحر البیان 2- گلزارِ نسیم 3- زہر عشق

(1) سحر البیان اور گلزارِ نسیم کو خاص طور پر اردو دان طبقے میں پسند کیا گیا ہے۔ مثنوی سحر البیان میر حسن دہلوی کی تصنیف ہے۔ وہ دہلی کے رہنے والے تھے اور شاعری انہیں ورثے میں ملی تھی۔ انہوں نے ایک درجن سے زیادہ مثنویاں لکھیں۔ لیکن سحر البیان ان کی بہترین مثنوی ہے۔ اس کی کہانی بالکل سپاٹ اور معمولی ہے۔ واقعات میں کوئی الجھاؤ نہیں۔ سیدھے سادھے الفاظ میں ہر واقعہ بیان کیا گیا ہے۔ لیکن میر حسن نے اپنے الفاظ اور انداز میں ایسا جادو جگایا ہے کہ وہ سچ سچ سحر البیان بن گئی ہے۔

گلزارِ نسیم پنڈت دیا شکر نسیم لکھنوء کے رہنے والے تھے ان کی تصنیف قصہ یا پلاٹ بھی سحر البیان کی طرح فرضی اور خیالی ہے۔ مگر اس میں الجھاؤ اور پیچیدگی زیادہ ہے اور واقعات میں تخیل کی کار فرمائی بھی بہت زیادہ ہے۔

(2) سحر البیان میں جو ضمنی کہانیاں شامل ہیں وہ اصل کہانی سے گہرا تعلق رکھتی ہیں اور ان کا ہونا بھی بہت ضروری ہے لیکن گلزارِ نسیم میں جو ضمنی کہانیاں شامل ہیں وہ بڑی حد تک بے جوڑ اور غیر متعلق ہیں اور محض داستان کو لمبا کرنے کے لئے لائی گئی ہیں۔ ان کو خارج کرنے سے اصل کہانی پر کوئی فرق نہیں پڑتا۔

(3) میر حسن نے سیرت کشی پر خصوصی توجہ دی ہے۔ فرضی اور خیالی کردار کو بھی حقیقت کے نزدیک رکھ کر پیش کر دیا ہے۔ بادشاہ میں خوبی مشرقی بادشاہوں کے تصور کے مطابق ہے۔ شہزادہ نے بے نظیر شہزادی کے معیار پر پورا اترتا ہے۔ وزیر باتدبیر ہے بدرنیز ماہِ رخ پری، فروز شاہ اور نجم النساء عام انسانی کردار دکھائی دیتے ہیں۔

اس کے برعکس گلزارِ نسیم کے کردار مافوق الفطرت کردار ہیں اور زندگی سے بہت دور دکھائی دیتے ہیں۔

(4) میر حسن نے مکالمہ نگاری میں کرداروں کی عمر، حیثیت اور مرتبے کو ملحوظ رکھا ہے جس کی وجہ سے ان کے مکالمے بڑے پر لطف اور دلآویز بن گئے ہیں۔ اور ان میں ڈرامائی عنصر پایا جاتا ہے۔

گلزارِ نسیم کے مکالمے بھی خاصے پر لطف ہیں نسیم کے کرداروں کے خیالی ہونے کے باوجود ان سے جو گفتگو کروائی ہے وہ فطرت کے مطابق ہے۔

(5) سحر البیان کی زبان بہت سادہ، سلیس اور عام فہم ہے اور اس میں دلی کار و زمرہ اور محاورہ بڑی سلیقہ مندی سے استعمال ہوا ہے۔

گلزارِ نسیم کی زبان رنگین اور شگفتہ ہے اور اس میں فارسی الفاظ کی فراوانی ہے۔

(6) سحر البیان اور گلزارِ نسیم کی بحر میں بھی فرق ہے۔ سحر البیان میں بحر متکارب استعمال ہوئی ہے جبکہ گلزارِ نسیم میں بحر استعمال کی گئی ہے وہ مسدس بحر و مضر ہے۔

(7) میر حسن نے اپنی مثنوی میں ساقی نامے سے مدد لی ہے جبکہ نسیم نے قلم کا استعمال کیا ہے۔

(8) سحر البیان میں تشبیہات اور استعارات کا استعمال مناسب طور پر کیا گیا ہے لیکن گلزارِ نسیم میں تشبیہات اور استعارات کی بھرمار ہے اور ہر بات کو استعارے کے ذریعے بیان کیا گیا ہے۔ اس طرح دونوں کو سمجھنے کے لحاظ سے کافی فرق ہے۔

(9) میر حسن نے صنعت کاری بہت معمولی حد تک کی ہے۔ جبکہ گلزارِ نسیم کے ہر شعر میں کوئی نہ کوئی صنعت ضرور استعمال کی گئی ہے۔ اور یہ استعمال شعوری طور پر ہوا ہے۔ نسیم نے عریانی، ہوسناکی اور ابتزال کا خوب مظاہرہ کیا ہے۔ اور جہاں موقع نہ بھی تھا وہاں موقع خود پیدا کر لیا ہے۔ لیکن سحر البیان میں ایسا نہیں ہے اور عریانی بہت معمولی ہے اور اگر جو ہے اسے اشاروں اور کنایوں کی مدد سے پیش کیا گیا ہے۔

(11) میر حسن نے انسانی احساسات و جذبات کو بالکل فطری انداز میں پیش کیا ہے اور ذرہ بھر مبالغے سے کام نہیں لیا۔ انہوں نے بدرنیز کی حالت فراق کو یوں بیان کیا ہے۔

تپ ہجر گھر دل میں کرنے لگی  
در اشک سے چشم بھرنے لگی  
جہاں بیٹھنا پھر نہ اٹھنا اُسے  
محبت میں دن رات گھٹنا اُسے  
کہا جو کسی نے کچھ کھائیے  
کہا خیر بہتر ہے منگوائیے  
جو پانی پلانا تو پینا اُسے  
غرض غیر کے ہاتھوں جینا اُسے  
اس کے برعکس نسیم نے جذبات و احساسات اور قلبی کیفیات کو بھی مبالغے سے پیش کیا ہے۔ بکاؤلی کی حالت زار کا نقشہ یوں کھینچا ہے۔

کرتی تھی جو بھوک پیاس بس میں  
آنسو پیتی تھی کھا کھا کے قسمیں  
جائے سے جو زندگی تھی تنگ  
کپڑوں کے عوض بدلتی تھی رنگ  
صورت میں خیال رہے گی وہ  
ہیئت میں مثال رہے گی وہ  
(12) میر حسن نے دہلی کی معاشرت کو بھرپور انداز میں بیان کیا ہے اور جذبات تک بھی نظروں سے اوجھل نہیں ہونے

دیا۔ ولادت چھٹی، بیاہ ساگرہ، بارات



راگ رنگ کی مجلسوں کے موثر نقشے پیش کئے گئے ہیں ان کو دیکھ کر یوں محسوس ہوتا ہے کہ شاعر نے علم اور برش سے رنگوں کا استعمال کر کے لفظوں کے ذریعے بڑی جاندار تصویریں پیش کی ہیں۔

ایک طوائف کی تصویر کشی جاندار الفاظ میں کرتے ہوئے کہتے ہیں کہ

عجب چال سے وہ چلی ناز میں  
وہ خلقت کی گری وہ ڈون بنا  
وہ بن پونچھے ہونٹوں کی مستی غضب  
کہ مستی میں پاؤں کہیں کا کہیں  
نشے میں بھوکا سا چہرہ بنا  
کہ منہ پر تھی گویا قیامت کی شب  
شہزادی بدر منیر ایک روایتی کردار ہے جس کی عمر پندرہ سولہ برس ہے وہ بہت حسین اور میر حسن لکھتے ہیں کہ

برس ہندہ ایک کا سن و سال  
نہایت حسین اور صاحب جمال  
دیئے کہنی تکیہ پہ اک ناز سے  
سر نہر بیٹھی تھی انداز سے

#### 4- تشبیہات اور استعارے

میر حسن نے جو تشبیہات اور استعارے استعمال کئے ہیں وہ بالکل واضح اور سامنے کے ہیں ان میں کوئی باریکی یا پیچیدگی نہیں ہے۔ نجم النساء جو کہ ایک بھرپور کردار ہے اور ایک سمجھدار لڑکی ہے وہ وزیر کی بیٹی بھی ہے اور بہت خوبصورت بھی۔ اس کے بارے میں تحریر کیا ہے کہ

تھی ہمراہ اس کے اک دخت وزیر  
نہایت حسین اور قیامت شریر  
زبس تھی ستارہ سی وہ دلربا  
اسے لوگ کہتے تھے نجم النساء  
جھک جھک کر گرنا خیابان پر  
نشے کا تھا عالم گلستان پر

ایک اور جگہ جب شہزادی بدر منیر شہزادے کی نظر کا شکار ہو جاتی ہے تو نجم النساء اسے جوانی کے مزے لینے کی طرف راغب کرتی ہے۔

مری طرف دیکھ تو ہائے ہائے  
مثل ہے کہ من بھائے منڈیا بلائے  
کیا ہے اگر تو نے گھائل اسے  
تو مت چھوڑ اب نیم بسمل اسے  
تک اک خط اٹھا زندگانی کا تو  
مزا دیکھ اپنی جوانی کا تو  
نہا نے میں یوں تھی بدن دمک  
برسنے میں بجلی کی جیسی چمک  
نہا دھو کے نکلا گل اس طرح  
کے ہدی سے نکلے ہیں مہر جطر  
گلوں کا لب مہر پہ جھومنا  
اسی رہنے عالم میں منہ چومنا  
جب شہزادہ پری کی قید میں چلا جاتا ہے اور نجم النساء اپنی سہیلی کی خاطر بھی بدل کر نکلتی ہے۔

پہن سیلی اور گیروا اوڑھ کھیں  
چلی کر کے صحرا کو جوگن کا بھیں  
5- لکھنؤ کی رسومات کی عکاسی

میر حسن دہلوی نے اپنے زمانے کی شادی بیاہ اور دیگر کئی رسوں کو بڑی خوبصورتی سے بیان کیا ہے۔ انہیں حالات کی منظر کشی کرنے میں اتنی مہارت حاصل ہے کہ ہم دہلی اور لکھنؤ کے مسلمان شرفاء کے رسم و رواج سے واقف ہو جاتے ہیں۔ وہ شادی کے جلوس کا حال بیان کرتے ہیں جس میں شہنائیوں کی سہانی دھنیں بج رہی ہیں۔ کئی پیادے جارہے ہیں اور کئی گھوڑوں پر سوار ہیں جن کے پاس سواری نہیں وہ مانگے تاگوں پر جارہے ہیں گانے بج رہے ہیں اور رشتہ دار سب خوشیوں میں جھوم رہے ہیں۔

ادھر کا تو یہ رنگ تھا اور راگ  
محل میں ادھر گھوڑیاں اور سہاگ  
بنے کی شادی مبارک وہ ڈھول  
وہ ٹونے سلونے وہ بیٹھے بول  
گلے میں پہننا وہ ہنس ہنس کے ہار  
شا سٹ وہ پھولوں کی چڑیوں کی مار  
قیقہ ہنسی شور و غل تالیاں  
سہانی سہانی نئی کالیاں

میر حسن نے سراپا نگاری میں بھی اپنا کمال دکھایا

ہے۔ اپنے دور کے لباس و زیورات برتن سامان آرائش و زیبائش کو ہمیشہ کیلئے زندہ جاوید کر دیا ہے۔

#### 6- واقعات نگاری

مثنوی ”سحر البلیاں“ میں واقعات نگاری کا بھی پورا پورا حق ادا کیا گیا ہے اور جذبات تک کو بھی نظر سے اوجھل نہیں ہونے دیا گیا۔ کہانی میں جو مثنوی کہانیاں پیش کی گئی ہیں وہ بھی کہانی کی داخلی وحدت کو قائم رکھنے کا ذریعہ ہیں۔ سیرت کشی کے لحاظ سے بھی اس کی مثال نہیں ملتی۔

میر حسن نے شہزادے کے محل سے غائب ہونے کا منظر بیان کیا ہے۔

کوئی دیکھ یہ حال رونے لگی  
کوئی غم سے جی اپنا کھونے لگی  
کوئی بلبلائی سی پھرنے لگی  
کوئی ضعف کھا کھا کے گرنے لگی  
کوئی سر پہ رکھ ہاتھ دلیکر ہو  
گئی بیٹھ عالم کی تصویریں  
میر حسن نے شہزادی بدر منیر اور شہزادے منیر کا قصہ

بڑے جاندار انداز میں پیش کیا ہے۔ نیز شادی بیاہ کے واقعات کو بھی بڑے موثر انداز میں نظم کیا ہے جیسا کہ اوپر بیان کیا گیا ہے۔ قصے کے شروع میں جب بادشاہ کے ہاں کوئی اولاد نہیں ہوتی تو وہ نجومیوں کو بلا کر حساب لگواتا ہے۔ نجومی اور پنڈت اسے ایک چاند سے بیٹے کی خوش خبری دیتے ہیں۔

کیا پنڈتوں نے جو اپنا بچار  
تو کچھ اگلیوں پہ کیا پھر شمار  
جنم ہزار شاہ کا دیکھ کر  
تولا اور برچمک پہ کر کے نظر  
کہا رام جی کی ہے تجھ پہ دیا  
چندر ماسا ہالک میرے ہووے گا  
اداؤں کا نمونہ دیکھئے۔

وہ گھٹنا وہ بڑھنا اداؤں کے ساتھ  
دکھانا وہ رکھ رکھ کے چھاتی پہ ہاتھ  
کبھی دل کو پاؤں سے مل ڈالنا  
نظر سے کبھی دیکھنا بھالنا

اس قسم کی بیسیوں مثالیں ”سحر البلیاں“ میں مل جاتی



شاعری کا زیور اور زبان دانی کا کمال سمجھی جاتی ہے۔ بندش الفاظ پر خصوصی توجہ دی گئی ہے۔ نسیم نے ہر شعر میں کوئی نہ کوئی صنعت ضرور استعمال کی ہے۔ خاص طور پر رعایت لفظی، صنعت مراۃ النظیر، تضاد، تلمیح، صنعت ابہام، صنعت مبالغہ، صنعت سوال و جواب اور صنعت تجسس سے بہت زیادہ کام لیا گیا ہے۔ مثلاً

کیا شان تازی ہے کہ شانہ اتر گیا  
آیا اتر کے زلف سے جب شانہ دوش پر

اس طرح یہ مثنوی لکھنوی انداز کی آئینہ دار بن گئی ہے۔ نسیم لکھنوء کے رہنے والے تھے اور انہوں نے یہ مثنوی اہل لکھنوی خواہش پر لکھی تھی اسلئے اس میں لکھنوی مزاج کی پوری پوری پیروی کی گئی ہے اسے اردو شاعری کا شیش محل بھی کہا جاتا ہے اور سحر البلیاں کے بعد یہ اردو کی بہترین مثنوی تسلیم کی جاتی ہے۔

سوال 3- مثنوی ”سحر البلیاں“ کے محاسن تحریر کرتے ہوئے میر حسن دہلوی کا مقام بھی متعین کریں۔ ☆ مثنوی کا فنی تجزیہ کریں اور میر حسن کی مثنوی نگاری کا جائزہ لیں۔

## تعارف

مثنوی شاعری کی وہ صنف ہے جس میں تاریخی واقعات، کوئی روحانی داستان یا اخلاقی اور دانش و تصوف کے مضامین و خیالات مربوط و مسلسل شکل میں بیان کئے جاتے ہیں۔ اس کے ہر شعر کا قافیہ دوسرے شعر کے قافیے سے مختلف ہوتا ہے اس لئے طویل بات کرنے کی گنجائش ہوتی ہے تعداد اشعار مقرر ہیں۔ ساٹھ ساٹھ ہزار اشعار کی مثنویاں موجود ہیں۔

اس صنف کی ایجاد کا سہرا ایرانی شعراء کے سر پر ہے۔ عرب شاعر اس سے ناواقف تھے۔ یہی وجہ ہے کہ عربی زبان اپنی وسعت و ہمہ گیری کے باوجود طویل نظموں سے تہی دامن ہے اس کے برعکس فارسی زبان اپنی کم کامائیگی اور تنگ دامانی کے باوجود شاہنامہ ایران، خمسہ نظامی اور مسنوی مصنوی، جیسی طویل و عریض نظموں سے مالا مال ہے۔

فارسی کے زیر اثر اس صنف کا رواج دوسری زبانوں میں ہوا۔ اردو میں دکنی شعراء نے زیادہ تر مثنویاں لکھیں شمال مغربی ہندوستان میں اس صنف کا رواج میر تقی میر کی مثنویوں سے ہوا۔ بعد میں میر حسن کی کاوشوں اور کوششوں سے یہ صنف درجہ کمال تک پہنچ گئی۔

## میر حسن دہلوی کا تعارف

میر حسن دہلوی دلی کے رہنے والے تھے اور میر غلام حسین کے فرزند تھے۔ شاعری انہیں ورثے میں ملی تھی۔ غزل بھی خوب کہتے تھے ان کی غزلوں کا بھی دیوان چھپ چکا ہے۔ وہ ابتدائے جوانی میں فیض آباد گئے۔ وہاں نواب بہو بیگم نے ان کی بڑی قدر و منزلت کی اور انہیں شاہی محل میں بولے جانے والے الفاظ و محاورات کے اندراج پر مقرر کیا جب نواب آصف الدولہ نے لکھنوء شہر آباد کیا اور اسے اپنا دار الحکومت بنایا تو اس وقت فیض آباد سے تمام سرکاری عملہ لکھنوء منتقل ہو گیا میر حسن بھی لکھنوء آ گئے انہوں نے 70 برس کی عمر میں انتقال کیا۔

## مثنوی ”سحر البلیاں“ کا مقام

اردو زبان میں فارسی زبان کے تحت سینکڑوں مثنویاں لکھی جا چکی ہیں اور لکھنے والوں نے انہیں اپنے اپنے انداز میں بھرپور اور دلکش بنانے کی پوری پوری سعی کی ہے لیکن جب کسی ایک بھرپور مثنوی کا انتخاب کرنا ہو تو نظر فوراً ”سحر البلیاں“ پر جا ٹھہرتی ہے میر حسن نے اس مثنوی میں وہ تمام عناصر جمع کر دیئے ہیں جو کسی بھی عمدہ مثنوی کے لئے ضروری ہوتے ہیں اس مثنوی کو تحریر کرنے میں شاعر کو بہت محنت کرنا پڑی اور ان کا اپنا خیال تو یہ ہے کہ اس مثنوی نے انہیں جوانی ہی میں بوڑھا کر دیا ہے۔

جوانی میں جب ہو گیا ہوں میں پیر  
تب ایسے ہوئے ہیں سخن بے نظیر

مثنوی سحر البلیاں کے چند اوصاف مندرجہ ذیل ہیں۔

1- سادہ اور سہل انداز 2- تہذیب و ثقافت کی عکاسی

3- منظر نگاری 4- تشبیہات اور استعارے

5- لکھنوء کی رسومات کی عکاسی 6- واقعات نگاری

7- حاصل بحث 8- ربط کلام

1- سادہ اور سہل انداز

مثنوی ”سحر البلیاں“ ایک چھوٹی سی مثنوی ہے جو زبان و بیاں اور موضوع کے لحاظ سے بڑی اہمیت رکھتی ہے اس میں جو کہانی بیان ہوئی ہے وہ بہت معمولی ہے اور کوئی الجھاؤ یا پیچیدگی نہیں۔ لیکن میر حسن نے اس سادہ اور سہل کہانی کو کچھ اس طریقے سے بیان کیا ہے۔ کہ وہ سچ سچ سحر البلیاں بن گئی ہے۔ اس کی بیان شستہ و رفته اور معیاری ہے اس نے دلی کے روزمرہ

محاورات کو بڑی خوبی سے استعمال کیا ہے۔

مولانا محمد حسین آزاد اپنی کتاب ”آب حیات“ میں لکھتے ہیں کہ ”خدا جانے اس سید زادے کو دو سو برس بعد آنے والی زبان کا علم کیونکر ہو گیا کہ اس کی زبان بالکل آج کی زبان ہے چند ایک محاورات کے سوا پوری زبان معیاری اور مستند ہے۔“ میر حسن خود ہی لکھتے ہیں کہ

نہیں مثنوی ہے یہ اک پھلجری  
مسلسل ہے موتی کی گویا لڑی

نئی طرز ہے اور نئی ہے زبان  
رہے گا جہاں میں میرا اس سے نام

کہ ہے یادگار جہاں پہ کلام

## 2- تہذیب و ثقافت کی عکاسی

سحر البلیاں ایک خوبصورت اور عمدہ مثنوی ہے۔ جس میں زندگی کی عمدہ عکاسی کی گئی ہے۔ لیکن جس تہذیب کی زندگی کی جھلکیاں میر حسن پیش کرتے ہیں وہ ہمارے لئے دلچسپی کا سامان پیدا کرتی ہیں مثنوی سحر البلیاں کی عظمت تہذیبی و ثقافتی عکاسی کی وجہ سے ہے۔

میر حسن نے یوں تو قصہ ایران و نوران کا نظم کیا ہے لیکن پس منظر میں تہذیب و ثقافت دہلی کی پیش کرتے ہیں ان کی مثنوی میں لکھنوء کا رنگ بھی نظر آتا ہے رعایا کی خوشحالی، امن و امان، تقریبات، میلے، ٹھیلے، طوائفیں اور ناچ گانا وغیرہ لکھنوء کی منہ بولتی تصویر ہیں۔

طویلے کے اس کے جو ادنیٰ کے خر  
رعیت تھی آسودہ و بے خطر

عجب شہر تھا، اس کا مینو سواد  
انہیں تعلیمی میں ملتا تھا زر

نہ غم مفلسی کا نہ چوری کا ڈر  
کہ قدرت خدائی کی آتی تھی یاد

3- منظر نگاری

مثنوی سحر البلیاں ایک سادہ اور سہل مثنوی ہے۔ منظر کشی، مصوری اور محاکات (لفظی تصویریں) کے لحاظ سے اس کا مرتبہ اور مقام بہت بلند ہے۔ بہار و خزاں، باغ و داغ، گرمی و سردی، چاندی و چاندنی، صبح کی سفیدی

شاہی سواریاں، رقص و سرور کی محفلیں اور



دان اور صاحب شوق بھی ہونا ضروری ہے۔

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سوال :- پنڈت دیا شکر نسیم کے بارے میں آپ کیا جانتے ہیں نیز اس کی مثنوی ”گلزار نسیم“ کا مقام متعین کریں؟

پنڈت دیا شکر نسیم کے حالات زندگی

پنڈت دیا شکر نسیم 1811ء میں پیدا ہوئے۔ ان کے والد کا نام گنگا پرشاد تھا اور وہ کشمیر کے برہمن خاندان کول سے تعلق رکھتے تھے۔ دیا شکر نسیم نے رواج کے مطابق فارسی اور اردو پڑھی جس کے بعد شاہی فوج میں وکالت اختیار کی۔ شاعری میں خواجہ حیدر علی آتش کی شاگردی اختیار کی۔

دیا شکر کو شاعری کی صلاحیت قدرت کی طرف سے ودیعت ہوئی تھی۔ چنانچہ مشق سخن کو پیشہ یا روٹی کمانے کا ذریعہ بنانے کی بجائے فارغ وقت کا شغل بنایا۔ انہوں نے ”گلزار نسیم“ کے نام سے مثنوی لکھی جو کئی جلدوں میں تھی۔ جب اسے استاد کو دکھایا تو کہنے لگے کہ اتنی طویل مثنوی پڑھے گا کون؟ اسے مختصر کر کے لاؤ۔ پنڈت جی واپس گئے اور یوں مختصر کیا کہ ایک جلد میں ختم کر دی۔

دیا شکر نسیم نے عین جوانی میں کل 32 برس کی عمر میں وفات پائی۔ یوں اپنے پیچھے شاعری کا بہت کم خزانہ چھوڑ گئے۔ اگر جیتے رہتے تو یقینی طور پر بہت کچھ لکھتے۔ اب صرف ”گلزار نسیم“ ہی ان کی یادگار ہے جو اردو کی قابل ذکر مثنویوں میں شمار کی جاتی ہے۔

اردو مثنوی میں ”گلزار نسیم“ کا مقام

اردو مثنوی نگاری کا مقام بھی بہت بلند ہے اس کا آغاز میر تقی میر کی مثنویوں سے ہوا۔ ان کے بعد میر حسن ”سحر البیاض“ اس صنف کو درجہ کمال تک پہنچا دیا۔ ان کے بعد جس مثنوی کو اردو میں شہرت و مقبولیت حاصل ہوئی۔ وہ پنڈت دیا شکر نسیم کی ”گلزار نسیم“ ہے۔ یہ دونوں مثنویاں اپنے موضوع اور مزاج کے لحاظ سے ایک دوسرے سے مختلف ہیں۔ لیکن دونوں کی اپنی اپنی اہمیت بنتی ہے۔ اس سلسلے میں مولانا محمد حسین لکھتے ہیں کہ۔

”ہمارے ملک سخن میں سینکڑوں مثنویاں لکھی گئیں مگر ان میں فقط دو ننھے ایسے نکلے جنہوں نے طبیعت کی موافقت سے قبول عام کی سند پائی۔ ایک سحر البیاض اور دوسری گلزار نسیم اور تعجب یہ ہے کہ

ان دونوں کے رُتبے بالکل الگ الگ ہیں۔“

”گلزار نسیم“ کے بارے میں یہ بات یاد رکھنا بہت ضروری ہے کہ یہ مثنوی بہت طویل تھی لیکن بوجہ اسے مختصر کرنا پڑا اور پنڈت صاحب نے اسے یوں مختصر کیا کہ یہ اختصار اس مثنوی کا حسن بھی ہے اور عیب بھی۔ اکثر مقامات پر اس اختصار کی وجہ سے بڑا لطف پیدا ہو جاتا ہے۔ لہذا یہ کہا جاسکتا ہے کہ انہوں نے اس طویل مثنوی کو ایسے مختصر کیا کہ بس عطر اور عرق ہی نچوڑ کر رکھ دیا۔ کلام میں اختصار کی وجہ سے بعض اوقات بڑا لطف پیدا ہو جاتا ہے۔ اس کی چند مثالیں ملاحظہ فرمائیے۔

غم راہ ہیں کہ ساتھ لیجئے  
دُکھ بوجھ ہیں کہ بانٹ لیجئے  
پتے، پھل، پھول، چھال، لکڑی  
اس پیڑ سے لے کے راہ پکڑی  
محفل میں جو آئی شمع محفل  
پردانوں کا ہاتھ سے گیا دل  
وہ ناچنے کیا کھڑی ہوئی تھی  
خود راگنی آکھڑی ہوئی تھی

(2) بعض موقعوں پر اس اختصار کی بدولت کلام میں ابہام اور اشکال پیدا ہو گئیں۔ اگر پہلے سے کہانی کے واقعات ذہن میں نہ ہوں تو بعض اشعار کا مطلب سمجھنا مشکل ہو جاتا ہے۔ مثلاً

آتا تھا شکار گاہ سے شاہ  
نظارا کیا پدر نے ناگاہ  
شاہ اور پدر حقیقت میں ایک ہی ہیں لیکن بظاہر یہ دو  
الگ الگ شخص معلوم ہوتے ہیں۔ یعنی شاہ کوئی اور ہے اور پدر کوئی اور۔

(3) نسیم نے مثنوی کا آغاز حمد و نعت سے کیا ہے۔ فرماتے ہیں۔

ہر شاخ ہے شگوفہ کاری  
شمرہ ہے قلم کا حمد باری  
کرتا ہے یہ دوزباں سے یکسر  
حمد حق و مدحت پیغمبر  
پانچ اگلیوں میں یہ حرف زن ہے  
یعنی کم مطیع پنج تن ہے

(4) اس کے بعد کہانی کا آغاز ہوتا ہے۔ کہانی فرضی اور خیالی ہے اور اس میں بڑا الجھاؤ پایا جاتا ہے۔ اصل کہانی میں کئی

ضمنی کہانیاں شامل ہیں۔ بعض تو بالکل بے جوڑ ہیں۔ انہیں اصل کہانی سے دور کا واسطہ بھی نہیں۔ اس کے کردار فرضی اور خیالی ہیں اور زندگی سے بہت دور ہیں۔

اس کے ضمنی کرداروں میں زین الملوک، تاج الملوک کے چار بھائی، دلیر میسوا، ہمالہ دیوتی، محمودہ، سن پری، رانی چتر اوت، راجہ اندر، تاج الملوک کا وزیر زادہ بہرام، حسن آراء (پری)، جمیلہ (پری)، روح افزاء (پری) شامل ہیں۔ یہ سب کردار اپنی اپنی جگہ تھوڑی دیر کیلئے آتے ہیں اور واقعات میں ربط پیدا کرتے ہوئے کہانی کو آگے بڑھاتے ہیں۔

(5) بنیادی کرداروں میں شہزادہ تاج الملوک اور بکاؤلی پری ہیں۔ تاج الملوک مرکزی کردار یا ہیرو ہے۔ وہ ایک مہماتی کردار ہے اس میں ہمت، جوہر اور توانائی اور ذہانت کا جوہر موجود ہے۔ لیکن اس کی کامیابی اتفاقات اور غیبی امداد پر منحصر ہے وہ شروع سے آخر تک کوشش و محنت اور ایثار و قربانی کا مظہر دکھائی دیتا ہے۔ بکاؤلی ایک پری ہے مگر اسے ایک ہندو عورت کے رُپ میں پیش کیا گیا ہے۔

(6) مثنوی کے مکالمے بڑے پر لطف ہیں اور کردار کی مناسبت سے ادا کئے گئے ہیں مبالغہ آمیزی سے خوب کام لیا گیا ہے۔ انسانی احساسات و جذبات کو بھی مبالغہ آمیز طریقے سے پیش کیا گیا ہے۔

(7) عریانی، ہوسناکی، فحاشی اور گھٹیا پن کا پہلو نمایاں ہے جہاں کہیں ایسا موقع آتا ہے نسیم کا قلم خوب کھلکھلاتا ہے اگر کہیں موقع نہ بھی ہو تو وہ خود بخود موقع پیدا کر لیتے ہیں یہی وجہ ہے کہ اشاعت کے وقت اس کے بہت سے اشعار حذف کرنے پڑے۔ مثنوی میں کئی اشعار ایسے ہیں جنہیں ایک دوسرے کے سامنے بے تکلفی سے نہیں پڑھا جاسکتا۔ اس کی وجہ یہ ہے کہ لکھنؤ میں ایسی باتوں کو معیوب نہیں سمجھا جاتا تھا لوگ حسن بازاری کے گرویدہ تھے۔ طوائف کا کوشا تہذیب کی علامت بن چکا تھا۔

(8) گلزار نسیم کی زبان بڑی رنگین، دل آویز اور شگفتہ ہے۔ عربی اور فارسی الفاظ بکثرت استعمال ہوئے ہیں اس کا لہجہ نسوانی ہے کیونکہ لوگ بیگماتی زبان بولتے تھے اور زنانہ آواز میں گفتگو کر کے خوش ہوتے تھے۔

(9) اس مثنوی کی بحر، سحر البیاض سے چھوٹی ہے اور نسیم نے صنائع اور بدائع سے بہت زیادہ کام لیا ہے لکھنؤ میں صنعت کاری



## مثنوی (از پروفیسر محمد عظیم فاروقی)

سوال: مثنوی کیا ہوتی ہے؟ اس کی مختصر تاریخ بتائیں نیز ایک اچھی مثنوی کے فنی اور فکری محاسن تحریر کیجئے۔

### مثنوی کی تعریف

مثنوی بنیادی طور پر فارسی صنفِ سخن ہے اور اس زبان میں سینکڑوں نہیں بلکہ ہزاروں مثنویاں موجود ہیں۔ ادبی اصطلاح میں مثنوی دو اشعار پر مشتمل ایک ایسی نظم کو کہا جاتا ہے جس میں کوئی قصہ یا کہانی بیان کی جائے۔ اس کے ہر شعر میں قافیہ اور ردیف کی پابندی کرنا ہوتی ہے۔ اس کے علاوہ مسلسل کہانی بیان کی جاتی ہے اور اس کا تسلسل قائم رکھا جاتا ہے۔ لکھنے والے کو واقعہ نگاری کے تمام اصول سامنے رکھنے ہوتے ہیں۔

### مثنوی کی تاریخ

مثنوی کو نسبتاً آسان صنف سمجھا جاتا ہے۔ اردو زبان میں میر، سودا اور غالب نے بہت سی مثنویاں کہی ہیں۔ لیکن ان شعراء کے بلند مقام کے باوجود کسی مثنوی کو بھی کوئی بلند اور نمایاں مقام حاصل نہ ہوسکا۔

اردو زبان میں اور بھی بہت سی مثنویاں لکھی گئیں اور لکھنے والوں نے انہیں اپنے اپنے انداز سے دلچسپ اور بھرپور بنانے میں کوئی کسر نہ چھوڑی لیکن ہم نے کسی ایک بھرپور مثنوی کا انتخاب کرنا ہو تو نگاہ فوراً ”سحر الیاس“ پر جا ٹھہرتی ہے۔ میر حسن نے اس مثنوی میں وہ تمام عناصر جمع کر دیئے ہیں جو کسی بھی عمدہ مثنوی کیلئے ضروری ہوتے ہیں۔ اسی طرح دیا شنکر نسیم کی مثنوی گلزار نسیم بھی ایک اہم مثنوی ہے۔ دونوں مثنویاں اپنے اپنے انداز سے علیحدہ ہیں۔ تاہم دونوں بہت ہی مشہور اور ہر لہجریز مثنویاں سمجھی جاتی ہیں۔ اس کے علاوہ عبدالماجد دریا آبادی نے اپنی کتاب مقالاتِ ماجد میں مرزا شوق کی مثنوی ”زہر عشق“ اور ”بہار عشق“ کا ذکر کیا ہے۔ بقول ماحدان نام آتے ہی تہذیب کی آنکھیں نیچی ہو جاتی ہیں۔ تاہم یہ بھی مشہور مثنویاں ہیں۔

### اچھی مثنوی کے فنی اور فکری محاسن

مثنوی ایک ایسی صنفِ سخن ہے۔ جو ہم قافیہ اور ہم ردیف اشعار پر مشتمل ہوتی ہے۔ تاہم ردیف کا ہونا ضروری نہیں ہے۔ اس میں ہر شعر کا قافیہ الگ ہوتا ہے اور اس طرح اس صنف میں طویل بات کرنے کی زیادہ گنجائش ہوتی ہے۔ اسی وجہ سے

مثنوی کو قصہ کہانیاں نظم کرنے کیلئے بہت موزوں پایا گیا ہے۔

فارسی سے جنم لینے والی یہ صنف اردو کے علاوہ ہماری مقامی زبانوں پنجابی، سندھی اور پشتو میں بھی بہت مقبول ہو رہی ہے۔ اگرچہ اب مثنوی کا زیادہ رواج نہیں رہا تاہم کسی زمانے میں یہ بہت پسند کی جاتی تھی۔ نقادین نے عمدہ مثنوی کیلئے چند فنی اور فکری محاسن کو لازمی ٹھہرایا ہے جن میں سے چند یہ ہیں۔

1- سادہ اور سلیس زبان 2- دلکشی

3- مربوط 4- مناسب طوالت

5- فنی پختگی 6- حقیقت کے نزدیک

7- نغمگی اور ترنم

1- سادہ اور سلیس زبان

ایک اچھی اور عمدہ مثنوی کے لئے سادہ اور سلیس زبان بہت ضروری ہے۔ زبان ایسی ہونی چاہیے جو عام فہم ہو اور روزمرہ سے زیادہ دور نہ ہو۔ اگرچہ تعہیدہ واستعارہ، تلمیح کنائے اور صنعت کا استعمال اس کے حسن کو چار چاند لگا دیتا ہے تاہم یہ عناصر اتنی زیادہ مقدار میں استعمال نہ کئے جائیں کہ تحریر کو سمجھنے کیلئے دشواری کھولنے یا زبان دانوں سے مطلب سمجھنے کی ضرورت پڑے۔ مثنوی عام لوگوں کیلئے ہوتی ہے اور یہ ان کی ذہنی سطح کے مطابق ہونی چاہیے۔

2- دلکشی

مثنوی کیلئے دلکش اور دلچسپ ہونا بہت ضروری ہے اگر قصہ دلکش اور جاذب توجہ نہ ہوگا اور قاری کی توجہ اپنی جانب مبذول کروانے سے قاصر رہے گا تو پھر ابلاغ کا مقصد پورا نہ ہوگا۔ لہذا مثنوی میں دلکشی یعنی (Attraction) ہونا لازمی امر قرار پاتا ہے۔

3- مربوط

قصہ یا کہانی کا مربوط ہونا بھی بہت ضروری ہے اگر اشعار میں ربط نہ ہوگا تو قصے میں دلکشی کم ہو جائے گی قاری کو قدم قدم پر سمجھنے اور سوچنے کی ضرورت پیش آئے گی کہ کہانی میں یہاں کیا ہوا ہوگا۔ یوں مثنوی کا ربط ٹوٹنے سے اس کا مزہ جاتا رہے گا۔

4- مناسب طوالت

مثنوی کیلئے مناسب طوالت بھی بے حد ضروری امر ہے اگرچہ بہت مختصر اور بے حد طویل مثنویاں لکھی گئی ہیں لیکن مثنوی

کی طوالت کا دار و مدار قصے کے لحاظ سے ہونا چاہیے۔ اگر قصے کا تقاضا ہو تو طویل ہوگی اور اگر قصہ ہی مختصر ہو تو مثنوی بھی مختصر ہوگی۔ طویل قصے کو مختصر مثنوی میں لکھا جائے تو پھر ربط نہیں رہے گا یا پھر قاری تک ابلاغ نہیں ہو سکے گا۔

5- فنی پختگی

فنی پختگی، ایک اچھی مثنوی کے لئے ہی نہیں ہر عمدہ تخلیق کیلئے ضروری ہوتی ہے یہ فنی پختگی حاصل کرنے کیلئے شاعر کو اور مصنف کو طویل فنی ریاضت کا سفر طے کرنا پڑتا ہے۔ مسلسل کوشش اور محنت کے نتیجے میں ہی یہ ثمر حاصل ہوتا ہے کسی بھی قسم کی تکنیکی جھول، زبان و بیان کی غلطی یا ایسی ہی کوئی اور خاص تخلیق کا مرتبہ کم کر دیتی ہے۔

6- حقیقت سے نزدیک

مثنوی کو حقیقت سے قریب ہونا چاہیے۔ اگرچہ زیادہ تر مثنویوں میں تخیلاتی اور تصوراتی قصے پیش کئے گئے ہیں تاہم انسانی جذبات اور منظر کشی کا خاص طور پر خیال رکھنا پڑتا ہے۔

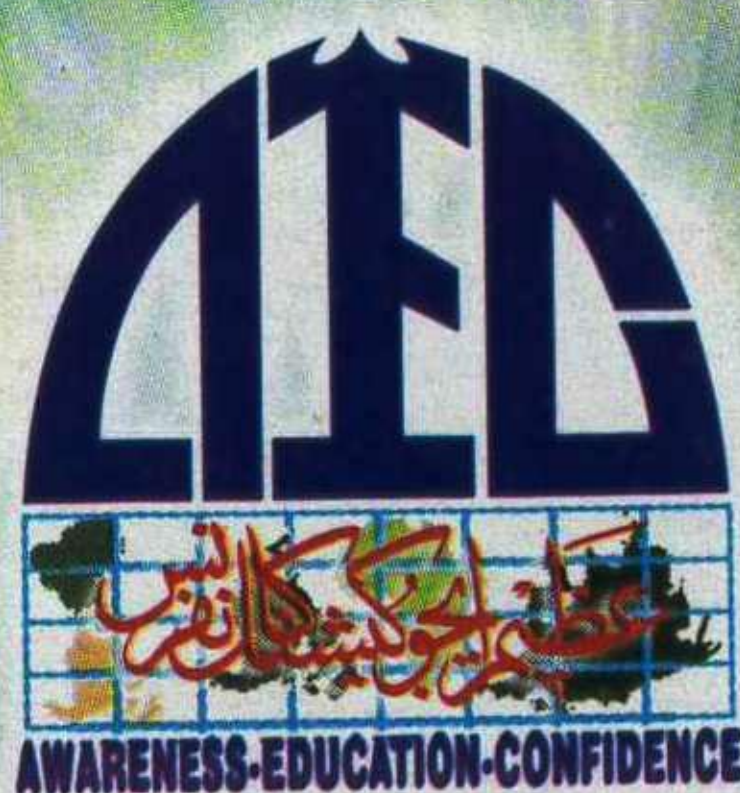
7- نغمگی اور ترنم

نغمگی اور ترنم کسی بھی مثنوی کیلئے بھی اتنے ہی ضروری ہیں جتنے کہ اچھی شاعری کیلئے مثنوی بھی دراصل شاعری ہی ہوتی ہے اور اس لئے وہ تمام شعری خوبیاں ضروری ہیں جو اچھی شاعری کیلئے ضروری ہوتی ہیں مثنوی میں زور بیان اور ڈرامائی انداز اسے پڑھنے والوں کیلئے زیادہ عمدہ بنا دیتا ہے۔

8- حاصل بحث

مندرجہ بالا بحث سے یہ نتیجہ اخذ کیا جاتا ہے کہ اگرچہ مثنوی اردو شاعری کی ایک آسان صنفِ سخن ہے مگر اس کا مطلب یہ نہیں کہ ہر کوئی جب چاہے مثنوی لکھنا شروع کر دے۔ اس کے اپنے تقاضے، قواعد و ضوابط اور اصول ہیں جن پر عمل پیرا ہو کر ہی کوئی شاعر یا مصنف کو ایک اچھی اور عمدہ مثنوی کا تصور کر سکتا ہے۔ اس کے علاوہ ایک بات اور بھی ہے کہ ہر بڑا شاعر عظیم اور عمدہ مثنوی نہیں لکھ سکتا۔ اس کا ایک اپنا فن اور انداز ہے۔ جیسا کہ مرزا غالب، سودا اور میر وغیرہ جیسے عظیم اور مایہ ناز شاعروں نے مثنوی لکھیں لیکن ان کو بلند مقام حاصل نہ ہوسکا۔ لہذا اس سے یہ بات سامنے آتی ہے کہ مثنوی لکھنے کیلئے صرف شاعر ہونا ہی ضروری نہیں بلکہ اس کو کچھ حد تک تاریخ





# **AZEEM**

## **EDUCATIONAL CONFERENCE**

The Azeem Educational Conference (Regd) Pakistan, Gujranwala, is an organisation to educate the masses by all means. "Awareness, Education & Confidence" is its motto. New Century strongly demands an enlightened education-system for the Muslim-Students to meet the challenges of modern era. For this sole purpose A.E.C. will properly utilize all its resources with the grace of Almighty Allah. (Insha Allah)

### **PROJECTS IN PRACTICE**

#### **AZEEM ACADEMY**

"Azeem Academy" was set up in 1990 which has been performing its obligatory responsibilities quite successfully. Classes of different M.A.s: especially M.A.English, Economics, Islamiat, Urdu, Arabic, History, Pol.Science & English Language Courses with special Computer Couching are working smoothly. Special preparation for matric, Intermediate & Graduation Exams. is also ensured within a very short period of time. Three Branches of Azeem Academy have been imparting instruction for last many years.

**Main Branch** : Gondlanwala Road, Near Naz Cinema, Gujranwala..Ph:253573,231060

**Branch No .2** : 38/C,Z Block, Peoples Colony,Gujranwala. Ph: 241110

**Branch No .3** : Jandiala Bagh Wala, Gujranwala. Ph: 200099

#### **AZEEM COLLEGE OF COMPUTER SCIENCES**

It has also been working for last four years in main branch of Azeem Academy.

#### **AZEEM CADET SCHOOL**

It has been started in Y- Block, Peoples Colony, GRW. Which is making rapid progress

#### **AZEEM ADVERTISING & PRINTING CO.**

Advertising & Printing occupy great significance for education. So, this department of A.E.C. Fulfils the needs of printing, publishing and advertising.

#### **AZEEM ENGLISH MAGAZINE**

It has been emerged recently. Its main office is in AZEEM ACADEMY.

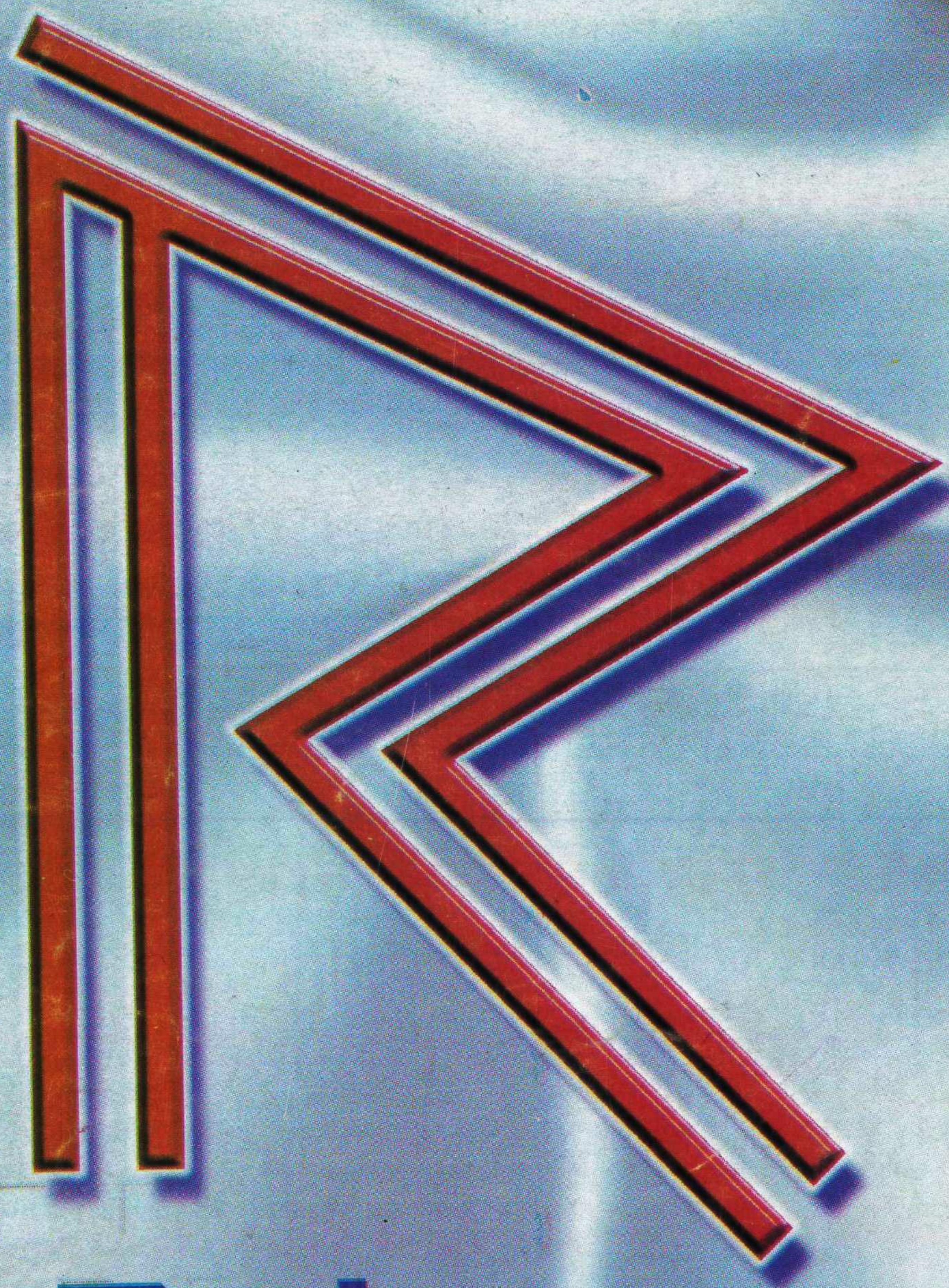
### **FUTURE PLANNINGS OF AZEEM EDUCATIONAL CONFERENCE**

- 1- AZEEM University For Higher Studies
- 2- AZEEM College Of Commerce
- 3- Classes For O'Level, A'Level, & Specialization



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