

The Novel "Kai Chand They Sar-e-Aasman": Some New Discoveries

1. *Dr. Robina Parveen, Teaching Research Associate
International Islamic University Islamabad*
2. *Dr. Shagufta Firdous, Assistant Professor Department of
Urdu GC Women University Sialkot*
3. *Dr. Atta ur Rehman Meo, Associate Professor Department of
Urdu Lahore Garrison University*
4. *Dr. Khizra Tabassum, Assistant Professor Department of
Urdu, Lahore College for Women University Lahore*
5. *Dr. Sobia Manzoor, PhD (Urdu) Department of Urdu
Punjab University Oriental College (Old Campus) Lahore*

Abstract

Shamsur Rahman Farooqi, died: 25 December 2020. was a famous critic and researcher of Urdu literature who started his journey with criticism. He released Shab Khoon from Allahabad, which was called the forerunner of modernity. This magazine guided two generations of Urdu writers. Farooqi wrote poetry, then turned to lexicography and research. After that, he developed a passion for writing fiction, so he wrote several fictions one after the other under fictitious names in "Shab Khoon" which gained immense popularity. Three years ago, he wrote a novel, which was highly appreciated by the public and the elite. In addition, he is generally regarded as one of the most important poets of the Urdu world.

Therefore, it is difficult to find an example of a multi-faceted personality like Shamsur Rehman Farooqi in the history of Urdu literature.

He edited the famous Urdu literary monthly "Shab Khoon" for about forty years and through it he promoted new ideas about literature in Urdu and the hi

gh literature of the subcontinent and other countries. Shamsur Rahman Farooqui has written many important books in Urdu and English. His book about Khudaye Sakhan Mir Taqi Mir, "Shaer-e-Shor Angez", which is in four volumes, has been published several times and in 1996, he received the Saraswati Samman, which is said to be the biggest literary award of the subcontinent. Shamsur Rahman Farooqui has done historical importance in every field of literature, such as criticism, poetry, fiction, lexicography, narration, presentation, translation. He has received several honors including the honorary degree of D. Lit from Aligarh Muslim University.

Key Words:

Shamsur Rahman Farooqui, (died 25 December 2020), D. Lit, Aligarh Muslim University, "Shab Khoon", Khudaye sukhan Mir Taqi Mir, "Shaer-e-Shor Angez", Saraswati Samman, forerunner of modernity, Historical importance, Aligarh Muslim University, Daghlvi, Wazir Khanum, Manjhali Begum's brother-in-law, Agha Nawab Ali, Agha Mirza Tarab Ali, Kishangarh in Rajasthan, Chhoti Begum, Nawab Shamsuddin Mulk of Loharu, Badgami, Mian Yassulullah, Mirza Ghalib, Khema Khanum, Agha Mirza Atrab Ali Rifai, Anwari Khanum, Umda Khanum, Wazir Khanum.

Literature Review

Shamsur Rahman Farooqi's famous novel is a gem on the life of the mother of the best poet of Urdu literature, Dagh Dehlvi. The novel mainly revolves around Wazir Khanum, but several important figures appear as arbitrary characters. This thick novel has many layers that unfold and take the reader on a journey with it. This novel is like a tree with many branches. This novel is presented in the form of different chapters. It is very difficult to summarize such a large novel in a small short article, but still it is necessary to give a little introduction to this novel rather than criticizing it.

The story begins with the first meeting of Marston Black and Wazir Khanum, in which Wazir Khanum loses her ride in a dust storm while returning from Urs with her father Yusuf. The main character of this story is Wazir Khanum aka Chhoti Begum who is the mother of Dagh Dehlvi, the representative poet of Dabestan Delhi. Wazir Khanum's forefather was a painter from the village of Kishangarh in Rajasthan. To welcome the Raja to the village, Mian Hussullah makes an image and displays it outside the house. This fictional image bears an uncanny resemblance to the Raja's daughter, as a result of which the Raja kills his daughter, and Mian Mussalullah is exiled to Kashmir, where he learns to weave carpets and is called the Imam of this skill. His son and daughter also carry forward the father's profession. Daughter's sons Yaqub and Dawood take up trade and music and after the death of their father, they return to their native villages. There both brothers take it easy. Yusuf is born to Yaqoob. Yaqoob and Dawood are killed in an attack by the Marathas while supporting the British army and Yusuf is brought up by a tent prostitute and Yusuf marries her daughter. Yusuf gave birth to three daughters. Anwari Khanum aka Big

Begum, Umad wa Khanum aka Manjhli Begum and Wazir Khanum and Chhoti Begum. Wazir Khanum is the character of a girl who is the owner of extraordinary beauty and intelligence and also knows well the ways of sitting and dismissing. He has big dreams and wants the life of two princesses. His thinking is out of tradition. Like Wazir Khanum's beauty, his life also goes through extraordinary ups and downs.

Wazir Khanum and Marston Blake have two children, Sofia and Ameer Mirza. After Black's assassination of Marston, Wazir Begum became related to Nawab Shamsuddin Mulk of Loharu and gave birth to Nawab Mirza Dagh Dehlvi. The Nawab is hanged for Fraser's murder and Chhoti Begum's first marriage is with Manjhali Begum's brother-in-law Agha Nawab Ali and Agha Mirza Tarab Ali is born. Nawab is killed by thugs during the journey and Chhoti is killed. Begum Bahadur Shah Zafar's crown prince Mirza Fateh Mulk aka Mirza Fakhru is married and gets the title of Shaukat Mahal. Mirza Khurshid Alam is born. After the death of Mirza Fakhro, Chhoti Begum is expelled from the fort.

Characters of the Novel

The number of characters in the novel is significant. And almost all the important characters are directly or indirectly related to Wazir Khanum who is the main character in the novel. Among the important characters of the novel are Marston Black, William Fraser, Nawab Shamsuddin Ahmad Khan, Muhammad Yahi Badgami, Mian Yassulullah, Mirza Ghalib, Khema Khanum aka Manjhali Begum, Muhammad Yusuf Sadhkar, Nawab Mirza Dagh, Crown Prince Swaim Mirza Fakhr and Bahadur. There are etc. The

author has presented all the characters with full adherence to their position, rank and personality. Wazir Khanum is shown to be associated with four persons one after the other in the novel. Among them, he was associated with Marston Blake and Nawab Shamsuddin Ahmad Khan without marriage and he had a relationship with Agha Mirza Tarab Ali and Mirza Fakhr and Bahadur Waliyyad Swaim. The author has shown great skill in describing these four people and describing their character traits. Among them, the time of Wazir Khanum's association with Marston Black and Nawab Shamsuddin Ahmad is of particular importance because firstly, Wazir Khanum spent a relatively long time with them, and secondly, because of the relationship between the parties. Emotional intensity and matters of the heart were also very involved. There are many characters in this novel which are mainly related to the character of Wazir Khanum, these characters include the main and secondary characters.

The main character of this novel is Wazir Khanum, who is the youngest daughter of Yusuf Sadhu. And she is the mother of the famous Urdu poet Nawab Mirza Dagh Dehlvi. All the novels revolve around this character. Wazir Khanum was also interested in music and poetry. The four marriages of Wazir Khanum are the focal point of this novel. Muhammad Yusuf Sa Dugar belonged to Kashmir but his original residence was Rajasthan. Yusuf is married to Akbari Bai's daughter Asghari, with whom he has three daughters, Anwari Khanum, Umda Khanum and Wazir Khanum. The entire story of this novel revolves around Wazir Khanum's married life, so the main characters are the men who come into Wazir Khanum's life, among whom the name of Marston

Black comes first. A chance meeting between Marston Black and Wazir Khanum proves to be the first step in their love. Martin is killed. After Marston's murder, Wazir Khanum gets married to Nawab Shamsuddin Ahmad Khan.

Nawab Shamsuddin Ahmad Khan was approved by the British, and his great intrigue was in the English power. Nawab Shamsuddin Ahmad Khan kills William, due to which Nawab Shamsuddin Ahmad Khan is also hanged. After the execution of Nawab Shamsuddin Ahmad Khan, Wazir Khanum was married to Agha Mirza Atrab Ali Rifai. Marriage takes place. Unfortunately for Wazir Khanum, Mirza Tarab Ali was also killed by dacoits. Wazir Khanum's last marriage is with Ghulam Fakhruddin known as Fakhr Wa. Mirza was the son of the last Mughal emperor Abu Zafar Sirajuddin and was highly educated. His third marriage is with Wazir Khanum. Kardar leaves the mortal world.

Apart from these main characters, some secondary characters also play an important role in advancing the story of this novel, they include Mirza Ghalib Hakeem Ehsanullah Khan, Nawab Yusuf Ali Khan and Pandit Nand Kishore.

Style and Language of the Novel

The success of any novel does not depend only on the subject, characters, plot, events, details and scenery, but the narration and style of writing should also be excellent. In this novel, the beauty of language and expression, the clarity of dialogue, the deep sense of harmony between events and language are prominent on every page. Farooqi has paid a lot of attention to language and expression. In the 18th and 19th century, only the language used in the novel has

been given a place which was prevalent in that era. He has specially taken care that no word which was not used in that period should come in the narrative. The abundance of Arabic and Persian phrases and idioms are seen in this novel which were used in Delhi and its suburbs at that time. The use of Persian poetry in the dialogues also adds more charm to the narration. In the novel, many idioms are used during the dialogue, two examples are listed here:

”ماں کا پیٹ کمہار کا آوا کوئی گورا کوئی کالا
 ، ایک توے کی روٹی کیا پتیلی کیا موٹی ۔ مشعلہ
 مشعل کی لکڑی سے ذرا چھوٹی لکڑی کے ایک
 سرے پر پیتل کا گہرا پیالہ نصب کر دیتے تھے
 پھر مشعل جلانے کا سامان مثلاً سرسوں کے تیل
 کی گاڑھی تلچھٹ یا روغن نفت میں تر کیا موٹا
 چیتھڑا اس میں یوں رکھتے تھے کہ پیالے کی
 کور اس کے لئے اوٹ کا کام کرتی تھی لہذا اس
 کا شعلہ ہوا سے بجھتا نہ تھا۔“ (۱)

The important feature of Delhi civilization was to use poetry as a means of expression, that honorable people could recite Persian and Urdu poems even in common conversation. Taslim and Cornish Taslim was a form of literature in which the visitor bent slightly and placed his right hand on the ground with the palm facing upwards, then straightened his back and raised his hand above his head. It was forbidden to speak anything with the mouth. The dignitaries of the table used to respond with a teaching and later with their hands on their hearts. The practice of education was common. Contrary to education, Cornish was reserved for the king only, in that the right palm was placed on the forehead and then the head used to bend. The women employed as Arda Begi (protocol

escort) or Kalmani (female bodyguard) in the havelis and forts were usually Zangan from Sindh or Kathiawar. These women were also experts in Bedouin and were very skilled in tracking down a fugitive criminal or thief with the help of footprints and other signs.

The description of various sciences and arts can be seen in the pages of the novel with their complete details and all the nuances. One wonders how far the author's knowledge and observations extend. The details that have been used here about ordinary and trivial things are undoubtedly the description of the picture of Bani Ghani, the mention of different places of Kashmir, home furnishings, food and drink, clothing, customs and manners. All of them have been mirrored in front of us by working very meticulously. In describing the image of Bani Ghani, the author has presented evidence of extraordinary subtlety.

The style of the novel also reflects the influence of narrator Amir Hamza, which is the best example of fiction. The authenticity of historical events has been taken care of and references are available in the book, but it is not a historical book. This novel is a beautiful and unique blend of fiction and history. The description of the characters in the novel is very interesting, especially Mirza Ghalib's. The language of the novel is not easy, but it is in accordance with the period in which it is written.

The use of Persian poetry and idioms enhances the story. Since we have not written many novels, the tradition of reading novels has not been developed and the reader lacks the motivation to read Naeem novels. At some places, the reader feels that the description of the events or the character is too long, but these details bring out

the true color of the events, for example, the conversation between Nawab Shamsuddin and Mirza Ghalib was written in great detail, from which the future In the chapters one gets an idea why Dagh Dehlavi did not take Mirza Ghalib's discipleship.

Shamsur Rahman Farooqui's linguistic and research powers are united in this novel, which captures the reader at the beginning of the novel due to its fluidity, and keeps him trapped in his talisman till the end.

Romanticism in the Novel

On the surface, this novel is a story of love in which success, failure and deprivation go hand in hand, but beneath it there are also hidden realities that fully reflect the historical, political and cultural situation of 19th century India. There are many hints in the novel about the behavior of the British towards the Indians during that time and what strategies the British authorities were adopting to strengthen their power day by day.

This novel is a story of love at the highest level in which success and failure and deprivation go hand in hand. But beneath it are also hidden facts that fully reflect the historical, political and moral situation of nineteenth century India. There are many hints in the novel about what was the attitude of the British towards the Indians during that time and what strategies were being adopted by the British authorities to strengthen their power day by day. William Fraser is one of the most important characters in the perfect novel. As a result of this, the effects on the social and political situation of India, especially Delhi, can also be estimated from the novel.

The description of various sciences and arts can be seen in the pages of the novel with their complete details and all the nuances. One wonders how far the author's knowledge and observations extend. The detail that has been used here even for ordinary and trivial things is undoubtedly spectacular. Be it the description of the picture of Bani Thani, the mention of different places of Kashmir, household goods, food, drink, clothes, habits, customs, all these have been mirrored in front of us. . In the description of Bani Ghani's picture, the author shows evidence of extraordinary subtlety:

”کاسنی رنگ کی کامدار ساری ، پلو سے
سر ڈھکا ہوا لیکن ساری اس قدر باریک تھی کہ
سر کا ایک ایک بال، مانگ میں چنی ہوئی افشاں
کے ذرے، ماتھے کے جھومر میں جڑے ہوئے
یا قوت ، ہیرے، گو مید اور تامڑے صاف
جھلکتے تھے۔ کھاتا ہوا گندی رنگ ہتھ پر بہت
ہلکی سی مسکراہٹ کی شفق ، اور مصور اس
قدر مشاق تھا کہ مسکراہٹ کی وجہ سے کانوں
کی لو کی سرخی اور خفیف سا کھنچا تک
دکھائی دیتا تھا، بلکہ محسوس ہوتا تھا۔ بڑی بڑی
جامنی آنکھیں ، پتلیوں کی سیاہی میں نیلگو نی
جھلکتی ہوئی، سیدھی ناک، بظاہر ذرا لمبی لیکن
دوبارہ دیکھیں تو بالکل مناسب معلوم ہو، ناک
میں بڑا سا بلق جس میں ایک سرمئی کی
موتی۔“ (۲)

The neck was high and delicate and confident. Around the neck is a necklace of rounded jamnia grains, in which large grains of a yellowish pink stone are cut in the shape of Kashmiri pears.

The novel begins long before the nineteenth century and ends in the year 1856. The narrative of this entire period takes us on a tour of a world that is extremely rich in social and cultural terms. Life here and its values are very stable and energetic. Everywhere you can see the hustle and bustle of life. This world is one that any covenant can be proud of. The literary culture of this place is also vibrant with Chawari Ta Bana ki and the other great culture of the world does not extinguish itself less than here. But then the table of times reverses and the sky changes. In the entire background of the novel, its title "Kaai Chand Thaye Sir Aasman" which is derived from the following poem by Ahmed Mushtaq, highlights its significance. The following is derived from the poem, highlighting its meaning

کئی چاند تھے سر آسماں کہ
چمک چمک کے پاٹ گئے
نہ لہو مرے ہی جگر میں تھا نہ
تمہاری زلف سیاہ تھی

Immediately after the end of the novel, three lines (Urdu translation) of the famous poem "The Traveler" by the early English poet and fiction writer Oliver Goldsmith (1728 - 1774) are recorded as the ending:

میری جوانی کے دن در بدری میں گئے اور فکر الم میں
نہ تھمنے والے قدموں کے ساتھ کسی خیر گریز پا کے تعاقب پر مجبور
وہ جو اپنی جھلک دکھا دکھا کر میر امنہ چڑا تا رہتا ہے۔

Critical review

In this novel, Shamsur Rahman Farooqi has presented the Indo-Islamic, human and cultural literary work of the nineteenth century

in the cloak of history. The author presents every scene in such detail and clarity that the map of that time comes out like a mirror and the details of Muharram gatherings, court and palace conspiracies, poetry and music gatherings, hunting and special eating methods, Urdu. And the subtleties of the Persian language, the tricks of thugs, fortune-telling from Yuan Hafiz, tying imam-zaman, etc. Walking in the courts, he feels that the answers have become vague. In the eyes of today's reader, you will easily feel admiration for these Indian characters and contempt for them, which an Englishman might have felt for them. For example, in one place, Mr. Black tells Wazir Begum that Indians are thieves and liars. In the same way, King Salamat, showing his strong hand, appointed the Maratha generals Madhura and Sindhia with the titles of Darband, Vakil Mutlaq, Madarul Maham, Alai Jah and Vice-Sultanate. Similarly, please see the addresses given to Miss Mitkaf Resident of Delhi. Fadwi Khas and Fardar Jamand Sultani Muazzam-ud-Daulah Amin-ul-Mulk Al-Akhsiya Yarkhan Na Miss Thia Fils Matkaf Sahib Bahadur Feroze War Agent Nawab Governor-General Bahadur Mukhtar Affairs Sarkar Dolat Madar Company English Bahadur and Sahib Commissioner Bahadur Mal and other areas Dar-ul-Khilafah Shahjahanabad. That time was like that. That everyone had his own bed, which he used to get whatever he wanted. On hearing the order to leave the palace, the Wazir Begum, on her son's insistence that the Wazir must strive for his right, says in a venomous tone:

”حق کیا شے ہے صاحب عالم؟ ساری زندگی
حق کی ہی جو یار ہی ہوں، وہ پہاڑوں کی کھوہ

میں کہیں ملتا ہو تو ملتا ہو ورنہ اس آسمان تلے
تو کہیں نہیں دیکھا گیا۔“ (۳)

The people of that time must have realized that the past glory cannot come back and it is no longer possible to expel the British from this country. Nawab Shams-ud-Din's reply to his Begum before leaving for the summons in the case is as follows:

”آپ نے شاید اس معاملے کو ٹھیک طرح سے
خاطر نشین نہیں کیا ہے، میں کہیں اور بھی چلا
جاؤں تو آپ رحم و کرم پر فرنگی کے ہی رہیں
گی سارے ہندوستان جنت نشان پر شیطان کا سایہ
ہے، میں جہاں جاؤں گا یہ سایہ مجھ پر مسلط
رہے گا۔ میں اگر یہاں رہا تو لٹیرے فرنگیان آج
نہیں تو کل چڑھ دوڑیں گے، لوہار و تو وہ لے
ہی چکے ہیں، فیروز پور مقابلہ ان کا کیا کرے
گا، مگر تا بہ کسے؟ ایک دن سپر ڈالنی ہوگی۔ اس
دن میں نہ ہوں گا۔ پھر وہ سلوک بھی آپ لوگوں
کے ساتھ نہ ہوگا جو ٹیپو شہید کے گھر والوں
کے ساتھ ہوا۔“ (۳)

Shamsur Rahman Farooqi has given us a story that vividly reflects the decades before the 1857 War of Independence. The main character in it is a woman who is the owner of attractive and inspiring beauty like her native Delhi, possessing a captivating rebelliousness, an unlucky woman who is stricken with grief. This novel makes a memorable attempt to bring out the tragedy of our collective life and make it real. Through this novel, we begin to know more than anything that has been considered merely knowable, to remember things different from those things that have

been considered merely or visible, and of this object. They begin to pursue and study what was considered impossible to know, even to get information about. Shamsur Rahman Farooqi has written down the culture and society of Ghalib and Dagh's heart as well as daily life, lifestyle, tools, and lifestyle in an artistic way in the language of the same era. Mirza Raswa has presented the epoch in which he himself breathed, while Farooqi has presented the epoch of more than a century ago in his language. It appears that Ben-ul-Farooqi is the result of a lifetime of research. It shows the culture and character of the subcontinent. Ghalib's Ra Pa in the novel is worth reading. Historically, this novel starts long before the nineteenth century and ends in the year 1856. The narrative of this entire period takes us on a tour of a world that is extremely rich in social and cultural terms. Life here and its values are very stable and energetic. The movement and dynamism of life can be seen everywhere. This world is one that any covenant can be proud of. The literary culture of this place is also full of splendor and is not inferior to other great civilizations of the world. But then time comes to an end and the sky changes. The description of various sciences and arts can be seen in the pages of the novel with their complete details and all the nuances. One wonders how far the author's knowledge and observations are. The detail that has been used here even for the common and trivial things is undoubtedly impressive. Be it the description of the picture of Bani Thani, the mention of various places of Kashmir, the household goods, food, drink, clothes, habits and manners, all these have been mirrored in front of us. . In describing the picture of Bani Thani, the author has shown evidence of extraordinary subtlety. On the surface, this novel is a story of love in which success, failure and deprivation go hand

in hand, but beneath it there are also hidden realities that are a full reflection of the historical, political and emotional situation of nineteenth-century India. There are many hints in the novel about the behavior of the British towards the Indians during that time and the strategies the British authorities were adopting to control their power day by day. The murder of William Fraser is one of the most important events in the novel. The resulting impact on the social and political situation of India, especially Delhi, can also be estimated from the novel. The novel describes the era of India from 1181 to 1658. The main character of the novel is Wazir Khanum (born 1181), who was the mother of the famous Urdu poet Nawab Mirza Khan Dagh Dehlvi. Through this novel, we begin to know more than anything that has been considered merely knowable, we begin to remember things different from those things that have been declared merely or edible, and this addiction. They begin to pursue and study it, which was thought to be impossible even to find in the city. Shamsur Rahman Farooqi has written down the culture and society of Ghalib and Dagh's heart as well as daily life, lifestyle, tools, and lifestyle in an artistic way in the language of the same era.

This novel is the result of Farooqi's lifelong research. It shows the culture and character of the subcontinent. Ghalib's ending in the novel is worth reading. Historically, this novel starts long before the nineteenth century and ends in 1856. The narrative of this entire period takes us on a tour of a world that is extremely rich in social and cultural terms. Life here and its values are very stable and energetic.

This extraordinary creative achievement did not come into being suddenly, but the purposes and plans are working behind it which are expressed from time to time in other works of Shamsur Rahman Farooqi. So, just a few years ago, his first collection of fictions "Sawar aour Dosray Afsany" came to the public, then it also got extraordinary fame and acceptance, the talk in the literary world continued for a long time that the construction of these legends. The basis on which it has been built and the map that has come out, there is no example seen before. We already know that in these legends, the famous Urdu poets such as Mir Taqi Mir, Mirza Ghalib and Ghulam Hamdani Mushafi, etc. have such extraordinary skill and skill to describe the literary and cultural situation of eighteenth and nineteenth century India. It has been presented with Mandi that the literary and cultural centers of this era, especially Delhi, are organized in front of us with the whole atmosphere. We begin to feel strongly that the true form and appearance of the literary tradition that today's era is faithful and upholding was so charming and striking. For whatever sense of form and form he had before him was so dim and so indistinct that nothing could be clearly understood. So whatever feelings we had about our tradition up until now were owed to unseen or little-seen impressions. Major part of the novel revolves around the character of Wazir Khanum. Wazir Khanum's father Muhammad Yusuf comes to us as the present narrator from the beginning of the picture in the fifth chapter of Saif Karnawal. This year is 1840 AD and he is 47 years old at that time. From here, Yusuf Saifkar's narration continues till the twenty-first chapter of the novel, when Wazir Khanum moves to Jaipur after becoming attached to Assistant Political Agent Marston Black, the subsequent events are narrated by an absent

narrator. As the present narrator, before mentioning Wazir Khanum, the youngest daughter of Yusuf Saif, he describes the situation of his family and ancestors in great detail. These details are very interesting and worth attention. The creative skill of the author has been revealed in his statement, he is commendable. The justification of Yusuf Saifkar's family details statement is also placed within the novel. See the few lines from where Yusuf Saifkar's account begins:

”میرا نام محمد یوسف سادہ کا رہے۔ میں
کشمیری الاصل ہوں لیکن اصل معاملہ میرا اتنا
سادہ نہیں، اور شروع سے بیان کروں تو بہت
لمبا اور پیچ در پیچ ہے۔ لیکن شروع سے بیان نہ
کروں تو اس کی باریکیاں کسی کی سمجھ میں نہ
آئیں گی۔“ (۵)

Obviously, this statement justifies the details that are mentioned in Muhammad Yusuf Saifkar's oral novel. Since the period is mid-nineteenth century and as we see the narrator is also of the same period, it was imperative that whatever is narrated by him should be in the language of that period. Thus we can say that the only requirement of the novel was that it should use the language that was used not today but in the nineteenth century or earlier. Today, we can see the color of language and expression on the literary and cultural atmosphere of India, especially Delhi, through this novel. The narrative of the first four chapters of the novel is also particularly worthy of attention. In fact, in these chapters, there is a description of Wazir Khanum and Marston Black and the first born from them and their descendants. Marston Blake Oran and Wazir Khanum had two children, a daughter Sophia alias Badshah Begum

and a son Martin Blake alias Amir Mirza. After the death of Marston Black, Wazir Khanum lost these children and these two children grew up in the family of Marston Black. Then he went to England and stayed there. His descendants are also mentioned in these chapters. Wasim Jafar, a character in the novel, is one of his children. These details have also been narrated by the present narrator. But here the narrator is not a real character but a fictitious one. The author has created this fictional character in a very interesting way. So the first chapter of the novel titled "Before the beginning of Wazir Khanum is written in parentheses by Dr. Khalil Asghar Farooqui, from the memoirs of an ophthalmologist." The same phrase is also recorded at the beginning of the second and third chapters and at the beginning of the fourth chapter Based on the writings of Waseem Jafar. Since the details described in these chapters are not fully historically authenticated, the present narrator is presented as a fictitious character. Dr. Waseem Jaffer's character is real in the sense that he belongs to the family of Amir Mirza and Badshah Begum, descendants of Wazir Khanum. However, the present narrator, known as Dr. Khalil Asghar Farooqi, is definitely fictitious. The author has provided evidence of innovation in the creation of this narrator. There is also an interesting aspect in the fictitious name of the narrator. Shamsur Rahman Farooqi's father's name is Maulvi Muhammad Khalilur Rahman Farooqui and grandfather's name is Hakeem Maulvi Muhammad Asghar Farooqui. In this way, the author has created a fictitious name by combining the names of his father and grandfather in such a beautiful way that this name does not seem to be fictitious. Some parts of this novel were also published in magazines before publication in book form. These parts were to be printed in the

magazines, and praiseworthy statements about the novel started coming from all sides. From these printed parts, people had already got an idea of what the features of the novel would be in the complete form. So, along with praise and appreciation, some ideas were also brought out that gave the impression that although the novel has extraordinary qualities and is an example of itself, but the history and civilization of the era it talks about, it is now of no particular importance to us. Also, the kind of language used in this novel is not common anymore, so it will be difficult and incomprehensible to a large extent. Here, if we consider the first thing that has been said, we can clearly see the effects of the cultural divide that has been mentioned in the beginning. And what has been said about language seems to mirror the simplistic mood of our time.

Historical background:

At the end of the novel, Shamsur Rahman for declares that:

”یہ بات واضح کر دیا کہ اگر چہ میں نے اس
کتاب میں مندرج تمام اہم تاریخی واقعات کی
صحت کا حتی الامکان مکمل اہتمام کیا ہے لیکن
یہ تاریخی ناول نہیں ہے۔ اسے اٹھاریں ، انیسویں
صدی کی ہند اسلامی تہذیب، انسانی اور تہذیبی
وادبی سرو کارو کا مرقع سمجھ کر پڑھا جائے
تو بہتر ہوگا“ (۶)

Supporting Farooqui's declaration, if one also admits that the novel is not primarily historical. From this point of view, we can present some prominent examples from this book. Just as the historian used ancient historical sources while writing history. And every complex

problem is made believable through the formula of the false narrator. In this way, even though Farooqi did not stamp his book with historicity, but under the heading of bibliography, he has given references to almost all such books, the authenticity of which is beyond doubt. Farooqi has used the technique of Russian novel Douc-Fiction to make the events of the last eighteenth and nineteenth centuries more alive and effective in the novel. In this context, he has also carefully studied the personal diaries, diaries and letters of British officers:

”یہاں ایسا محسوس ہوتا ہے کہ محقق فاروقی ،
ناول نگار فاروقی کو پوری طرح کمک پہنچا رہا
ہے۔ لہذا اس میں ہم تاریخ کو تخلیقی طور پر
فکشن کے روپ میں ڈھلتے دیکھتے ہیں“ (۷)

Although the application of this novel is not 100% historical, but the historicity of this era has created charm and seriousness in the novel. Perhaps that is why Mazhar Jameel wrote:

”ناول میں جو تاریخی و نیم تاریخی مواد
استعمال ہوا ہے اس کی حیثیت خواہ تحقیق کی
رو سے بہت زیادہ مستند نہ ٹھہرتی ہو لیکن
طریق اظہار کے ذریعہ بیانیہ اپنا اعتماد قائم
کرنے میں کامیاب رہا ہے کیونکہ اس سے ایک
مانوس فضا اور التباس حقیقت کا مضبوط تاثر
قائم ہوا ہے۔“ (۸)

There were many moons. While surveying the sky, many things come to light which are related to the history of the eighteenth and nineteenth centuries and whose validity cannot be easily denied. For example, Haseebullah Qureshi aka Salim Jafar was truly a famous

and well-known writer, critic and essayist. He compiled a comprehensive selection of Nazir Akbarabadi under the name of "Gulzar Nazir". In this regard, on June 30, 1792, Meena Bazaar was held in Lahore for two weeks. Aizaz was called, this is a historical event. In this context, this historical event is also worth mentioning that there was a son from Wazir Khanum and Nawab Shamsuddin Ahmad who went on to become famous as Nawab Mirza Khan Dagh Dehlvi.

Religious References:

Just as there are generally two types of masnavis in the genre of poetry. Razmia and Bazmia. Then, moving forward, the poet tries to show his conscious innovations and innovations, even though Masnavi becomes a scripture of morality and sometimes it becomes a book of beauty and beauty, sometimes it becomes a biography, and sometimes it becomes a book of stories. Myths of Often the exhibition is called a field of knowledge and sometimes a preacher of mysticism and spirituality. Narratives especially have more opportunities for religious references and teachings, while fiction and novels have less scope for these references. A reader reads a novel for mental entertainment and emotional stimulation, or a fine detective novel to enjoy the novelist's writing style to the maximum, reading such novels for intellectual development, refinement of language and expression, or for the satisfaction of curiosity. does. Novels are also read to pass the time and change the mouth. But it is very surprising that Farooqi's novel Gagar in Sagar is the best example of All in one. It also has history, cultural background, dialogues, love and hate, tricks, nobility and elegance, sexuality and

psychological conditions. There is also poetry and fine arts and above all there are religious references. Farooqui writes that:

”بڑی بیگم کو ایام صباہی سے اللہ رسول سے
بے حد لگاؤ تھا۔ سات برس کے سن سے اس کی
نماز قضا نہ ہوئی ، نو سال کی ہوئی تو پابندی
سے روزے رکھنے لگی ۔ کلام مجید کی کئی
سورتیں، بہت سی حدیث پاک افق ص الانبیا کے
کتے ہی اجزا ، سب اسے از بر تھے۔ پردے کی
سخت پابند، کھیل تماشوں سے اسے کچھ لگاؤ نہ
تھا یہاں تک کہ بسنت کی بہار بھی نہ دیکھتی
(۹)“

When Wazir Khanum appears on the stage of the novel, according to the traditions of the elders, she is shown returning from Falak Bargah, the shrine of Mahar Wali Sharif Khwaja Qutb Shah, on the occasion of Urs Mubarak, along with her father Muhammad Yusuf Saif Kar. It shows that Muhammad Yusuf was a simple man and his family had religious views.

Farooqi has consciously committed religious references in this novel. The Farooqi are referred to with great skill by Dr. Khalil Asghar Farooqi, by which he wants to reveal the secret to the readers that the Farooquis living in the present Azamgarh (or Meo) (which also includes the aforementioned Hasan Fawax) may have His father Wajdad belongs to Burhan Puri Farooqis. When Nawab Shamsuddin Khan was taken to be hanged on 1/8 October 1835 at 8 o'clock on Thursday. Watch a sad but strange scene from that time:

”تختہ دار پر چڑھنے سے پہلے شمس الدین احمد نے کلمہ توحید اور پھر کلمہ شہادت پڑھا۔ انہوں نے جلادوں سے ان کی سرگوشی کے لہجہ میں ان کی ذات اور مذہب پوچھا۔ جواب سن کر جو اسی طرح زیر لب دیا گیا تھا، نواب شمس الدین احمد نے آہستہ سے خود کلامی کے لہجہ میں کہا۔ اللہ جانے میرے ڈھیر کو مسلمان کے ہاتھ کی مٹی نصیب ہوگی کہ نہیں۔ اس لیے میں خود ہی اپنی مٹی کی دعا پڑھ لوں۔“ (۱۰)

Similarly, when Agha Mirza Turab Ali Rifai goes to Sonpur (Khes), a long distance from Rampur, to buy elephants and horses. When both Wazir Khanum and Rahat Afzad alternately bind Agha Mirza as Imam Zaman. Agha Mirza also leaves home after praying to his children and entrusting them to Allah.

In the same novel, Devi Bhavani and many other words and terms are mentioned in reference to thugs, which is a strict and cruel belief and religion for these thugs.

Political Situation:

Farooqi's Many Chand Hay Sar Asaman is a vast novel that, among other things, specifically covers the political conditions prevailing in India in the eighteenth and nineteenth centuries. We know that in the life of any organized country, where many other factors are at work, political conditions also intervene. History tells us how the Afrangis, who came from across the seven seas, gradually made India their slave. Allama Iqbal has said a great deal in just four stanzas under the title of "Politics of Afrang":

تری حریف ہے یارب ، سیاست افرنگ
مگر ہیں اس کے پجاری فقط امیر و رئیس
بنایا ایک ہی ابلیس آگ سے تو نے
بنائے خاک سے اس نے دو صد ہزار ابلیس

The above-mentioned novel seems to reflect the times up to 1856. To achieve their goal, the British first learned the various languages of India. The people are the people, the officers above such as the Governor-General Resident and Safra, despite being Englishmen, used to converse in excellent literary Persian as well as recite poems and make speeches. For example, when General Lord Ek Nawab Ahmad Bakhsh Khan joined the army of Shah Alam, he was rewarded with Ferozepur Jharkah and other areas as a reward for his valuable services. His wife was Nawab Shamsuddin Ahmad Khan from Mewati Begum. The British had acquired such a special understanding of Persian Wardu that they became largely indifferent to these languages despite their foreign accent. This exercise they did less to establish a literary standard and more to achieve political goals. For example, when Nawab Yusuf Ali Khan Wali Rampur invited the Wazir Khanum to the residence of the English Resident William Fraser and the porter called out to announce the arrival of the Wazir Khanum, William Fraser came and said:

”اہلاً و سہلاً۔ اے آمدنت باعث دل شادی ما۔
حضور نواب صاحب کلاں بہادر، کنیزک شما و دعا گوئے شما
دیدہ و دل فرش راہ اندر تشریف لے چلیں“ (۱۱)

One of the best examples of British language skills is seen when Fraser said to Mirza Ghalib during a poetry session at Fraser's palace:

”کہ میں نے فریج لیکور کا انتظام کیا لیکن شرط
نئی غزل کی ہے۔ مرزا صاحب نے مسکراتے

ہوئے بوتل کھولی اور کہا منہ میں تو پانی بھرا آ
 رہا ہے لیکن اسے چندے کھلا چھوڑتا ہوں کہ ہوا
 خوردہ ہو جائے لیکن یہ شرا میں ایسی ہیں کہ
 سانس لینے کا تقاضا کرتی ہیں۔ واللہ مرزا نوشہ -
 آپ کی انہیں باتوں پر تو ہم خدا ہیں - ولیم فریز
 رہنس کر بولا - آداب سے نوشی کوئی آپ سے
 سیکھے۔“ (۱۲)

An example of the British setting up their nefarious political spectacles in India is the historical machinist with Mirza Fakhro (whose full name was Mirza Muhammad Sultan Fatehul Mulk Shah Bahadur alias Mirza Ghulam Fakhruddin alias Mirza Afkhar). It was agreed between Mirza Fakhr and the British that Mirza Nakhr would be named the crown prince if he succeeded his father and fulfilled the following conditions:

- ۱۔ ”مرزا فخر و جب بھی گورنر سے ملیں تو
 برابری کے رشتے سے ملیں۔
- ۲۔ شاہی زمینوں کا بندوبست حکومت برطانیہ
 کے ہاتھوں میں ہوگا۔
- ۳۔ سلاطین مغلیہ کو قلعہ معلیٰ میں رہنے کا حق
 نہ ہوگا۔
- ۴۔ ولی عہد بہادر کے لیے دوامی حکم ہے کہ وہ
 لال قلعہ خالی کر کے قطب صاحب چلے جائیں
 ۔“ (۱۳)

Mirza Asadullah Khan Ghalib was also a representative poet of the same era. He was also a visionary with an alert brain and a decisive mind, but there were also human weaknesses and shortcomings in

him. He was not just a poet living in a fantasy world. As Khawaja Ahmad Farooqi has written:

” غالب کو اس بات کا اندازہ ہو گیا تھا کہ اب
بچی کچھی فصل طاقت کا خاتمہ بہت قریب ہے۔
چنانچہ غالب نے اپنے مستقبل کو قلعہ معلیٰ کے
نئے حکمرانوں سے وابستہ کرنے کی کوشش
تیز کر دی اور ملکہ وکٹوریہ کی تعریف میں
ایک قصیدہ فارسی میں لکھ کر لا ر ڈائین کے
ذریعہ انگلینڈ روانہ کیا۔“ (۱۴)

Similarly, in the novel, the political interference of the British and their increasing interference in the country's system is presented with reference to the situations and reactions caused by the actions and reactions of various characters. Although the main purpose of this novel is to highlight the various manifestations of the popular Indo-Islamic civilization in the Indian society, the events of the period which the novelist has chosen for this purpose include the highlights of the country's ever-changing political landscape. Looks clear. In this way, this novel points to Shamsur Rahman Farooqi's firm political consciousness and knowing the hidden secrets in the commitment of politics and society.

Details of Indian Society:

It is said about history that it is an endless story of pleasures and pleasures which has no other length. Whenever one nation collides with another nation, there is some transaction between the two nations consciously and unconsciously. The nature of this transaction may be different but, in any case its results are far-reaching and stable. Apart from this, language, dress, daily living,

livelihood, education, trade, culture, politics and civilization are located in the area. Farooqui, in one way or another, has given the details of the late Mughal period and the rise of the East India Company in relation to the eighteenth and nineteenth centuries:

” تاریخ سے تھوڑی بہت واقفیت رکھنے والے
جانتے ہیں کہ مغلوں کے زوال آمادہ دور میں
اور اس کے بعد بھی اکبری ہائی ایسی پیشہ
وروں کی کیسی قدر و منزلت تھی۔ امیر وامرا
اپنے بچوں کی تربیت دلانے کے لیے ان خواتین
کے پاس بھیجا کرتے ، یہ بچے یہاں آداب و
اخلاق سیکھتے ۔ ملنے ملانے کے طور طریقوں
کے علاوہ علم وادب میں بھی ہنر مندی پیدا
کرتے، وزیر خانم کے بچپن کا ایک حصہ اپنی
نانی کی رفاقت میں گزرا تھا۔“ (۱۵)

Although the British came to India from England as nobles, but by taking advantage of the natural cowardice, comfort seeking, luxury, mutual resentment and malice of the Indians, the same foreign interference gradually brought our rulers and Became destiny makers. Obviously, by using their strategies and tactics, they infiltrated our age-old and historical society, but their sense of superiority and nature of considering Indians as inferior and stupid in every way did not change at all. The heroine of our novel, Wiz Mir Khanum, in her stubbornness, fearlessness and misguided youth, fell in love with an English officer, Martin Black. How did she leave Delhi and go to Jaipur (Rajputana) without getting married to this Englishman despite the explanation of the family members? There the two began to live like "women. She also

became the mother of a son and a daughter. But Marston Black's Englishness did not change at all."

”وزیر تو یہ دیکھتی تھی کہ مارسٹن بلیک کے
گھر میں چوریاں بہت ہوتی تھیں۔ مارسٹن بلیک
ان چھوٹی موٹی چوریوں سے کسی بڑے مالی
نقصان میں تو نہ آتا لیکن الجھتا اور جھنجھلاتا
بہت تھا۔ وہ کبھی کبھی چڑچڑا کے وزیر سے
یہ بھی کہہ گزرتا تم ہندوستانی ہوتے بڑے چور
اور بے ایمان ہوا۔“ (۱۶)

When the British Resident of Delhi, William Fraser once set up a poetry seat in his palace and made Najm-ud-Daula Secretary-General Mirza Asadullah Khan Ghalib aka Mirza Nowsha the president of the seat, Muzaffar-ud-Daula Nasir-ul-Mulk Mirza Saifuddin Haider Khan was by his side. Bahadur sat down. Nasir-ul-Mulk, Mubariz-ud-Daula Mukhtar-ul-Mulk was the eldest son of Nawab Hussamuddin Hyder Khan Bahadur. Malik Ram (Dominologist) writes:

”یہ بھی معلوم ہے کہ میرزا غالب کے تعلقات
نواب حسام الدین حیدر خاں کے خاندان سے
نہایت ابتدائی زمانے سے تھے اور ان کے
صاحب زادے ناظر حسین مرزا ان کے بچپن
کے ہمجولی تھے اور یہ خاندان بھی کٹر شیعہ
تھا۔ اس لیے عین ممکن ہے کہ ان کے اثرات نے
مجموعی طور پر مل کر میرزا کو بھی شیعیت
کی طرف مائل کر دیا ہوا ہے۔“ (۱۷)

Farooqi did not write the name of Nazer Hussain Mirza, but he is correct in saying that "this boyhood friendship had a lot to do in

turning Mirza Ghalib towards Shiism." There was a kind of rebelliousness. This rebellious pan is a symbol of the fact that from the eighteenth century and the nineteenth century the Indian woman was beginning to develop the characteristic of being independent, making her own life decisions and making or breaking her own destiny. Maybe this effect was also due to English education and British association. In fact, there was a cultural revolution in his thinking. Wazir Khanum Tu Khair is the main character of this novel, but in the mirror of other characters related to her, we can easily understand the cultural and social attitudes of this era and guess what was the position of women in the society of that time.

An example of detailing comes when the scholar Mirza Fakhro Bahadur Waliyad III saw the picture of Wazir Khanum and was fascinated by it, he thought of calling his respected friend and famous scholar Sheikh Imam Bakhsh Sahbai. Make a message in this matter. Therefore:

”اگلی صبح کو مولوی صہبائی ابھی چاشت کی
نماز سے فارغ ہوئے ہی تھے کہ صاحب عالم و
عالمیان کا ایک چوبدار ایک کوزے میں ٹھنڈا
دودھ اور ایک کوری ہانڈی میں گرم گلاب
جامنیں اور دوسری ہانڈی میں مال پوے لے کر
مولوی صاحب کے دروازے پر پہنچا کہ صاحب
عالم نے ناشتہ بھجوا دیا ہے اور ارشاد فرمایا ہے
کہ مولانا صاحب حویلی مبارک میں صاحب عالم
و عالمیان کے ایوان خاص میں تشریف لے
آویں۔“ (۱۸)

We study the first few pages of the novel under consideration and reach the point when the particular Allah who portrays Bani Thani arrives in Bara Mullah (Kashmir) after being exiled from his native land to the city. After seeing the paradise valleys there, he wants to once again practice his native profession of image making. But unfortunately:

”وہ کشن گڑھ قلم کی مصوری کے لیے رنگ
بنانا بھول گیا تھا۔ اور کیسے نہ بھولتا ، ان
اطراف میں نہ تو وہ جڑی بوٹیاں تھیں ، نہ وہ
پتھر اور پانی ، نہ وہ کیڑے مکوڑے، اور سب
سے بڑھ کر نہ وہ دیویوں جیسی قد آور اور
شہرے نامڑے رنگ کے ہاتھ پاؤں والی حسین
لڑکیاں جن کے ہتھوڑے کی ایک ضرب سے
لاجورد یا زبرجد کا بظاہر مٹ میلا ، ڈلا تین
ٹکڑے ہو جاتا۔ پھر بڑے پتھر کو وہ آہستہ آہستہ
ہلکے پانی میں دیر تک اس طرح سے گھستی
رہتیں کہ انکا سقیم و عقیم حصہ گھس کر زائل
ہو جاتا اور نیلے نا فرمان والے رنگوں جیسی
تتلی یا مصری اسکیر ب جیسے فیروزی کیڑے
کا رنگ نمایاں ہو جاتا۔ کشمیر کی نازک انگلیوں
اور لچک دار کلائیوں میں وہ صلابت نہ تھی
مخصوص اللہ نے کچھ دن لکڑی پر نقش و نگار
بنانے کا کام کیا۔ اور حق یہ ہے کہ خوب
کیا“ (۱۹)

All these examples prove that a particular style of novel writing also refers to details. With the help of details, the author can also make his apologetic conscience very clear, but he can also significantly increase the effectiveness of the plot and characters.

Social values and Delhi culture

Social values are created according to each country, each time and each situation. Social values formed a thousand years ago do not necessarily remain the same today. For example, there were thousands of social values in India during the 18th and 19th centuries. These values may have been coined in those times but are not reprehensible or credible today. In the period we are talking about, Nawabs and chiefs used to marry one half in their clan or family and kept many women as unmarried or concubines. It was not a defect in those days. Nobles and nobles used to send their children to the brothels of prostitutes to learn the lessons of literature, civility and politeness there.

A great example of social values was Hindu Muslim unity. See how Pandit Kishor is a lion among Muslims. How much do you think about purity and cleanliness? Language had no religion. Muslims taught Arabic, Persian as well as Sanskrit, Hindi, Astrology and Arabic. Shia-Sunni marriages used to take place and the husband and wife followed their own religion. Mirza Ghalib's Begum (Amr O Begum) was a Sunni and Wazir Khanum's husband, Agha Mirza Tarab Ali Rifai, conducted his marriage in both Shia and Sunni ways.

A few examples of Dehluvi culture in the eighteenth and nineteenth centuries are that every dewari was staffed by chobdar, lathit, bar chit and porter. Whenever someone came to visit, they would stop the visitor and shout. Then he was allowed to go inside. In every house, mothers, nobles, maids, servants and maids were kept for various tasks. Typically, all these arrangements were held in the houses of nobles and officers.

Employees used to say three salams and seven salams to their master, mistresses and guests in conversation and put the same shoes on special guests. Mahana's modesty was done with sherbet, betel leaf, perfume, rose and amaranth. When a messenger or messenger came from somewhere, it was considered wrong to return it without reward. In the evening, the master or the mistress would say good night and good morning in the morning. Women used to come in baghi or ta ki. But now, even in Amr and Wasa, such an arrangement is not made. Undoubtedly, this change is an inevitable requirement of the changing times, which cannot be called wise to ignore or live according to the old ways in our individual and collective life. But it is also a settled fact that, if not completely practical, but mental association with the social patterns of the past helps to form a true picture of the social evolution of the present. The change in customs, the changing nature of human relations and the divergence of manners in the wider context are best understood when the preservation of human values characteristic of change is emphasized.

It is not intended to compare the values of the current society in the society of the era that this novel presents, but Farooqi has presented the details of the social values and culture of the time described in the novel in a way that after reading it, the contemporary society The merits and demerits of the society become self-evident.

References to Fine Arts:

Fine Art or Fine Art refers to the skill or special talent that is related to our most delicate feelings and strong emotions. Rarity, surprise, beauty, completeness and peace of heart and mind are essential ingredients in the creation of this art. As far as I know

personally, Farooqi is an authentic and Sahib Dewan poet. Many of his poetry collections have been published and have gained general acceptance. It is possible that there is a substance of "take" in them, but they do not even read their words from a hymn. Yes, there is no doubt that they are largely characterized by the music or Music Sense. If you keep in mind the text "There were many moons in the sky", then Shamsur Rahman Farooqi looks like a true scholar. Qabai Bedaneshwari is seen swearing by the full gold dress on her body. As far as the arts are concerned, he seems to be deeply interested in more or less all of them. Their knowledge is not superficial but profound. The description of this brief statement can be presented in such a way that from the beginning of the novel, samples of his knowledge start to appear. People knew that in his hands there was a rainbow and in his fingers the lights of morning and moonlight, the blackness of clouds and mists. But those who say, "O Roshni Thab, you have no fear of Yemen! The same simulation was done only to Allah, the whole village was submerged in Hindal. After migrating from Hindal Parva, Allah settled in Budgam (Kashmir). One day he suddenly disappears from the house in the big mosque of Budgam with a compassionate and expert in carpet weaving. Teacher. He calls this art in the name of education. As a result of hard work and austerity, he is considered the greatest artist of India at that time In addition, they had reached Amiran and Kashan. The two grandsons of Yaqub also had a perfect skill in the art of music As a specially invited artist, how Farooqi has drawn the map of the beginning of the music festival:

”دونوں بھائیوں کے ہاتھ میں طاؤس ، ایک ایک
سنتورنواز ، اور دف نواز دائیں اور بائیں - تین

نوجوان سمرقندی سہ تار لیے ہوئے پیچھے کچھ
الگ کھڑے ہوئے تھے۔ سنتور نواز کے پیچھے
ایک سنتور، اور ایک بزرگ نے نواز نے ہاتھ
میں ایک چھوٹی سی نے لیکن بید کی نہیں پیتل
کی۔ طاؤس اور سہ تار کو ہم آہنگ کرنے کی
مشقیں جاری تھیں۔ دف نواز اور سنتور
نواز ابھی خاموش تھے۔ حبیب اللہ بٹ نے ہاتھ
جوڑ کر پوچھا۔ حکم ہوتو محفل کا آغاز کیا
جائے۔ در این اثنا سہ تاروں کی صدا میں سنتور
کی گنگناہٹ شامل ہو کر بلند ہوئی۔ محمد داؤد نے
راگ چاندنی کدارا میں الپ شروع کیا۔ یعقوب
نے انترے سے استھائی میں قدم رکھا۔“ (۲۰)

The above quote suggests that the Prophet Muhammad, his son Muhammad Yahya Badgami, and both of his descendants had artistic minds and aesthetic sense. A natural fascination with iconography, carpet weaving and musicology is my argument for this claim. Not only this, but a close reading of this novel makes it clear that interest and skill in arts in one form or another was the inherent identity of almost every member of this family. Moving forward, we see that Muhammad Yusuf, who was the son of Yaqoob Badgami and Jameela, grew up to be an artist who made colorful designs on plain clothes. Another interesting thing was that until Yusuf Sain Kar, only the men in this family were interested in the arts, but Yusuf's three daughters (Anwari Khanum, Ghazali Khanum and Wazir Khanum) were also somewhat artistically minded. This influence penetrated among the women too. It is very possible that this aesthetic sense and inclination towards fine arts may have been influenced by the education of his grandmother Dera

Darti Akbari High Farrukh Abadi and his home environment. The good lady (Manjhali Begum) was of good health. Staying in the company of Akbaribai, he was well-acquainted with Nastaliq conversation, Bajla Sanji, reciting poetry on the subject, keeping Begmati. It was suitable. She used to say poetry herself. The month was a pseudonym. She was also very familiar with the new music styles of the time, Khyaal and Dadra. He studied this art not as a profession but to fulfill his hobby. Wazir Khanum (Chhoti Begum) used to sneak into Nani's Ishrat Kada since childhood. There he must have learned to play a little bit of music. His throat was good from the start. While sitting with Nani, he had remembered some minor tunes well. Yemen, Basant, Bihar, Ba Gesri and many more songs of Khattris and Shepherds like Jeeti, Hamari Thamri etc. A rare example of Banarasi arts of Dara comes to light when Dr. Waseem Jaffer left an envelope and a book containing about fifty pages to Dr. Khalil Asghar Farooqi before his death. The book seemed like a telling factory. Various sounds were coming from it.

Plot:

The plot is also called Story Telling. In storytelling be it fiction or novel, plot is very important. It is difficult if not impossible to create a fiction or a novel in the absence of a plot. In modern times, many fiction writers and novelists have written stories without a plot just in the name of innovation and intelligence and have received praise and appreciation, but to be honest, it is only innovation for the sake of innovation and praise for the sake of praise, neither. Everyone can write a story without a plot and not everyone can understand the story. Professor Waqar Azim has written that:

”پلاٹ ، واقعات یا تاثرات کو ایک فنی ترتیب
دیتا ہے۔ اس فنی ترتیب میں قصہ کی ابتدا اور
انجام کے درمیان ایک منطقی ربط کا خیال رکھا
جاتا ہے تا کہ قصہ میں وحدت تاثر قائم رہے
“ (۲۱)

First of all, while defining and explaining the plot, we should not forget the fact that it was first given so much importance by the Greeks in ancient times that Aristotle considered it as one of the most important compositional components of drama in his world-famous book *Poetics*. , to him, the plot was the soul of the tragic drama. Going forward, it was decided that at least in a novel, it is not necessary to put bee on bee or link to link like a TV serial. According to this principle, if you study the art of "When you were many moons in the sky", you will know that even if the purpose of the novel is to keep Wazir Khanum, the mother of Nawab Mirza Khan Dagh Dehlvi, permanently in the real palace or focus, nevertheless in the novel There are no commercial breaks or literary breaks, so the reader gets relief from monotony. This is the latest technique of radio and TV nowadays.

For example, first we meet Dr. Khalil Asghar Farooqui, an ophthalmologist. Along with FRHS etc, it feels like Shamsur Rahman Farooqui has done a great opening for an upcoming play. Our curiosity starts from there that who was Dr. Waseem Jafar's great-grandmother, Wazir Khanum and how was she?

The original story begins with the narration of Mohammad Yusuf Saifkar. He briefly introduces his original homeland and elders and says that why my ancestors migrated from the homeland and went

to Bara Mula (Kashmir) from Rajputana? This statement is followed by a series of various incidents which seem to have no logical connection with each other, but there are two things which keep our curiosity and interest. One is that every event is complete in its own place, secondly, Wazir Khanum is everywhere in this river of events like an undercurrent. Eventually we reach Marston Black, from where the story is told largely sequentially. Despite this, Pandit Nand Kishore, Rahat Afza Bhar Maro, Kise Maha Kali etc. are part of the story but are separate from the story.

In technical language, we can say that the plot of this novel is both simple and complex but not at all brutal. This is the reason why there is certainly a sense of unity in it, which nevertheless guarantees the success of a semi-civilizational, semi-historical and romantic novel.

Characterization

Character plays a very important role in plot construction. We have introduced the characters at the beginning of this paper, where the geographical existence of several people scattered in the current novel has been highlighted on their important movements and movements. But while discussing the constituent elements of the novel, it is appropriate to briefly comment on the characterization. The most important and fundamental thing in this context is that although the novelist has chosen most of the characters who have a distinct identity in the political, literary and cultural history of India, Shamsur Rahman Farooqui has presented them. I have observed the art of novel writing. The psychological conflict and mental and emotional behavior of the main and secondary characters of the novel are reflected in such a way that they are

influenced by their era and time without going through any regulated evolutionary process and by their own nature the society of their era. They also affect. Undoubtedly, the character of Wazir Khanum is one of the most important characters in the history of Urdu novels. In addition to this main character of the novel, other characters also represent the culture and society of their era, creating a scenario that is recognized as an important period in the history of India. There were many moons in the sky. Every aspect of the cultural, social and human life of century Delhi has been presented with all its details, the best example of which is the vivid character of Wazir Khanum. The role of Wazir Khanum shows the novelist's realism and experience. Wazir Khanum had a passion for religious rebellion from his childhood. Along with knowledge, she also had sophisticated literary taste. Even so, his mood was full of arrogance and arrogance. Probably the reason for this was the influence of his grandmother Akbari Bai's companionship. Consider that she was a 19th century progressive. Ultimately, this progressiveness, arrogance and audacity was the cause of the destruction of his life. Marston Black was the first man to come into her life albeit with the consent of Wazir Khanum and she was happily living her life with him in Jaipur. Although Marston Black had two children with an Indian wife, he still harbored hatred for Indians in some corner of his heart and this hatred was also to some extent for Wazir Khanum.

The character of William Fraser, the English resident, is a one-sided character. He was famous for his absolutism and brutality. Like other Indian women, Wazir wanted to make Khanum the target of his lust. During the poetry session at Fraser's palace, the sixth sense of the female caste had indicated to Wazir Khanum that William

Fraser had cast a bad eye on Wazir Khanum simply because of his misogyny and misbehavior. On the other hand, Nawab Shamsuddin Ahmad Khan, whose from the face of the Emirate, signs of maturity and maturity of experience were visible, and the beauty of the minister was enthralled. Wazir Khanum herself also began to dream of settling Nawab Shamsuddin in her heart. In the said novel, Nawab Shamsuddin Ahmed Khan Wali Ferozepur Jharkah and the character of Loharu represent self-reliance, goodness, nobility, humanity and Indian civilization. Although Dehlavi Hakeem Ahsanullah Khan, Mirza Dagh, Karim Khan, Anya Mewati, Habiba and Rahat Afza are considered as secondary and additional characters, but Farooqi has handled the presentation of these characters very skillfully that it is the main feature of the novel. The parts are known. Dr. Muhammad Yasin writes:

” ناول نگاری میں واقعات اور کرداروں کو
نمایاں کرنے کے لیے، واقعیت کے ساتھ حسین
دروغ گوئی کا بھی سہارا لیا جاتا ہے۔“-(۲۲)

Shamsur Rahman Farooqi has hardly used the master of falsehood in this masterpiece novel. There is no doubt that Farooqi has initially taken the help of the so-called memories of Dr. Khalil Asghar Farooqui (ophthalmologist) for Zeb Dastan and he himself has interpreted the absent narrator and Waseem Jafar. Rah Gaya, the original text of this novel can be said without any doubt that it contains the least historical facts, and the mixture of Hussain's falsehood is also pure. As far as I understand this novel and it is very possible that it has a lot of imagery and exaggeration but in no way detracts from the novel or its art.

Lively scenery

“Kai Chand They Sar-e-Aasman” is a novel that is full of all kinds of information like Jam Jahanama. It's like a multi-dimensional glass prism that will reveal new shapes as you rotate it. While studying the novel, we should remember that the creator of this novel Shamsur Rahman Farooqi is not only a fiction writer but he is also a poet, journalist, literary critic and intellectual of worldwide fame. He has seen the world in the real sense, perhaps this is the reason why Farooqi has a talent for all kinds of scenery. Earlier we saw beautiful examples of fantastic scenery in his short fiction and now this curvy yet interesting novel comes out with a bigger canvas. For the sake of length only two examples of vivid imagery are presented. The first example is when the famous iconographer of Hindal Parwa village of Kishangarh (Rajputana) created a picture of Bani Thani, which caused the wrath of Mubarak I Kahendrapati Singh Mirza to descend on the entire village. However, Farooqi has drawn the map of "Yeni Thani" something like this:

”چودہ پندرہ برس کی لڑکی - سنگ سیاہ کی
ایک شکستہ ہی چوکی پر یوں بیٹھی ہوئی گویا
اب اٹھے گی تو پوری جو ان ہی اٹھے گی۔ بھر
پور جوانی اس کے عضو عضو پر دستک دے
رہی تھی - لہنگا ذرا ڈھیلا اور لمبا لیکن گلاب
کی کلی سے نازک تر نخنے اور گلاب کی
پنکھڑی سے بھی لطیف، گلابی لیکن زندہ پھڑ
کتے ہوئے رنگ کے پاؤں تھوڑے تھوڑے
جھلک رہے تھے۔ ایک تلوے پر باکا سا داغ -
خدا معلوم تل تھا یا باغ کی کوئی پتی پاؤں کے
صدقے ہو کر رہ گئی تھی - گردن اسی طرح

ایک طرف تم صورت ویسی ہی نیم رخ ، لباس
 شوخ اور بھر کیلا نہیں بلکہ سفید اور گلابی اور
 زعفرانی لیکن تینوں رنگ اس طرح سے بول
 رہے تھے کہ تصویر تھر تھراتی ہوئی معلوم
 ہوتی تھی۔ گردن میں صرف ایک سادہ سونے
 کا ہار جس میں گوریا کے انڈے کے برابر ایک
 انتہائی صفائی سے بینوی کائے ہوئے یا قوت
 انجم کا آویز، کلائیوں میں صرف ایک ایک
 گھڑیالی کڑا۔ ٹھنڈی پہاڑی جھیل جیسی گہری
 آنکھوں میں خوش مزاجی اور الہڑ پن اور نخوت
 کا امتزاج۔ چہرے پر واضح مسکراہٹیں تو کوئی
 تشویش بھی نہیں، ایک خاموش تمکنت ، خود پر
 کامل اعتماد اور دنیا کے ہر خوف سے بیگانہ،
 مطمئن انداز نشست“ (۲۳)

Another example of Farooqi's fantastic scenery is seen when Nawab Shamsuddin Ahmed Khan offered to meet Wazir Khanum after the poetry session at William Fraser's palace under the chairmanship of Mirza Asadullah Khan Ghalib, which Wazir Khanum accepted. Accepted wholeheartedly. A few days later, on the invitation of Nawab Shamsuddin, Wazir Khanum herself visits his house. This was probably the third meeting between Wazir Khanum and Nawab Shamsuddin Ahmad Khan. On that day, Wazir Khanum goes to Nawab Shamsuddin Ahmed with full preparation:

”وزیر خانم نے اس دن ترکی وضع کے کپڑے
 پہنے تھے۔ پاؤں میں آسمان رنگ کا شانی مخمل
 اور پوست آہو کی نکے دار شیرازی جوتیاں ،
 بہت تتلی ایڑی اور لمبی ڈور ، دیوار بالکل بی
 تھی ، ایڑیاں کھلی ہوئی تھیں۔ جوتیوں کی نوکیں

بھی شکر خورے کی چونچ کی طرح بہت بھئی
اور اوپر اٹھی ہوئی تھیں اور ان کے سرے پر
جنگلی مرغے کے سرخ پیر بھوٹی جیسے پر
کے طزے تھے۔ جوتیوں کے حاشیوں پر باریک
بیل تھی جس میں سفید اور سنہرے پکھراج
سکے ہوئے تھے۔ آدمی جوتیوں کی چھب
دیکھے تو دیکھتا رہ جائے لیکن اس کے آگے کا
منظر دیکھنے کے لیے شیر کا کلیجہ اور تندوے
کی بے حیائی درکار تھی۔“ (۲۳)

From the above two quotations, it can be inferred that the novelist Shamsur Rehman Farooqi holds the status of perfection in the art of all kinds of imagery.

Language of the Novel:

The changing environment, topic of conversation, time, regionality and culture play a major role in the formation of language. Covering the eighteenth and nineteenth centuries AD, this novel by Farooqi sheds a lot of light on the aspect of how his language is. As mentioned in the previous pages, the practice of speaking and writing Persian was common during this period, especially in Delhi and its vicinity. If you start reading the novel, then there is either Urdu with Persian techniques or classical poems instead of Persian. For example, when Mirza Ghalib met Dagh Dehlvi for the first time, he said that Puri Dati is riding on your fame and you are not meeting only me. Then he recited this poem:

کباب اے آتش فراق، دلہا
کردہ

سیلاب اشتیاق جان با

خراب کردہ

صاحبزادے! ہم آج تم سے وہی غزل سنیں گے۔ اے سبحان اللہ یہ عمر اور یہ مضمون یا بیاں؟، سچ ہے صاحب، خدا جس کو دے۔

اسی طرح جب وزیر خاتم سے ملاقات کرنے کے لیے نواب شمس الدین احمد خاں نے چوہدار کے ذریعے ملاقات کا وقت مانگا تو وزیر خانم (چھوٹی بیگم) نے تڑپ کر کہا:

دیدہ و دل فرش راہ!

جس عہد کی ہم بات کر رہے ہیں اس عہد کی باتوں میں علاقائی محاسن، وہاں کی سرزمین، لوگوں کی روز مرہ زندگی، مشاغل، مذہبی رسوم، شادی بیاہ کی رنگ رلیوں اور حسن فطرت کے حوالے بھی براد راست اور بھی بالواسطہ ملتے ہیں۔ مثلاً:

(۱) جی جی۔ ہاں مسافر ہی کہہ لیجیے۔ یہاں غریب الدیار ہوں۔

(۲) بولنے والے کی آواز میں بادشاہوں جیسا اعتماد اور اولیا اللہ جیسی گیرائی تھی۔

(۳) واہ بھئی سلیمہ بی بی، اتنے اچھے ہاتھ پاؤں کا بچہ اور اتنا کالا رنگ؟ گویا نشاط باغ کا کالا گلاب۔ واہ جی واہ سبحان اللہ۔

"Kai Chand They Sar-e-Aasman" is considered as one of the most important novels of Urdu in terms of language and narration besides the subject. The language Farooqi has used in the novel is an indication of his familiarity with Urdu and Persian as well as with Arabic. The language of this novel is classical Urdu, the traces of which can be seen now. This language may be a little difficult for today's Urdu reader, but it has to be admitted that Shamsur Rahman Farooqi has done a great literary task of introducing the contemporary Urdu reader to ancient Urdu dictionaries and idioms.

The language of the novel successfully reflects all the essentials and details of other events and situations that contribute to the development of the main theme of the novel.

The language of the novel is so relatable and fluent that there is no difficulty in understanding the events described. This novel is a historical document of Farooqi's all-round personality and access to various sciences and arts and many languages. It can be inferred from the study of the novel that the novelist has a deep knowledge of the sects living in and around "Wakanaf", their religion, civilization and society. Farooqi's writings are also attractive because he may unintentionally or habitually put such textual fragments in every kind of narration that on the one hand, his apologetic conscience becomes completely clear according to his intention and on the other hand On the other hand, the piece also serves to make fun of the reader. In short, the language of the novel "Kai Chand they Sar-e-Aasman" refers to the dominant power of the same gender. It fully represents the period, even if the help of dictionaries and poets of that period is also needed. In this novel, Shamsur Rahman Farooqi has not only taken special care of the language of this era, but like a sociologist, he has also kept an eye on every ups and downs of the society and at the same time has tried to know its causes. This objectivity of his makes the novel so close to the reality that all the events described in it are thought to be real, although most of them are the invention of Farooqi's strong imagination.

Parts of this story were published in various magazines before the publication of the novel. "Kai Chand Thay Sar-e-Asaman"'s first audition from Pakistan was published by Shahrzad in 2006 and Penguin Group in India published its first audition in 2006. In

English it is translated as the mirror of beauty. This novel is a masterpiece of Urdu literature in every respect.

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