



NOVEMBER, 2008

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

Tess of the
d'Urbervilles

Introduction
to
George Eliot

Lets Learn How Our
PRAYERS
Get Recognised

MONTHLY
AZEEM
ENGLISH MAGAZINE
Under The Supervision Of Azeem Educational Conference

November
2008

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Published by:

Azeem Publications (regd.)

First Floor, Hussain Plaza, Peoples Colony, Gujranwala
0321-6441756
azeempublications@yahoo.com
azeemfarooqi786@yahoo.com

Price:

Monthly: Rs. 25/-

Annual: Rs. 300/-

Contents

- 3 *Editorial*
Eid Celebration and Egalitarian Society
- 4
Al-Quran
- 5
Al-Hadith
- 6 *Islam, Belief and Piety*
Ahwaal-ul-Muaarifeen
- 8 *Character*
Tess of the d'Urbervilles
- 17 *Introduction to*
George Eliot
- 31 *Let's Learn English Language*
Precis Writing
- 32 *Writing Up Your Thesis*
Research Question
- 35 *CALL Article No. 1*
Computer Assisted Language Learning

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دعا میں کیسے قبول ہوتی ہیں! 48

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Eid Celebration and Egalitarian Society

by: Khalid Mehmood Ch, IIU, Islamabad

Eid Fitr is one of the two great Islamic festivals, the other being Eid-ul-Azha. Its importance can be judged from the fact that Almighty Allah Himself ordered the believers to celebrate it. The Holy Prophet ﷺ established the Islamic egalitarian society, free of all kinds of exploitation and corruption, and maintaining the sanctity of this society was made the obligation of the believers in every age. For this purpose, the holy month of fasting (Ramadan) was selected to help prepare believers for this responsibility. In this training, during the specific fasting periods believers are required to refrain from enjoying such things, which are otherwise lawful for them. Believers happily obey these injunctions to please Almighty Allah. Such an exercise has pleasant effects on the practical life of believers and, in their practical life, helps them refrain from adopting corrupt

The celebration of the festival of Eid Fitr is itself a model of an egalitarian Islamic society, and the Holy Prophet ﷺ best explained this model by his personal example. It is reported that he used to wear a special dress to grace the occasion, but it was never a costly one and was always within the reach of everybody. All the Companions also dressed simply on this occasion and consequently this simplicity became a symbol of the Islamic society.

Today, the provision of shelter, dress and food are enumerated as the three basic human needs, and equality in meeting these needs results in all egalitarian society. The Holy Prophet ﷺ already solved the issue of shelter once and for all. None of the Companions ever dared to have an edge over his fellow believers in the matter of construction of buildings. Due to this policy, even the poor in the society were able to have shelter for themselves.

By dressing simply on this happiest occasion

of Eid Fitr, the Holy Prophet ﷺ solved the issue of the second basic need of the society.

The third basic need of society is food. Today this need has attained such an importance that it results in political change in many developing countries. By taking various steps, the Holy Prophet ﷺ ensured that nobody was deprived of this basic need in the Islamic society. Nowadays in many localities, "Sadaqa-tul-Fitr" is adjusted against the emoluments of the Imams of the local mosques, and the poor in the Muslim society are deprived of a big chunk of money which may practically convert the present-day Muslim society into an egalitarian society.

Hoarding symbolizes a non-egalitarian society. This is done to fleece the needy persons. The Holy Qur'an was revealed to eliminate this evil in all its details. The successful completion of all the various steps for establishing such an egalitarian society deserves rejoicing.

Nowadays the Muslims with great pomp and show celebrate Eid Fitr, but unfortunately its real spirit is ignored. That is why the present-day Muslim society, instead of becoming an egalitarian one, has been divided into haves and have-nots. This state of affairs has not only robbed the majority of Muslims of their peace of mind, but has also converted them into the weakest nation of the world. Such a situation demands that steps be taken to celebrate this occasion of Eid Fitr in the same spirit as during the life of the Holy Prophet ﷺ. In this way Muslims will be able to convert their present day society into an Islamic egalitarian one. It will prove beneficial for humanity as it proved so during the early periods of Islam.



Surah Al-Maida

Maida (مائدة) means a dining cloth, which has food placed on it. The name of this Surah (chapter) has been extracted from the word "Maida" which comes in its 15th Ruku (sub-chapter):

هَلْ يَسْتَطِيعُ رَبُّكَ أَنْ يُنَزِّلَ عَلَيْنَا مَائِدَةً مِنَ السَّمَاءِ.

"Verify thine Lord hath the power to send meal from the heaven."

This refers to the followers of Hazrat Iesa (عليه السلام), who requested him to find the abundance of food, which could please them. But Hazrat Iesa (عليه السلام) rejected their intention and said that real pleasure lies in piety. On their un-avoiding insist, Allah descended food from heaven for the realization of prophet's prayers.

From Hudabia treaty to Hajj-at-ul-Wida, when Islamic victories were at the peak, this was the period of the revelation of this surah.

Some Important Subjects

Moral Training

This Surah starts with moral training of the masses, which comprises various moral lessons, which are as under:

a. Be committed to fulfill your promise, however small it may be, whether the addressee of this promise is your friend, your enemy or your Lord Almighty Allah.

b. Directions for a Judge

Never be injustice when you are at the seat of a judge, whether the second party of the prosecution is either your personal enemy or enemy of the religion. Secondly the story of the sons of Adama is quoted here as a lesson for the people so that they must refrain from it.

c. Common Elements in the Heavenly Books

One of the important themes of the Holy Quran highlights the fact that the basic teachings of Taurat and Bible are same as that of the Holy Quran, which are the light of the divine message. Each book carried the complete code of life of its particular age, which gave the mankind a complete system of morality and public dealings. The Holy Quran, being the guidelines and instruction for all the universe, carries not only the complete code of

life, but also preserves the teachings of the past holy books.

d. Duties of a Believer

In this Surah the followers of the Holy Quran have been warned as:

"O' believers! Be hold, the divine message was sent to the Jews and the Christians, but they violated it and did not accept it."

Ye, who are the followers of the Holy Prophet (ﷺ), "We are sending to you the same teaching which is perfect in all respect. We are giving you choice to accept it and get benefit from it. You, never follow the path of your forefathers, who deviated from the right path. Allah's message demands that you must follow it completely. If you sway it means you are disobedient to Allah's will, which is hard onto your own soul."

The Surah also warns the believers that the Jews and Christians have swayed from the right path, so beware, never follow them as they will try utmost to trap you in their cunning traps.

e. Components of Shariah (Religion)

In this chapter the components of religion have been presented, such as:

- ◆ the manners of Hajj
- ◆ the respect of Allah's will
- ◆ the forbidding of beer and gambling
- ◆ the instructions about ablution (wudu) and dried ablution
- ◆ the distinction between lawful and unlawful livelihood
- ◆ the punishment have been mentioned for those who go on robbing on peaceful ways.

f. Completion of the Religion

The distinction of this Surah is the verse with which the revelation of the Holy Quran gets completed. It was revealed on to the last Prophet Hazrat Muhammad (ﷺ) on 9th Zil Haj, 10 AH, at the vast place of Irfat.

الْيَوْمَ أَكْمَلْتُ لَكُمْ دِينَكُمْ وَأَتَمَمْتُ عَلَيْكُمْ نِعْمَتِي وَرَضِيْتُ لَكُمُ
الْإِسْلَامَ دِينًا. (المائدة: 3)

This Surah comprises 16 Rukus (parts) and 120 Ayats (verses). It is a Madni Surah.



AL-Hadith

By
Dr. Khalid Mahmood Sheikh

Allah Alone
is the Provider

Impact of Good & Bad
Deeds on One's Mind

عَنْ الْمُغِيرَةَ بْنِ شُعْبَةَ   قَالَ: قَالَ الرَّسُولُ  : "اللَّهُمَّ لَا مَانِعَ لِمَا أَعْطَيْتَ وَلَا مُعْطِيَ لِمَا مَنَعْتَ."

(كتاب القدر في صحيح البخارى)

Mughirah ibn Sh'ubah said: The Prophet   said: "O Allah  , there is none who can withhold, what you have bestowed and there is none who can bestow, what you have withheld."

Keywords in Hadith

اللَّهُمَّ	O Allah, O God
لَا مَانِعَ	None who can prevent
أَعْطَيْتَ	You bestowed, You gave
لَا مُعْطِيَ	None who can bestow
مَنَعْتَ	You prevented

Explanation

This hadith tells us that Allah   is the real source of all bestowals and bounties that we enjoy or benefit from. If He favours somebody, there is none to stop Him, and if He deprives somebody of something there is none to provide him. He is the absolute Nourisher and Provider.

This tradition also teaches us that we should always seek help from Allah   alone and because He is, in fact, the real Provider. Then why should we debase and humiliate ourselves and hurt our self-respect by bowing down to others simply for the sake of worldly gains.

The same idea is expressed in the Quran:

مَا يَفْتَحُ اللَّهُ لِلنَّاسِ مِنْ رَحْمَةٍ فَلَا مُمْسِكَ لَهَا جَ وَمَا يُمْسِكُ فَلَا مُرْسِلَ لَهُ مِنْ بَعْدِهِ وَهُوَ الْعَزِيزُ الْحَكِيمُ. (الفاطر: 2)

"There is none who can take away the favour.

He bestowed on man, and there is none apart from Him to restore what he has withheld."

عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا أَنَّ النَّبِيَّ   كَانَ يَقُولُ: "اللَّهُمَّ اجْعَلْنِي مِنَ الَّذِينَ إِذَا أَحْسَنُوا اسْتَبَشَرُوا وَإِذَا أَسَاءُوا اسْتَغْفَرُوا." (باب الادب في سنن ابن ماجه)

Ayesha reported that the Prophet   used to pray: "O my Lord! make me one of those who when they do good, feel happy and when they commit some wrong, they seek forgiveness."

Keywords in Hadith

أَحْسَنُوا	They did good
أَسَاءُوا	They did wrong
اسْتَبَشَرُوا	They felt happy
اسْتَغْفَرُوا	They begged forgiveness

Explanation

Allah   has given us sense of right and wrong. It is ingrained in human nature. If a person has clear conscience and is not completely perverted, he is pleased and delighted when he does something good and is displeased and annoyed when he commits something wrong.

In another tradition Abu Umamah   reported that once a man asked the Messenger of Allah   what faith is. He answered:

"If you are pleased and delighted at the good deed you have done and are annoyed and offended at something wrong you have committed then (be sure) you are a believer."

وَالَّذِينَ إِذَا فَعَلُوا فَاحِشَةً أَوْ ظَلَمُوا أَنْفُسَهُمْ ذَكَرُوا اللَّهَ فَاسْتَغْفَرُوا. (آل عمران: 135)

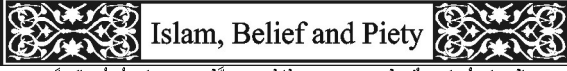
"And those who if they commit shameful act or do some wrong against themselves, remember God and seek forgiveness."

This type of reaction and response of a man's temperament at doing good or bad deeds is, according to Rasulullah  , indicative of belief and faith.



Ahwaal-ul-Muaarifeen English Translation

By Prof. Muhammad Azeem Farooqi (Life Style of the Seers)



Islam, Belief and Piety

الإِسْلَامُ عَلاَمَةٌ وَالْإِيْمَانُ فِي الْقَلْبِ وَالتَّقْوَى هَاهُنَا يَقُولُهَا ثَلَاثًا
وَيُشِيرُ وَيَبْدُو إِلَى صَدْرِهِ (جامع صغير)

Islam is apparent, where as belief and piety lie in the heart. The Holy Prophet ﷺ said this thrice, pointing his hand to his heart.

Reference to the Hadith

This Hadith passes on from Sheikh Abu Muhammad bin Abdullah bin Al-Hussain bin Ahmad bin Jafar Al-Wastee, who refers to Abu Al-Hassan Ali bin Muhammad bin Ali ﷺ. He tells that he was informed of this hadith by Abu Al-Hassan Muhammad bin Ali-Rwasi in Jamia (wast) which was passed on by Abu Al-Qasim Abdullah bin Tameem from Ahmed bin Ibrahim, who was narrated by Ali bin Harab bin Zaid bin Al-Habad. He says, that Ali bin Saada Al-Bahili informed this to him. finally, he says that Qatadah ﷺ passed it to him, as it was passed on by Anas bin Malik ﷺ.

Allah has attributed on estimation to each and everything, according to a fixed limit. As each limit has a cause with respect to time or age. And for that specific age Allah has descended a book with summons and orders. Every order means something special, which is based on truth, and truth is ultimate reality. A specific reality has its carrier, with its specific signs, which distinguishes the truth from the false.

A man who puts his heart to find recognition of Allah, bears it soft impressions on his face, which also appears in his daily life, actions and speech Allah reveals in the Holy Quran:

تَعْرِفُهُمْ بِسِيَرِهِمْ. (البقرة: 273)

Ye will find them through their signs.

The Bearer of a Secret Finds Allah Reward

The Holy Prophet ﷺ said that when a person is honest about a secret to care for it, Allah

Almighty will cover him under a sheet of cloth. He will find the reward with respect to the secret whether it is good or bad, accordingly.

The Secret of a True God Fearing Person's Beautiful Face

Yahya bin Maaz has clarified, why faces of the Aarifeen (the recognizers) are fair over-heading. He, himself, informed that it is due to their close communion with Allah's will. The tend to Allah and bow down before Him and due to His awful presence, express their submission with tears. As a result Allah bestows upon them His Divine Light. So they are known as recognizers having their beautiful faces.

The Center Allah's Friends

Allah addresses those whose actions are solely for Him. These people, who are occupied with Allah's love and always seek His help even in their trivial matters. These people are under Allah's special attention, who never do anything save in accordance with Allah's will. They are destined to succeed in the life here and hereafter, as obedience to Allah is their chief attribute. Such people serve the fellow beings without any personal concerns. The God-fearing people tend to gratify Allah even in solitude, which causes the sublimity of their souls. Their minds are not exposed. They struggle hard to save the humanity from any adversity.

The Remembrance of Allah Full of Blessings

The remembrance of Allah Almighty keeps them safe from unwanted thoughts. Their mind and heart are broadened, even they live the life of a kind at heart. Their hearts shine like a candle, where as limbs are loose like loose clothes. Their tongues are busy reciting the Quran. They are at parching heart and their colour is pale due to Allah's fear. Their soul, always remains submissive

before Allah, and their hearts are enlightened and eager to find Allah's closeness. Their tongue is busy praising Almighty Allah, as His oneness. Their hearts' core and mind fixed the divine delight and ecstatic love, which brings them in accordance with Allah's will.

Loveable Qualities of Allah's Selected Persons

The chief/good attribute of these people is that their head and heart, eyes and ears are in a fast link to Allah's will. These people are purified after their true repentance. Hence they bear a high conscience and their hearts are clear from any impurity. They are high shouldered persons, who have will and vigour to serve the suffering humanity. They seek Allah's Guidance and Benevolence to surpass in the field of righteousness. They seek the blessings of Allah's beneficence and kindness to give up the worldly pleasures and are eager to meet their Lord, the creator of the world. To make themselves sacred near to Allah they negate their self. They are ever wistful that they are unable to perform their duties unto Allah, to compensate it they always seek His forgiveness. They are happy and contented on what Allah Almighty have bestowed upon them and are proud of being Muslims - followers of Allah's will. Struggling on Allah's way they put their life into hardships to find Allah's will. they ever remember Allah silently and at heart. Their hearts God-fearing and their tongues always whisper Allah's praise. They find immediate guidance and direction form the Holy book and Allah's message. The visitors piled round him, with true sacrifices. They praise and highlight, Allah's complex creation of His world. As an evidence of their love to Allah their eyes are welled with tears, and their passions, to meet Almighty Allah, are at high level.

Allah's Cherished One, True Followers of Sunnah and Shariya

The followers of the Holy Prophet ﷺ, negate the worldly life. He never becomes the slave to

his own desires. He has sound basis to stand on. He has no interest in this world. He never follows his self. He lives here a life as a stranger as his only desire is to find his Lord's will.

The Seer's Matter towards Allah

The seer's matters are quite above the people busy in this worldly world, where as the recognizers are all remembering to Allah. In his ecstatic at the conversation and the heart always tends towards Allah. His mind and intellect is God-gifted. He lives a spiritual life, enlightened actions, high talks. Their hearts become the center of Allah's secret matters. Allah give them the divine light and bestow them with higher life as of a king. These people regards high Allah's name. they get insight form Allah's presence around and flies higher to touch the limits / horizons untouched by any common man. Allah divine powers make him fly higher to the new horizons of knowledge and understanding. The commoners who are ignorant to this divine light can never stand firm before any the seers. The chief attribute of these people is that they accept the challenges and hardships with open and pleasant mind like one loves to eat sweet fruit. The strange matter will be with these people will occur on the day of judgment, as the other will be in a bewailed situation, where as the recognizers will be eager to find soon their will which will culminate, as they would reach and meet Allah Almighty - the Lord of the Day of Judgment.

Signs of a Seer

Allah's beloved people bear four signs:

1. Their love only focuses to Allah, as they leave the worldly life.
2. They always follow Allah's message, i.e. the Holy Quran and are afraid of Allah's accord and changes.
3. They never get tired, worshipping Allah Almighty, where as the cowardly never stand firm.
4. The seers are pleased at heart whereas the simpletons just proclaim trivial all of their shallow lover.



Tess of the d'Urbervilles

by: Prof. Muhammad Azeem Farooqi

Introduction

Tess is a perfect picture of ideal womanhood. She is an embodiment of the whole nature of woman. She belongs to the class of Shakespeare's tragic heroines like Desdemona and Cardelia. She is a child of nature and a daughter of earth. She behaves like a living figure. She is a central character to whom the whole novel revolves around her. She is presented in the novel as a highly tragic girl at the hands of capitalist society. She crosses all the stages with great courage and dignity. She is a woman "more sinned against than sinning."

Her Beautiful and Charming Personality

Tess is a breathing image of beauty. She is a lovely and beautiful woman with her dark bewitching and bright eyes. She is a beauty conscious lady and she can win men's heart very easily with her glimpse. Alec d'Urbervilles is almost maddened by her large expressive, fascinating eyes. Angel Clare runs to her and takes her into his arms passionately.

Her Loving and Self-Sacrificing Nature

Tess is an obedient daughter and wife. She is a loving sister and mother. She suffers and dies for sake of her parents, brothers and sisters. She tries to solve the economic problems of her family. That is way she goes to Trantridge and loses her physical purity and chastely. She has to surrender her body to Alec again to save her family from starvation. She sacrifices her comfort and happiness for the sake of her family. She works very hard. She is a loving mother to sorrow. She is very anxious for baptizing him before giving him a Christian burial. She is ready to die for the sake of Clare's love on happiness.

Her Kind, Compassionate, Modest and

Humble Nature

Tess is a kind and compassionate girl. She is modest and humble by nature. It is out of her modesty that she puts all the blame upon herself for the death of Prince. It is her sense of humility that makes her write to Angel Clare in which she informs him about her bitter past. After seduction she feels herself a guilty figure. She is so kind that she has never hurt a fly or a worm.

Her Passionate, Emotional and Sentimental Temperament

Tess is a vessel of emotion rather than reason. She is willing to die for the happiness of her husband. She loves Angel Clare with her soul. It is due to her emotional nature that she stabs Alec. The letter she writes to Angle Clare, shows her highly passionate and emotional nature.

Her Mental Qualities

She is a philosophic and thinking girl. She sees all the tomorrows in line. She thinks all "human being live in blighted star." She is a poet also. This country girl talks in a philosophic vein and deals with the serious problems of life. She laments the lack of opportunity to real love stories. She is a kind of celestial person owing her being to poetry.

Her Endurance

Tess has got the remarkable powers of suffering and endurance. She suffers so much. She behaves like a great heroine when Angel Clare rejects her due to her lack of physical purity. Although she becomes a victim at the hand of Alec of his cruel incestuous desire, but she does not accept any kind of help from Alec and from the family of Angle Clare. She is proud of her splendid beauty.

The Purity of Her Heart and Soul

Thomas Hardy calls her a pure woman.

According to him Tess of d'Urbervilles is a story of pure woman. The conventional Victorian morality does not call her a pure woman. According to it physical purity is essential for virginity and chastity. In her poverty she allows Alec to conquer her flesh. He makes full use of this married woman. Her first affair with Alec is done due to sleep and fatigue. During the latter period of her ill-legal relationship with Alec goes against to prove her as a pure woman. She is crushed under dead weight of poverty. She is forced by circumstances to become a mistress. She is pure, honest, true, sincere and faithful in her love for Angel Clare.

Her Tragic Traits

"Man is not a paragon of perfection." Inside of all these points of her character Tess remains an inhabitant of our own world. Her personal charm and devotion to the family are also responsible for her suffering and death. Her sentimental and emotional nature is also one of the causes of her tragedy. She has a weakness for sleep, it is this weakness she lost her horse and further more her physical purity.

Conclusion

Tess of d'Urbervilles is to linger long in our memory as a great woman. We admire her for her devotion to the family, for her faithfulness in love, for her endurance. But she gives a good battle to all powerful fate and its forces. She impresses us with the courage. She teaches us to judge woman from a new sympathetic view point.

Character of

Angle Clare

The Real Poison in Tess's Life

Introduction

Angel Clare is the hero of "Tess of d'Urbervilles". Our first interest in the novel is the tender love between Tess and Angel. He seems to be a bloodless figure when he is compared with Tess. Infact Thomas Hardy has

put himself in the Character of Angle. Like Thomas Hardy he has not very definite aim about his material future. He holds unorthodox views even when he is a product of conventional morality. This advanced young man is yet the slave to custom and conventionality. We find that he has a double standard of morality.

His Personality and Tastes

Angel Clare is a promising man. He is refined in his manners, graceful in his behaviour and frank in his utterances. He has a taste of music. He appreciates Tess's tender and fluty voice. His eyes shine with the light of intelligence. He lives in the world of his own fancies and visions. Angel Clare is an embodiment of nobility, goodness, idealism, brilliance and aesthetic sensibility.

His Nature

Angel Clare is a creature of the intellect with all his limitations. A hard logical deposit runs through his mental constitution. We should not confuse this hard logical deposit with a logical habit of mind. He is incapable of logical thinking. He is a sinner like Tess, but he fails to reason out that being a sinner himself. He has no right to punish her for her sin. He thinks his case of different from her. He fails to convince us, with his reason for deserting Tess. He is a pure spirit of intellect, for he is like a statue of frozen air. He shows his animalism when one morning embraces her while she is milking cow. This impulsiveness is one of the tragic quality of Angel Clare. He thinks moral superiority is present in his character. He pretends to be a broad minded and unorthodox man but he is a narrow minded person. The clouds of his unorthodox views fail to stand against the wind of his orthodox views.

His Outlook of Life

Angel Clare is a wayward child of nature. He loves liberty and hates to follow, the common run. He has a certain deep-seated aversion for the town life. His long association with the countryside has made him fond of the village life.

In this respect he is like Hardy himself. He loves and respects the church just as one loves his parents. He admires the history of Christianity. He dislikes the material distinctions of rank and wealth. That is why he prefers Tess to Mercy. Angel Clare is a pagan in his outlook on life. He appreciates nature and loves beauty in every form. His aesthetic, resistibility shows that Angel Clare is a romantic youth for whom Tess is a rosy apparition.

His Loving Nature

This respectful son of Mr. and Mrs. Clare is a loving husband. He is an idealist in his love affairs. When we study this side of his character we find that he is rather brighter than hot-less Byronian than Shelleyan. He falls in love with Tess, for he feels that she is perfectly pure and chaste. Once he is disappointed in this respect his cold fastidious nature makes him desert her.

His Weakness

There are a number of weaknesses in his character. It is because of these weaknesses that Angel of Tess is not the Angel of her happiness. The most important point of his weakness is his emotional and impulsive nature. It is because of his breeding, heredity and environment that he has become a man with the conscience. He does not break this principle even at the cost of deserting his wife. He lacks a logical habit of mind, so he thinks that he should not forgive Tess for her forced-seduction.

Conclusion

All these things prove the fact that it is not Alec but Angel who makes the life of Tess miserable. Angel is not the Angel of her happiness. Indeed he is the real poison in the life of Tess. She suffers due to these weaknesses of his character. That is why Angel Clare embodies the tragedy of intellect as Tess stands for the tragedy of soul.

Character of

Alec d'Urbervilles

Conversion of Alec d'Urbervilles from a
Lecher to a Preacher

Introduction

Alec d'Urbervilles is the villain of the Tess d'Urbervilles. This scoundrel seeks to take, some mean advantage of the heroine, of the novel. He is an embodiment of measureless, grossness and sin and the wages of his sin is death. He embodies Hardy's ideas and feelings regarding the idle rich people of his time.

His Personality

This is a Youngman of twenty three or four years. He is the sole heir to his parent's poverty property and becomes a reckless youth and an irresponsible son. He is introduced to us as a spoiled young man living but to satisfy his sensual desires. He is a man of dark complexion. He is badly mouthed with full lips. He has black moustache which he twists before Tess. His eyes and face are forceful.

A Great Villain

Alec d'Urbervilles is a great villain. He comes before us as a killer or snarer of young ladies. He has had many affairs with the village girl. He says that he is the greatest of sinners. He is not sincere in his love for Tess. He sows the seeds of canker for the whole life of poor Tess. Whether inside the house, or at the farm in the coach or on the horseback he tries to woo unwilling and scornful Tess who tells him many times that she does not love him at all. He is clever enough to touch the weakest spot in her soul. He exploits her love for her brothers and sisters. At last the pendulum of circumstances swings in his favour and villain wins the game.

His Religious Views

Alec d'Urbervilles scoffs at morality and religion. He laughs at the virtuous ways of life. He does not believe there is any Divine Power.

When his blind mother dies, he comes under the influence of the old parson. The result is that he becomes a lecher to a preacher. This is psychological surprise. When he comes under the charm of Tess again, he throws off his religious garb and comes out into his true colours. At the first sight of Tess's enchanting personality he becomes a backslider and relapses into his old passion for her. His passion for Tess is little more than lust so it is quite different from the spiritual love of Angel Clare, for her. Thus Alec's conversion is a psychological surprise.

His Redeeming Qualities

Alec d'Urbervilles is not an absolute villain, for he has got some redeeming features of his character. Like all other villains of Hardy he is not without his redeeming qualities. Hardy is incapable of creating odious people. Mean people are so absorbed in the gratification of their desire that they neither feel deeply nor are aware of the large issues of their life.

Thomas Hardy is able to draw only those people whose nature is of sufficient fine quality to make them realize the greatness of their life issues. That is why we can not and do not expect Alec d'Urbervilles to be a perfect villain. Moreover, we detect some redeeming qualities in his moral make-up. By promises never to be bad toward her in future. He is generous to her family for the sake of her love. His fault is that he is too late in his offer of marriage.

Conclusion

Alec d'Urbervilles is to linger long in our memory as a villain of Tess's tragedy. We remember him as a man who is responsible for the tragedy of the heroine's life. In the end we close the novel thinking that it is Angel Clare and not Alec d'Urbervilles who is the real poison in Tess's life.



Disintegration of English Peasantry

Hardy's Tess of the d'Urbervilles is a story of a peasant girl whose sufferings broadly speaking represent the pathetic state of disintegration of English peasantry. The incident of horse killing by collision with the mail cart is indicative of how the fast evolving machine age is destroying the old social setup known as agricultural feudalism. The rape of Tess by Alec is symbol of the historical process how under economic stresses, a worker agrees to serve a capitalist, it destroys her life and then she finds an opportunity to avenge on him.

A Chain of Mishaps

Tess is a heroic woman not Feudalism only because she was brave enough to encounter and subsequently kill Alec, but she tried her best to reorganize her future though efforts miserably fail her. A chain of mishaps crushes her hopes one after the other. The loss of virginity the death of child at Black Moore the desertion by her husband, Angel Clare, miserable life in the absence of her husband and second meeting with Alec who again seduces her reflect the cruelty met by many people of poor class at the hands of feudalism, in the novel is described as the chief exploiter of human innocence.

Effect of Capitalistic Economy

Historically speaking, the novelist lived at a time when a remarkable social change was going on in the English countryside. The novelist was deeply aware of the effects of capitalistic economy on society. Many scenes depicted in this novel mirror this social change. Both animate and inanimate things are undergoing a process of dehumanization.

The Threshing Machine as a Symbol of Destruction

At Flintcomb, the threshing machine appears

a force busy in destroying human values. The engineer who operates the machine does not seem to be a man of this world. A strong resemblance is felt between Alec and the threshing machine. Both are very powerful and both are inhumanly destructive. Like the machine, Alec is a product of industrialization. In this way the threshing machine becomes a symbol of capitalistic high handedness.

Helplessness of Tess

Among her near relatives, there is hardly anyone who could help Tess from meeting destruction. Her father dies, she is expelled from the cottage at Morlott, her orphan brother and sisters are too small to earn livelihood, her husband has unsympathetically transported himself to Brazil. No one comes to help her, not even nature which rather seems to be working against Tess. Under the pressure of circumstances, she is forced to surrender herself once again to Alec who makes full use of this second opportunity. At the surface level, the tragedy of Tess is the tragedy of an individual but at a deeper level, the exploitation of Tess by Alec and the Harsh attitude by Angel Clare is the tragedy of English peasantry. The common experience of many villagers who had formed the backbone of rural life in the past but were forced to turn towards larger centres where they were very badly exploited.

General Tragedy of People

Viewed in the above manner, Tess of the d'Urbervilles can be read like a social document, expressing the disintegration of the English peasantry. The novel is a record of an important historical fact. But it does not mean that the novel can be studied as a personal tragedy of Tess. The fact of the matter is that the personal tragedy mirrors, the general tragedy of people living in Victorian times in rural atmosphere.

The Role of Nature *in Tess*

Introduction

Hardy was a very sensitive boy responding preciously experiences and the life in which he grew up stamped itself, so deeply on his imagination that "when her faculties had reached the creative stage of development, he conceived his picture of life in its term.

Concept of Nature

Nature, in Hardy, is a concept that has several different meanings. It has been used firstly in its dictionary sense as a powerful force which pervades all living things and drives them to reproduce themselves, so that their species may survive. As such the role of nature is neutral. In Tess Hardy emphasizes that in nature-terms there was nothing sinful in Tess reduced by Alec in the midst of natural surroundings, nature looks on indifferently remaining a silent and ironic spectator of sin as a concept in unknown to nature.

Personification

Although Hardy regards nature as essentially neutral, he attributes human characteristics with this force. He so often personifies nature in his novels. In Tess the milk maids are described as twisting and dancing "under the oppressiveness of an emotion thrust upon them by cruel nature's law." Tess herself is called "a daughter of nature."

Darwin's Theory of Evolution and Hardy

The relationship of man with nature exists on a philosophic level in Hardy. He was influenced by Charles Darwin's Origin of Species and it was not so difficult for Hardy to see men and animals as being related and following the same laws of evolution. That is why the fate of Tess is placed parallel to the fate of birds and animals. In the incident in which Tess holds the necks of the wounded pheasants the hunting party which has

caused the damage is described as unmannerly and unheroic "towards their weaker fellows in nature's teeming family."

Personification of Spring and Autumn

Tess's experience of joy and sorrow is identified with the coming and going of spring and autumn. In the opening scene of the novel Tess is a young, fresh and happy maiden. At that time it was the month of May, but when Alec seduces Tess, the time is changed and it is the gloomy dark month of October.

Contrasting Moods of Nature

Hardy depicts nature on its two sharply contrasted moods. Its influence on human beings is both benign and malignant. Like Wordsworth, Hardy is constantly on the watch to find a human meaning in every of the fact of nature. But unlike Wordsworth, Hardy believes that nature has no sympathy and sentiments with the mankind. Nature is, therefore presented as a monster, "red in tooth and claws". After the rape, at one time Tess feels as if nature is working against her. Not only man is a direct victim of these opposing moods of nature, but places like. Talbothays Angel Clare also displays change from one mood to another. In spring and summer, the sweet birds sing, the sun shines, flowers and grass grow. But when winter comes, Talbothays loses its warmth and charm. The colour becomes grey, soil muddy and river cold.

Nature as a Character in Hardy's Novels

Nature exercises so active influences on the lives human beings, it appears that nature in Hardy is a character itself. In "The Return of the Nature" it is certainly on agent influencing the course of the events such as the killing of Mrs. Yeobright. In Tess, however, nature is not so active a participant in human drama. But there are the descriptions of natural scenes, seasons, landscapes, birds and animals as reflecting the states of mind of fatal of the heroine which increases the emotional appeal of the novel.

Nature as Background to the Story

The novel makes us familiar with three areas of the district of Wessex namely "The Vale of Blackmoore" where Tess was born. The valley of the Great Dairies, where she falls in love with Angel, and Flintcomb where she falls again into the clutches of Alec. The tragedy of Tess is therefore acted and against a living background of nature.

Conclusion

From the above account we conclude that Hardy not only observes the somber aspects of nature but also in the world of Arthur Rickett. "His interpretation of nature gives us as to his outlook on men and women."

Is Tess a Pure Woman??

Introduction

The beauty and ugliness of characters lay not only on its achievements, but in its aim and impulses, its true history lay not among things done but among things willed.

View Point

From the view point of conventional Victorian morality Tess is not a pure woman because the physical purity is essential for the chastity and virgin hood. Not only she lost her virginity but she murdered Alec. These are openly crimes and yet the novelist, Thomas Hardy describes her as a pure woman in the sub-title of the novel.

Evidence of her Purity

In order to decide whether Tess is a pure woman or not, her relationship with Alec, with particular emphasis on three events namely her seduction, her surrender to become Alec's mistress and her action of murder, needs a thorough probing from the very beginning of the novel, Hardy is trying to prove that Tess is not a flirt. When Alec on his way to slope kisses her against her will, Tess resists, tears came into her

eyes, wipes her cheeks where he has kissed her, gets down from the carriage and walks the rest of the distance. Her reaction clearly shows the purity of her inner soul.

Her Attitude after Seduction

Tess can not be held responsible for her seduction. Not only is she both physically and mentally exhausted by her quarrel with her companion, but she is in half-sleep and hardly understands what Alec is doing to her till "it is too late." Tess's attitude after the mishap is the Forest, sufficiently proves that though Alec has succeeded in conquering her, flesh, he has failed to conquer her soul. At no point she pretends to love Alec. Instead of staying with him, she prefers to go back to her home. It is because of this purity of soul that the author calls her a pure woman.

Purity of her Mind & Soul

Another point which goes in her favour is that Tess is a woman of conscience. When she goes into the forest near village so that she could comfort her irritated mind, she feels like a figure of guilt. Although she has fallen in love with Angel Clare, she does not agree to his marriage proposals. Furthermore, before her wedding night, she writes a letter to Angel in which she confesses what Alec has done with her. Unluckily, the letter slips under the carpet and it does not reach Angel. Such an action on Tess's part is certainly a noble action, her mind and soul are spotlessly pure.

Nature is Against Her

It is highly ironic that the man who has continuously promised to protect her and gives her sympathy does the greatest injustice to Tess. At her wedding night, after being encouraged by Angel's confession of sexual affairs with a stranger, when Tess tells him about the rape. Angel becomes, altogether a different man. He has not been able to shed off his middle class prejudice. Tess begs him forgiveness but he

sternly refuses her. Leaving her in the lurch, he goes to Brazil. Tess then suffers so badly and so much that it seems to her as if nature is working against her.

Pressure of Circumstances

Meanwhile her father dies, she tries to contact Angel's parents but fails. As there is no one in the family to help her, she has to support her brothers and sisters. It is thus under the pressure of circumstances that she once again goes to Alec who assures her that he is now a changed man. But this time Alec again treats her as his mistress. Tess's surrender to him for the second time is therefore, not a willing surrender. It is her body only that she surrenders, and that too in order to find a shelter for her brothers and sisters. The moment when Tess hears about Angel's return from Brazil, she finds an opportunity and kills Alec. Her stabbing of Alec, though apparently an act of brutal murder, is a clear proof that she is a pure woman whose mind and spirit remain intact, in spite of the fact that she has been deflowered more than one time by Alec.

As a Tragic Woman

In fact Tess is a tragic woman who has been treated as a sacrificing goat by Alec. Angel and fate the destruction of Tess, represents the destruction of English peasantry at the symbolic level. Not only the rural life is being disturbed by the advent of industrialization as the accident of the horse killing by mail-cart. The sacrifice of Tess, Alec is symbolic of the historical process how a capitalist destroys innocent working class people.

Conclusion

When we weigh and consider all these things we come to a conclusion, that Tess is an embodiment of purity and virtuousness. Hardy is right in calling her a pure woman. We concluded in the world of days Leavis, The Story of Tess of the d'Urbervilles embodies a heroic attempt, to bring to light mankind. There is an impassioned

plea for warmth and charity towards woman, for a more lightened view of sexual relationship.

Hardy's Pessimism

Hardy's Own View

My pessimism, if pessimism it be, does not involve the assumption that the world is going to the dogs, and the mammal all along the time. On the contrary my practical philosophy is distinct melioristic. (Hardy)

Tragic and Pessimistic Novel

Tess of the d'Urbervilles by Thomas Hardy is a highly tragic and pessimistic novel. The heroine suffers and suffers endlessly at the hands of three cruel forces; capitalism, puritanical moral standards of Victorian age and hostility of fate.

As flies to wanton boys to gods. They kill us for their sport. Hardy writes that to Tess "birth itself was an ordeal degrading and personal compulsion." The novel ends on the famous Eschylean phrase that "the president of the immortals has ended his sport in Tess."

Destruction of Peasantry

The two men who have done the greatest wrong to Tess are Alec and Angel. The seduction of Tess by Alec is a symbol of the historical process which was going on during Victorian age. Alec is a capitalist who ruthlessly destroys a working woman. Tess's destruction is thus the destruction of the English peasantry.

Force of Change

By implication, the novelist wants to warn his readers about the dangers which the force of change bring in human society. According to Hardy, man lives in a dark world and the universe is his chief enemy. So, when Tess says that "human beings live on a lighted star", she is simply echoing the author's pessimism.

Victoria Hypocrisy

Tess is a brave woman who makes a grand effort to reorganize her future in the face of her misfortune. As it happens, she falls in love with

Angel who promises to protect her and give her sympathy. But ill-luck would have it, it is Angel who leaves her, when she needs him most. At her wedding night encouraged by Angel's confession of having sexual relations with a stranger, Tess informs him about her rape. Hearing this, he altogether becomes a different man. The fact of the matter is that Angel is a typical Victorian hypocrite who has double moral standards. The Victorian code of behaviour for the male is different from the one that is meant for the female.

Role of Nature

Not only Alec and Angel treat her cruelty but nature seems to be working against Tess. Throughout the novel Hardy continues describing the helplessness of the heroine in symbolic language. Tess's experiences of joy and sorrow are linked with the cycle of seasons. The visitation of the winter birds represents the disaster of Tess's situation. The earth itself is hostile to her, time works, circumstances and chances seem to move on a predetermined harshness.

Hardy depicts nature "red in tooth and claws". At the time of Tess's seduction, he writes in a lamenting tone that neither the tall trees, nor rabbits, nor birds, nor even the president of immortal come to Tess's rescue. Nature is indifferent and hostile to Tess and robs her all chances of happiness.

What to talk of her death, even her life is a highly painful event.

Regarded as Pessimist

It is because of the portrayal of painful aspect of life that Hardy has been regarded as a pessimist by critics. His pessimism is a logical result of the philosophic thoughts of his time and his own personal experience. Hardy was deeply influenced by Charles Darwin's theory of evolution which granted life only to those biologically fit to survive in this hostile universe.

Comedy Aspects

But it must be remembered that Hardy is not a complete pessimist. If there is so much of tragedy, the comedy is not entirely absent from his novels. The behaviour of Tess's father on being told of his noble lineage with d'Urbervilles family is full of humour. Crick's anecdote very funny. Thus the element of fun and humour reduce much of the gravity and pessimism of the novel. In fact Hardy is a realist who talks about both the dull and the bright sides of human life. Pathos and beauty are the securing experience of Tess. This experience of man's joy and sorrow is further identified with the coming and going of spring and autumn in the novel. Although Tess's life is a tale of tears, yet she does experience of few days of total happiness when after murdering Alec, she briefly lives with Angel. These moments of comedy, beauty and happiness clearly prove that pessimism is not Hardy's complete view of life.

Note of Hope

Besides Tess is found always struggling to maintain her status good. For the purpose she wrestles against all heavy odds in a most heroic manner. Though she fails to a great extent, yet her glorious efforts bring a note of hope. In a way, Hardy seems glorifying man's heroism. Thus he is not a pessimist through and through.

Conclusion

Keeping in view the above discussion, it is clear that Hardy is materialistic rather than a pessimist. R. A. Scott observes in this connection, "Hardy did not set out to give us a pessimistic philosophy. He did set out to show certain persons selected because they were interested having certain characters would behave under certain circumstances."



Our Religion

(The Quranic Injunctions)

1. "O' Believers! Fear God as it should be feared."
2. "Indeed, the life of your Prophet ﷺ is the example for you."
3. "And pray to Allah, give the alms and bow before Him."
4. "And deal with the people in a gentle way."
5. "And treat your parents with kindness in the best manner."
6. "Cooperate with others in good and sacred jobs but never join them in their wicked and evil plans."
7. "The noblest in the sight of Allah is he who is the most virtuous."
8. "O' Followers! Be stick to the justice."
9. "And praise Allah every time so that you may be successful."
10. Verily in the messenger of Allah, you have a good example."

Some Matchless Realities

1. The greatest name of the world is "Allah".
2. The most perfect personality of the world is "Hazrat Muhammad ﷺ".
3. The most comprehensive book of the world is the "Holy Quran".
4. The most divine invitation of the world is "Aza'n".
5. The widest language of the world is "Arabic".
6. The most sacred piece of land is the land of "Makkah".
7. The most sublime journey in the world is of "Hajj".

by: Sumaira Yaqub

Social and Historical Background of the Victorian Novel (1830-90)

1. An Era of Peace: It would be fairly correct to describe the Victorian Age as an era of peace. By the middle of the century, the influence of the French Revolution had died down and peaceful hopes and ideals were being entertained.

2. Material or Economic Developments: New activities, commercial enterprise and enlarged availability of markets led to increasing use of mechanical devices. The Industrial Revolution was at the centre of material prosperity. But it brought a number of Social evils in its wake-squalid slums, exploitation of cheap labour (especially children), and increasing migration from the countryside to the cities. The Utilitarian Philosophy was used by corrupt manufacturers and businessmen to exploit workers. A few enlightened people tried to introduce social legislation to fight these evils. Writers of this era, such as Dickens, Thackeray, George Eliot, Carlyle, Ruskin and Arnold spoke against such materialistic values in their works.

3. Intellectual Development: Materialism did not completely deaden intellectual activity in this era. A spirit of questioning was dominant. There was a revolution in scientific thought, following upon the works of Darwin (*Origin of Species*, 1859) and his school. There was a great outburst of social political theorizing - such as that of Herbert Spencer and John Stuart Mill. In addition, popular education became a practical thing. This in its turn produced a new hunger for intellectual matter, leading to increased production of the Press and other forms of literature. But the scientific and philosophical developments also led to the rise of pessimism. Old customs and faiths had lost their hold, but a new order had not yet been established. A gloomy view of life, for instance is reflected in the work of George Eliot. It was, on the whole, a complex age, and this complexity is reflected in

its literature.

Literary Features of the Victorian Age

The sixty years (1830-90) included under the heading of the Victorian Age exhibit several dissimilar features; yet, we can detect certain common characteristics in the novels of the day about which we can generalize.

1. Morality of the Age: Morality occupied a dominant place among the writer's concern in its earlier years, as people demanded it. George Eliot, however, breaks off a great deal from conventional morality, but even she cannot totally escape its influence. In most of the other novelists' works, however, there is a deliberate refusal to acknowledge the physical aspects of man's being. Prudishness about sex was prevalent.

2. Spirit of Revolt: Many writers of the time revolted against the deadening effects of certain conventions. Satirizing or denouncing the snobbishness, the hypocrisy and the dubious values of the society is quite common in the literature of the time, especially in the novels.

3. Influence of Intellectual Developments: New ideas in science, religion and politics influenced literary products. The scientific temper and philosophical mind is very much reflected in George Eliot's works. She, too, is not ready to accept conventional Christian practices without questioning their relevance and significance.

4. Conventional Plots: The Victorian novels are generally characterized by a loose plot with a touch of melodrama or sentimentality. However, George Eliot's plots are more coherent and realistic than the average Victorian novel.

5. Varied Interests and Subject Matter: The Victorian novels usually have a very wide range of moods and subjects, crowding together a variety of interests.

6. Panoramas of Society: The Victorian novel generally gives a description of society in all its range. But it does not probe individual

psychology. However, George Eliot differs in this respect, she is the first sociological novelist as well as psychological novelist.

7. Creative Imagination: Plenty of creative imagination marks the Victorian novel. The novelist transforms his personal experience into a work of art. The imagination is seen at work in the dramatic and picturesque events, as well as in the characters presented in the novels.

8. Entertainment Value and Humour: The Victorian novel is not boring, it maintains the readers' interest. Humour is part of the Victorian novel. Each novelist, of course, has his or her own style of humour.

9. Characterization: The characters of the Victorian novels share the quality of being vivid and alive, even when some of them are distortions or exaggerations. They are vital, energetic and individuals in their own right.

10. Limitations: Limitations and Faults of the Victorian novel include the improbability and artificiality of character and incident. Organic conception of plot is often lacking. However, George Eliot cannot be accused of improbability and artificiality of character and incident, for her psycho-analytical knowledge helped her to integrate the characters and their actions. The incidents in her novels are also realistic.

The Achievement of the Age

With all its immense production the age produced no supreme writer. However, the general literary level was very high. It was an age of wide intellectual horizons and noble efforts.

Novelists of the Victorian Age

1. Charles Dickens (1812-70) started his writing career as a journalist. He gained valuable experience while traveling on his assignments. He was helped by his keen observation and retentive memory. His novels gained immediate popularity, through their hasty writing led to crudity of plot, unreality of characters and looseness of style. His

novels are marked by his interest in social reform and reflected his fertile imagination - one takes delight in the world of people that he creates. An important feature of his novels is his humour, which is broad, humane and creative. He is not a great master of pathos, he often degenerates into mushy sentimentality. His novels have many irritating mannerisms. Sometimes, his style is mannered. But at its best, his style is clear, rapid and workman-like. His chief works include: *The Pickwick Papers* (1836), *Oliver Twist* (1837), *Nicholas Nickleby* (1838), *The Old Curiosity Shop* (1840), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1843), *Dombey and Son* (1846), *David Copperfield* (1849) and *Bleak House* (1852).

2. William Makepeace Thackeray (1811-63) became a journalist when the loss of his fortune forced him to earn a living. It is in *Vanity Fair* (1847-48) that his genius reaches its high water-mark. Its theme is concerned with the adventures of Becky Sharp. It is marked for its dexterity of treatment, imaginative power and clarity of vision of the varieties of mankind. Thackeray gained slow recognition, unlike Dickens. His characters are rounded, entire, alive and convincing. His desire being to reveal truth, and his method satire, his humour quite often takes on a note of cynicism. In pathos, he is usually quiet and effective. As for his style, it is effortless, unobtrusive and flexible. His novels include; *The Memoirs of Barry Lyndon* (1844), *Vanity Fair* (1847), *The History of Pendennis* (1848-50) and *Henry Esmond* (1852).

3. The Brontes: Charlotte (1816-55), Emily (1818-48) and Anne (1820-49) were daughters of an Irish clergyman. Charlotte Bronte's novels include: *The Professor* (1857), *Jane Eyre* (1847), *Shirley* (1849), and *Villette* (1853). Her novels are largely dependent on personal experiences. There is great truth and intensity in her novels, but the seriousness is unrelieved by humour. However, she brought energy and passion to the novel. Emily Bronte wrote less than her sister, but her single novel, *Wuthering Heights* (1847) is unique in English literature. It breathes the very spirit of

the desolate wild moors and the passions of its characters have a elemental force which is poetic. Unflinching realism marks the style. Anne Bronte's works, the chief of which is *Anne Grey* (1847), are not as good as her sisters' novels.

The importance of the Bronte sisters lies in their pioneering efforts in laying bare the human soul. Individual personality gains importance. Imagination and emotion combine with intellect in their work. In their concern with the human soul, they were to be followed by George Eliot and Meredith.

4. George Eliot (1819-80) was the pen-name of Mary Ann Evans. She started her career as writer only late in her life. Preoccupation with the individual is carried further in her novels. Her style is lucid and her work lightened by her humour.

5. George Meredith (1829-1909) was a poet as well as a novelist. His novels include: *The Ordeal of Richard Feverel* (1859), *Evan Harrington* (1861), *Emilia in England* (1864), *Rhoda Fleming* (1865) and *The Egoist* (1879). His style is precise of phrase and epithet, elaborate in detail and imaginatively powerful. His plots are weak, but the characters are subtly analyzed.

There are several other novelists of this period who are, however, not of the first rank. These include Benjamin Disraelie, Charles Reade, Anthony Trollope, Wilkie Collins, Charles Kingsley, George Borrow, Elizabeth Gaskell and Robert Louis Stevenson among others.

Life of George Eliot

Mary Ann Evans, later to be famous as George Eliot, was born on 22nd November, 1819, at Arbury Farm. The youngest daughter in the family, she was deeply influenced by her father. Her childhood impressions and experiences were never forgotten. She quite often felt insecure and unhappy, for her plain looks were constantly contrasted with her pretty sister, Christina. She showered her love and affection for her brother Isaac. Her early education was mainly obtained

from observing nature and from extensive reading. She was deeply influenced by Walter Scott. She also relished Maria Edgeworth's stories. In 1836, her formal education at school came to an end when her mother died and she had to house-keep for her father. She had a religious fervour right from an early age, and even when she discarded Christianity, she clung to the ethical conceptions of God, duty, responsibility and man's destiny.

In 1841, on moving to Coventry, Mary Ann Evans' mental horizons widened a great deal more. Here she met several intellectuals in various fields of knowledge. Slowly, she developed skepticism and discarded the old beliefs. This led to a great spiritual conflict as well as open conflict with her father who was a devout churchman.

In 1849, after her father's death, Mary Ann Evans went on a tour to Europe. Returning in 1850, she felt lonely and idle. She met John Chapman, a young publisher and was easily persuaded to become assistant editor of the *Westminster Review*. Her position brought her into contact with various distinguished men and women including Herbert Spencer, Carlyle, Emerson and Mrs. Gaskell. She also met George Henry Lewes, one of the best drama critics of the age. He was married but separated from the wife whom he could not divorce under certain conditions of the existing Victorian laws. A mutual attraction developed between Mary Ann and George Lewes, for both had similar interests. After much serious thinking, Mary Ann began to live with Lewes as his mistress. As a result, she was ostracized by her family and society - for living in sin. But Lewes and Mary Ann found profound happiness in each other.

It was under Lewes' influence that Mary Ann became the novelist George Eliot. With the death of Lewes in 1878, the literary career of George Eliot came to an end. In 1880, she married J. W. Cross, twenty years her junior though a great friend for a long time. She died the same year at Chelsea.

Works of George Eliot

1. *Scenes of Clerical Life* (1858): It consists of three stories dealing with the tragedy of ordinary lives. Amos Barton teaches the significance of the anguish suffered by an ordinary man. Mr. Gilfil's Love Story is a vision of the past, and Janet's repentance presents a conflict between religion and irreligion. Already George Eliot's humanity is apparent in these works, though her style and manner as a novelist are still in the making.

2. *Adam Bede* (1859): A full length novel, it gives an excellent picture of English country life among the humbler classes. The story involves Adam Bede, a village carpenter and Hetty Sorel, a pretty but vain girl whom he loves. Hetty, however, is seduced under the promise of marriage by Arthur Donnithorne, a young squire. She becomes pregnant and later murders her illegitimate child. She is arrested, convicted of the murder of the child and transported. After a time, Adam wins the heart of Dinah Morris, a young preacher. It is a movingly told story and is notable for its fine characters such as Mrs. Poyser, Hetty and Adam Bede himself. Besides being realistic and rich in humour, the novel expounds George Eliot's ethical philosophy.

3. *The Mill on the Floss* (1860) is a partly autobiographical story involving Maggie Tulliver and her brother Tom. A moving tragedy, set in an authentic rural background, it presents in Maggie's character probably George Eliot's most profound study of the inner recesses of human personality.

4. *Silas Marner: the Weaver of Reveloe* (1861) again gives excellent pictures of village life and has scenes of rich humour skillfully blended with the tragedy. Silas Marner is a handloom weaver. Basically good, he has become bitter and cynical because of a false accusation of theft brought against him. For years he endures a lonely life with the chief interest of saving money. But he is saved from his despair when he finds a little girl by chance. He lavishes all his love upon her and brings her up as a daughter. After sixteen

years, the real father of the girl, a squire, claims her but fails to win the girl from Silas.

5. *Romola* (1863) begins a new phase in George Eliot's writing. The ethical interests which had underlain all her previous works now become more and more the dominating factor in her novels. It is the story of Romola, a girl of high moral sense bred under the influence of Savanarola, and Tito Melema, a handsome, clever but easy-going young man. The novel is set in medieval Florence, but the historical setting does not come alive. The note of spontaneity is lacking in spite of the memorable study of degeneracy in the character of Tito Melema that the novel presents.

6. *Felix Hold the Radical* (1866) is probably George Eliot's least important novel. It is set in the period of the Reform Bill. It gives a picture of the upper middle class and industrial life.

7. *Middlemarch, A Study of Provincial Life* (1871-72) has been regarded by most readers and critics to be George Eliot's greatest novel. The novel's name is that of the town in which the scene of the story is laid. In fact, there are two stories running parallel in the novel; in both cases there are complications arising from marriage. In one case, Dorothea Brooke finds her lofty ideas frustrated in her marriage with the Rev Edward Casaubon. In the other case, Rosamund Vincy cannot find happiness with Dr. Lydgate, a man who struggles to meet his family's demands while being true to his professional ambitions. The novel is noteworthy for its deeply studied characters who suffer through their own blindness and folly, and the powerful and inexorable realism of the complex picture of life in a small town.

8. *Daniel Deronda* (1876) is coloured by George Eliot's pre-occupation with moral problems. Indeed, it is more of a dissertation than a novel. It is the story of marriage between two persons who are equally self-centred.

9. *Impressions of Theophrastus Such* (1879) is a collection of miscellaneous essays.

George as a Novelist

The novels of George Eliot reveal the multi-faceted art of the author. The various features of her novels are briefly dealt with below:

i. Choice of Subject in George Eliot's novels is governed by her interest in the individual personality. The development of the human soul or the study of its relationship to the greater things beyond itself, is the all-important theme.

ii. Plots are fairly skillfully managed though there are relatively little striking incidents in George Eliot's novels.

iii. Characters are usually ordinary human beings and many of them come from the lower classes of society. A large variety of characters people her novels.

iv. Realism was George Eliot's creed as a novelist. She was a "truth teller" who did not idealize or caricature. Neither plot and incidents nor characterization go contrary to the tenets of realism.

v. Characterizations is Realistic. George Eliot was the first novelist to lay great stress upon character. There is a large variety of characters, but they are essentially realistic. They are based on the author's keen observation and generous sympathies. The realism of these characters helps the reader to easily identify with them and understand them.

vi. Subtle psychological analysis marks George Eliot's novels. She is capable of making minute analysis of the motives and actions of ordinary people. She brings to bear upon her study of human beings the knowledge of the student of psychology.

vii. Characters in development or spiritual growth forms George Eliot's interest. Her novels show the development of a soul, and the slow growth or decline of moral powers. Her characters develop in the course of the story, going from weakness to strength or from strength to weakness. Thus her characters are never "flat".

viii. Emphasis on inner conflict or mental struggle is an outstanding feature of George Eliot's novels. She did in her novels what

Browning did in his poetry - representing the inner struggle of a soul, revealing the motives, impulses and hereditary influences which govern human behaviour. She is mainly concerned with the "why" of an action.

ix. Thorough understanding of human weaknesses is apparent in George Eliot's novels. She sympathizes with human beings and communicates the sympathy to the reader. As a result, even the worst of her characters do not become totally detestable.

x. Character and circumstances interact in her novels. Catastrophe often results when a particular weakness of character happens to coincide with a particular set of circumstances.

xi. organic relation between characters and incidents is an important aspect of George Eliot's novels. She often treats incidents as an instrument for the development of character. Each incident is a means to probe the character's mind; each incident reveals character development; each incident flows from some inner trait and reacts upon it. Incident flows from character and in its turn, moulds character.

xii. The philosophical element and intellectual nature of George Eliot's art make her novels take on a serious depth - they are not merely for entertainment. She is a critic of life and utilizes her philosophic bent to artistic ends. In her novels, we are aware of the attitude and attainments of a systematic thinker and rationalist who, however, does not lapse into vague abstractions.

xiii. The moral view point is never absent from George Eliot's novels. In her novels philosophy, morality and psychology are interlinked factors. Her psychological insight focused on man's inner life; her preponderant interest in morals fixed her eye on the motivations behind acts. The chain of consequence by which what a man does or what he is, becomes the decisive factor in his destiny.

xiv. Man is seen as a moral creature by George Eliot, i.e. men and women are gifted with a conscience, inspired with ideals and notions of

right and wrong, and given the capacity to choose. Her great law of conduct is the act and its consequences. Character evolves and is not fixed. In the process there is the conflict between desire and duty, between passion and self-sacrifice, between egoism and loyalty to others. George Eliot's concern with the moral side of human nature is the chief source of her peculiar glory, the kernel of her contribution to English literature.

xv. A tragic vision of life lies behind all of George Eliot's novels - naturally growing out of her moral and philosophical ideas. Sin and folly bring their retribution. The tragedy of her characters springs from an awesome combination of character-traits, circumstance and fate. No human being is free of weakness, and giving in to that weakness is bound to bring its own inescapable consequence. Her stories are of suffering but her pathos never degenerates into sentimentality.

xvi. An inspiring view of man is presented by George Eliot. Her novels make the reader aware of man's essential nobility despite all the suffering, as all good tragedy does.

xvii. Humour is present in George Eliot's novels despite her tragic outlook of life. The humour is chiefly to be found in the characters who are themselves quite unaware of being humorous. George Eliot can also be ironically humorous about society in general.

xviii. Depiction of society and social analysis are salient features of George Eliot's art and these are closely related to her realism and her philosophy that no private life exists which has not been determined by a wider public life.

xix. A lucid and simple style is generally to be found in George Eliot's novels, given though there are plenty of reflective passages. Her dialogue is most suitable for the revelation of character and her command of the idioms of ordinary speech enables her to achieve naturalness of style. She is capable of beautiful and evocative description.

George Eliot's Place in the History of the English Novel

George Eliot occupies an important position in the history of English fiction. She elevated the art of novel writing to a level of seriousness so that it was no longer considered to be mere entertainment. She was a pioneer in psychological analysis in fiction - something which has become the mainstay of the English novel. Her serious concern with the problems of the human personality and its relationship with forces outside itself did much to determine the future course of the English novel. "In her best work, there is a depth and reality that no English novelist has surpassed; nor can any of them surpass her in her power of taking the reader into her created world" - we can add little to that comment by Lattice Cooper on the art of George Eliot.



Type of Work: Novel

Author: George Eliot (*Mary Ann Evans, 1819-1880*)

Type of Plot: Domestic Realism

Time of Plot: Nineteenth Century

First Published: 1860

Principal Characters

- ◆ Mr. Tulliver, owner of the mill on the Floss
- ◆ Mrs. Tulliver, his wife
- ◆ Tom Tulliver, their son
- ◆ Maggie Tulliver, their daughter
- ◆ Aunt Glegg, Aunt Deane, Aunt Pullet, sisters of Mrs. Tulliver
- ◆ Philip Wakem, Maggie's suitor
- ◆ Lucy Deane, cousin of Tom and Maggie
- ◆ Stephen Guest, Lucy's fiancé

Critique

This book is more than a revelation of manners and conventions. It is the happy union of knowledge with sympathy, of understanding with determination to reveal some of the real

differences between people.

There is no bitterness in this book, a kind of grimness which is basic. People who get on in the book are those who are iron-willed, who go after what they want and subdue all emotions and desires that lie close to the heart. Those who try to live both by bread and by spirit end tragically as do Tom and Maggie Tulliver, both unfitted for the roles life chose for them.

The Story

Dorlcote Mill stood on the banks of the River Floss near the village of St. Ogg's. Owned by the ambitious Mr. Tulliver, it provided a good living for him and his family, but he dreamed of the day when his son Tom would climb to a higher station in life.

Mrs. Tulliver's sisters, who had married well, criticized Mr. Tulliver's unseemly ambition and openly predicted the day when his air castles would bring himself and his family to ruin. Aunt Glegg, richest of the sisters, held a note on his property, and when he quarreled with her over his plans for Tom's education, Mr. Tulliver determined to borrow the money and repay her.

Tom and Maggie

For Tom, who had inherited the placid arrogance of his mother's people, life was not difficult. He was resolved to be just in all his dealings and to deliver punishment to whomever it was due. His sister Maggie grew up with an imagination beyond her years of understanding. Her aunts predicted she would come to a bad end because she was tomboyish, dark-skinned, dreamy, and indifferent to their wills. Frightened by ill luck in her attempts to please her brother Tom, her cousin Lucy, and her mother and aunts, Maggie ran away, determined to live with the gypsies. But she was glad enough to return. Her father scolded her mother and Tom for abusing her. Her mother was sure that Maggie would come to a bad end because of the way Mr. Tulliver humoured her.

Tom at School

Tom's troubles began when his father sent him to study at Mr. Stelling's school. Having little interest in spelling, grammar, or Latin, Tom found himself wishing he were back at the mill, where he might dream of someday riding a horse like his father's and giving orders to people around him.

Mr. Stelling was convinced that Tom was not only obstinate but also stupid. Returning home for the Christmas holidays, Tom learned that Philip Wakem, son of a lawyer who was his father's enemy, would also enter Mr. Stelling's school. Philip Wakem was a cripple and so Tom was not able to beat him up as he should have liked to at first. Philip could draw and he knew Latin and Greek. After they overcame their initial reserve, the two boys became useful to one another. Philip admired Tom's arrogance and self-possession and Tom needed Philip's knowledge to help him in his studies. But their fathers' quarrel kept a breach between them. Tom left that Philip needed to be watched, and that he was the son of rascal.

Maggie likes Philip

When Maggie came to visit Tom, she met Philip, and the two became close friends. Then, after Maggie had been sent away to school with her cousin Lucy, Mr. Tulliver became involved in a law-suit. Because Mr. Wakem defended the opposition, Mr. Tulliver said his children should have as little as possible to do with Philip.

Tulliver's Disaster

Mr. Tulliver lost his suit and stood to lose all his property as well. In order to pay off Aunt Glegg, he had borrowed money on his household furnishings. Now he hoped Aunt Pullet would lend him the money to pay the debt against which his household goods stood forfeit. He could no longer afford to keep Maggie and Tom in school. Then Mr. Tulliver learned that Mr. Wakem had bought up his debts, and the discovery brought on a stroke. Tom made Maggie promise never to

speak to Philip Wakem again. Mrs. Tulliver wept because her household things were to be put up at auction. In the ruin which followed, Tom and Maggie rejected the scornful offers of help from their aunts.

Tom takes up a Job

Bob Jakin, a country lout with whom Tom had fought as a boy, turned up to offer Tom a partnership with him in a venture where Tom's education would help Bob's native business shrewdness. But both were without capital. For the time being Tom took a job in a warehouse and studied book-keeping each night.

Tulliver's Eternal Hatred for Wakem

Mr. Wakem bought the mill but permitted Mr. Tulliver to act as its manager for wages. It was Wakem's plan eventually to turn the mill over to his son. Tulliver, not knowing what else to do, stayed on as an employee of his enemy, but he asked Tom to sign a statement in the Bible that he would wish the Wakem's evil as long as he lived. Against Maggie's entreaties, Tom signed. He got some money, which he invested with Bob Jakin. Slowly Tom began to accumulate funds to pay off his father's debts.

The Philip-Maggie Affair

Meanwhile Maggie and Philip had been meeting secretly in the glades near the mill. One day he asked Maggie if she loved him. she put him off. Later, at a family gathering, she betrayed her feeling for Philip in a manner which aroused Tom's suspicions. He made her swear on the Bible not to have anything more to do with Philip, and then he sought out Philip and ordered him to stay away from his sister.

Repayment of Debts and Death of Tulliver

Shortly afterwards Tom showed his father his profits. The next day Mr. Tulliver thrashed Mr. Wakem and then suffered another stroke, from which he never recovered.

The Maggie-Stephen Affair

Two years later Maggie, now a teacher, went to visit her cousin, Lucy Deane, who was also entertaining young Stephen Guest in her home. One difficulty Lucy foresaw was that Philip, who was friendly with both her and Stephen, might absent himself during Maggie's visit. Stephen had already decided that Lucy was to be his choice for a wife, but at first sight he and Maggie were attracted to one another. Lucy, blind to what was happening, was pleased that her cousin Maggie and Stephen were becoming good friends.

Maggie's Dilemma

Maggie asked Tom's permission to see Philip Wakem at a party Lucy was giving. Tom replied that if Maggie should ever consider Philip as a lover, she must expect never to see her brother again. Tom stood by his oath to his father. He felt his dignity as a Tulliver, and he believed Maggie was apt to follow the inclination of the moment without giving consideration to the outcome. He was right. Lacking the iron will which marked so many of her relatives, Maggie loved easily and without restraint.

Meanwhile Lucy's father had promised to try to buy back the mill for Tom. Learning of this plan, Philip hoped to persuade his father to sell the mill. For this service Philip felt sure Tom would forget his old hatred.

At a dance Stephen Guest tried to kiss Maggie. She evaded him and the next day avoided Philip Wakem as well. She felt she owed it to her brother not to marry Philip.

She was carried along by the tide. Her relatives would not let her go back into teaching for Tom's good luck continued and he repossessed his father's mill. Both Stephen and Philip urged her to marry them without the knowledge of each other's aims. Certainly, Lucy did not suspect Stephen's indifference to her.

Borne Along by the Tide

One day Stephen took Maggie boating and tried to convince her to run away with him and

he married. She refused his offer. Then the tide carried them beyond the reach of the shore and they were forced to spend the night in the boat.

Maggie's Resolution and Tom's Rigid Posture

Maggie dared the wrath and judgment of her relatives when she returned and attempted to explain to Lucy and the others what had happened. They refused to listen to her. Tom turned her away from the mill house, with the word that he would send her money but that he never wished to see her again. Mrs. Tulliver resolved to go with Maggie, and Bob Jakin took them in.

Maggie slowly began to realize what ostracism meant, for one by one people deserted her. Only Aunt Glegg and Lucy offered any sympathy. Stephen wrote to her in agony of spirit, as did Philip, but Maggie wanted to be by herself. She wondered if there could be love for her without pain for others.

The Flood Ends it All

That autumn a terrible flood ravaged St. Ogg's. Knowing that Tom was at the mill, Maggie attempted to reach him in a boat. The two were reunited and Tom took over the rowing of the boat. But the full force of the flood overwhelmed them and they drowned, together at the end as they had been when they were children.

Opinion

My passions become exhaust;
As the feelings are lost;
Pleasure lies in the middle;
Neither be loose nor so fast.

by: Muhammad Riaz Gobar

Critical Appreciation of the Characters in The Mill on the Floss

Maggie Tulliver

Introduction

1. Central Figure: Maggie Tulliver is the central figure in 'The Mill on the Floss'. She is the "unifying principle of the novel", as Walter Allen puts it. She is the character with whom the readers readily identify themselves with. The character portrayal in Maggie illustrates George Eliot's stress on psychological analysis. Maggie's mind is analyzed and set bare before us from her childhood to her death. George Eliot's skill in showing a character in growth remains unsurpassed. As Muriel Masfield has pointed out, in the early chapter of the Mill on the Floss, we do not so much read as watch a living and developing childhood. Maggie grows before us from child to girl and to young woman.

2. Autobiographical Element in the Portraiture: Maggie Tulliver it has been pointed out, is closely modeled on her creator, Mary Ann Evans or "George Eliot". Maggie's childhood with all its trials and tribulations, longings and frustrations is akin to George Eliot's own childhood. George Eliot was often scolded and criticized in her childhood, compared unfavourably with her sister Crissy (as Maggie is with her cousin Lucy), and grew up as a sensitive, passionate girl longing for a world of beauty, hungering for life, knowledge and love. George Eliot fell in love with a married man and lived with him without marrying him - the incident is apparently modified into the Maggie-Stephen affair.

3. Maggie is a wayward child: Maggie in her childhood is wayward, absent-minded and troublesome in her mother's opinion. Her neglect of Tom's rabbits shows her forgetfulness though she regrets it. Dark hair and a brown skin make people, especially her mother and her aunts, think that she is an ugly little girl who is not much improved with her moody, impulsive and untidy

behaviour. Her father, on the other hand, could appreciate the "real" Maggie - her intelligence and capacity for learning, though he is somewhat apprehensive about these qualities in a woman. But her disinterest in patchwork and other such "foolish work" and the obstinate refusal of her hair to curl, make Maggie a disappointment in her mother's eyes.

4. Imaginative and Sensitive: Maggie has a head as well as a heart. As a child, she is much more quick at learning than Tom. Her imagination is fertile and vivid. She loves reading and has the gift of telling stories so that her characters seemed to come alive. She weaves fairy tale romances about the creatures of the animal world, such as the spiders in the mill. The round pool in the garden is invested with a sense of mystery by her. When upset, she creates for herself an imaginary world which is just what she should like the real world to be.

5. Impulsive, Emotional and Rebellious: Maggie's sensitivity stems from her emotional nature. Imagination and impulsiveness go together. Maggie is constantly guided by her impulses, whether in the act of cutting off her troublesome locks of hair, or that of bursting out in anger against her mother for finding fault with her father, or against her uncles and aunts for not fully coming to her mother's rescue.

Numerous examples of Maggie's impulsiveness may be cited; pushing Lucy into the mud in a fit of jealousy over Tom's attention to her, running off to the gypsies with the romantic vision of becoming their queen, or her ecstatic hugging of Tom when some music pleases her (and in the process of spilling Tom's wine and earning everyone's displeasure). Her impulsiveness, springing from an imaginative and sensitive nature, is partly responsible in making her vulnerable to "the great temptation" of Stephen Guest and the elopement.

6. Need and Capacity for Love: All the traits of Maggie's character - her poetic imagination, her sensitivity, her impulsive actions - are aspects of a basic feature in her psyche.

Maggie Tulliver is born with an immense capacity for bestowing love and hungering for it from others.

7. Maggie's Love for her Father: Her father, Mr. Tulliver, provides for her the fullest scope for loving and being loved. She is always his "little wench" even after she ceases to be a little one. He defends her against criticism, appreciates her qualities and sympathizes with her sorrows. She, in her turn, loves him whole heartedly, looks after him in his final illness and scolds her mother for thinking more of her household goods than of Mr. Tulliver's life. She defends him against her aunts and uncles who blame him for rash conduct. "You ought not let anyone find fault with my father", she says to Tom. Love, in her opinion, has no place for recognizing faults - it has to be a total involvement.

8. Maggie's Love for Tom: Maggie from her childhood adores Tom, her brother, even more than her father. He is her idol. Devoted to him, she defends him against her father's worry that Tom might do him out of business when he grew older. Her childish declaration is, "I love Tom so dearly - better than anybody else in the world. When he grows up, I shall keep his house and we shall always live together." She cannot bear to hurt Tom in any way, considers him to be as brave as Samson, is wretched when he is angry with her (which is often) and would do anything to get his love. Indeed, her need for his love is the strongest need in her being. She is jealous when Tom shows greater attention to Lucy, and she pushes Lucy into the mud. She runs away to the gypsies when Tom hits her for her misbehaviour with Lucy. When she grows up, her love for Tom is partly responsible for her refusal to marry Philip. Even though Tom's reaction, on her return to St. Ogg's after the elopement with Stephen, grieves her deeply, she has no thought but that of rescuing Tom when the floods come.

Maggie's sufferings are partly the result of the clash of personalities as far as she and Tom are concerned. She is dreamy and forgetful,

imaginative and impulsive, sensitive and emotional, and her brother, unfortunately for her, was none of these things. He simply cannot understand her. And as they grow up, Tom's sturdy self control and concentrated purposefulness, as against her wayward impulsiveness come into conflict, causing an ever increasing breach between them. In the end, pathetically the River Floss, the companion of their childhood, reunites them in an eternal embrace. When Tom in the boat calls her "Magsie" she at last gains that "mysterious wondrous happiness that is one with pain".

9. *Maggie's Love Affair with Philip:*

Maggie, as she grows up, has not lost the need to love and be loved. The affection developing from tender pity for the deformed Philip in her young days matures into love for the intelligent, sensitive and cultured (though handicapped) young man that Philip grows up to be. Though beginning in the days when Maggie has had very little experience of the world, the liking for Philip never dies out even in later life. The affinity between the two is inevitable, for both are lonely, emotional and sensitive, craving for affection and sympathy. It is surprising for some readers that the beautiful Maggie should have loved a deformed youth. However, Maggie is not an average girl attracted by looks alone. In Philip's case, she is stimulated both mentally and sympathetically. It is also debatable whether what Maggie feels for Philip is "love" or merely a strong sympathetic liking. However, Maggie cannot continue in her relationship with Philip. He is the son of her father's enemy and, as such, Tom would fiercely oppose their friendliness. The subterfuge of the so-called chance meetings in the Red Deeps make Maggie unhappy in the heart of hearts, for she is fully aware of its moral aspects. She is characteristically relieved on the whole when the meetings are discovered. All through her life, Maggie is torn between duty and desire, personal happiness and family ties, and her liking for Philip is one victim of this conflict.

10. *The Love Affair with Stephen Guest:* If

Maggie really loved Philip, how could she fell into temptation with Stephen, ask the righteous critics who condemn Maggie outright for the "moral lapse". But this opinion is typical of the female society of St. Ogg's. Philip had warned Maggie that her suppressed emotions will extract their penalty one day. They, indeed, do, and Maggie realizes it too late. Stephen Guest finds Maggie attractive and is almost immediately swept off his feet by her on meeting her. But Maggie is not unaffected by the handsome, strong young man with all the polite manners of the upper class society to which he belongs. His attentions are flattering to the young girl who has so far led a secluded life. She is physically attracted to this man who seems to have come from a world of beauty, love and delight. She cannot help but relish his attentions, especially when he is closely associated with Lucy the cousin with whom Maggie has so often been unfavourably compared - it is but human. It is foolish to wonder what could have attracted her to such an obvious dandy as Stephen. The psychology of sexual attraction does not follow logical rules.

Maggie's elopement with Stephen, in which she cannot so much be blamed for active participation as for passive compliance, is a subject of criticism by moral critics. But Maggie does not yield to the passion ultimately. A lesser girl would have agreed to marry Stephen, a saintly girl would not have gone with him in the first place. Maggie, being a human being with passion as well as a highly developed conscience, decides on a noble course of action. This self-sacrifice, of course, comes late, when the damage has already been done to the people she loves as well as to herself - that is the very tragedy of Maggie.

11. *Maggie's Renunciation:* Maggie's final decision to sacrifice her own happiness with Stephen comes when she burns his letter. This is true renunciation. She has experienced passion and known the pain of giving it up to the call of conscience. She gives up Stephen knowing that she would cause great misery to Philip and Lucy if she married him. She had earlier on decided to

take to the path of renunciation under the influence of the book by Thomas Kempis. But that is what Philip called "narrow self-delusive fanaticism". This fake "resignation" naturally breaks down in the face of the world and its attractions summed up by Stephen. But ultimately she does reach the path of self-sacrifice and renunciation. It is futile to argue that it is too late, for that is the very essence of her tragedy. It is partly her blindness and wrong self-assessments which lead to her suffering.

12. Maggie's Complex Personality torn in

Conflict: Maggie Tulliver, by any standards, is a complex personality whose actions cannot always be explained logically. She is firm enough to decide on carrying on an independent life in the face of opposition. Her strength of mind makes her spring to her father's defense against her powerful aunts. But she passively submits to Tom's insistence that she should not marry Philip. She has been called weak-minded for this. Indeed, her sensitive passionate personality is torn in conflict, both internal and external, out of which she desperately seeks for personal and spiritual emancipation. Her strong impulses and emotions pull her in one direction while a keenly developed moral conscience tends to suppress her desires. Maggie sometimes tends to seek relief from the conflict by evading responsibility - such as her "compromise" formula of meeting Philip by "chance" in the Red Deeps in secrecy. The same evasion is seen in the elopement when Maggie is "borne along by the tide". But this evasion can merely constitute an uneasy truce with conscience. She has to decide. The conflict - between duty and personal happiness, loyalty to others and personal desire - is acute and painful. Stephen's letter asking her to marry him in spite of everything is the final test. The battle of emotions in her mind is stupendous. It is indeed the greatest moment of temptation. She almost succumbs and writes "come" to Stephen. But at last, with superhuman effort she overcomes it and decides on a course of self-sacrifice. She has asked in agony, "God! is there any happiness in

love that could make me forget THEIR pain?" - meaning Lucy and Philip. She realizes that she cannot achieve real happiness as Stephen's wife, for her conscience will pose a great burden for her. Her wish for a whole life and fulfillment of the desires of the senses contend with the wish for renunciation of these very earthly desires. "I was never satisfied with a little of anything", she says to Philip, "That is why it is better for me to do without earthly happiness altogether." To the Maggie Tullivers of this world, torn with the conflict waged by great imaginative aspirations of the soul, there is only one way - that is self-sacrifice.

The inner conflict is extended into the outer world too. Maggie seeks to break the monotonous conventional social pattern into which she is born. She is at odds with the rigid and unimaginative self-righteousness of Tom. "The pent-up poetry in her soul beats its luminous wings against the conservatism, the self-complacency, the lack of imagination of the long-established provincial society within which she is confined."

13. Conclusion: George Eliot correctly sums up the character of Maggie when she states her purpose - "the truthful presentation of character essentially noble, but liable to great error that is anguish to its own nobleness." Maggie is kind, generous, loving and capable of complete self-sacrifice. But she is also human in her weaknesses which, with circumstances, cause her tragedy. A life that has been so much battered is best ended. The self-sacrifice that has helped Maggie to give up Philip first and Stephen next in finally directed to the rescue of her brother in that moment of dire calamity, the sweeping flood of Floss. Their pride and feud have no place in the presence of this universal deluge. They are restored to their primal state and a second time go back to their childhood for the moment. She is his "Magsie" once again, and in a last embrace she and Tom are united by the River Floss for ever.

Tom Tulliver

1. Introduction: Tom Tulliver is a typical English lad of the comfortable middle-class, the yeomanry of old. Both on his father's and mother's side, he inherits ancient traditional British qualities. He is brought up in a family of easy and happy means, long accustomed to such a status from generations.

2. Sense of Honour and Fair-Play: As an English lad, Tom is conspicuous for his sense of fair-play. George Eliot suggests a delightful picture of the lad's fighting Spouncer, a school-mate at Old Goggle's Academy, all for honour's sake. It is this fair-play that induces him to an act of self-denial in parting with the jammed side of the sweet puff to his sister Maggie. The same sense of honour appears in his fight with Bob Jakin in their childhood when Bob cheats him at a game. His sense of honour grows up with him. He holds his family name in great respect and agrees with his father that honour forbade his father from working under Wakem. His hard work is primarily directed towards saving his family honour by paying off all the debts.

3. Childhood Love for the Outdoors and Adventure: Love of sports and out-door life is evident in Tom's boyhood. While doubtless it is true that the child is farther of the man, and some of Tom's boyhood qualities develop into maturity during his young manhood, yet Tom the boy is markedly different from Tom the man. Between the two stages a gulf exists - that of domestic ruin and calamity. Tom loves tramping in the open field or among the banks of the Ripple, in the delicious company of his dear sister "Magsie" who on sour occasions becomes "Miss Maggie". He loves fishing and buys a rod and tackle for his sister as a present. He is good at fighting and boxing. He has high notions of having dogs and horses for hunting in the days to come. He keeps pets like rabbits and finds pleasure in roaming about Garum Firs, teasing the turtles and other creatures for sport. He adores his drill master at King's Lorton for his stories about the Duke of

Wellington's exploits. His military enthusiasm reaches such a pitch that he obtains the drill master's sword and exhibits himself as an imitation of Wellington to his sister Maggie, thereby wounding himself. Unfortunately for Tom, he had also to do lessons Tom's experience under Rev. Stelling is miserable. As a student he is a failure and quite a contrast to the successful Philip Waken.

4. Courageous and Practical in the Face of Difficulty: The Family calamity of Mr. Tulliver's bankruptcy brings about a radical change in Tom. The former lad of sports and fun becomes a grim stoic. Instead of living in a fool's paradise, he has now a practical insight. He comforts his mother that he will work, earn and support them all. His father entrusts to his care the mother and daughter, and Tom resolves to show himself worthy of that trust. Doubtless he does not accept his father's litigious folly unquestioningly. But to Tom's manly sense of honour, the family prestige and regard for his father's word are important. To take an example, Tom nobly declares that the money lent to Mr. Moss, his father's sister's husband, should not be recalled to rescue the family finance, for such has been his father's wish. He reaches the heights of nobility here. So too he repeatedly tells Maggie that he will support her and that she need not work, though in vain.

5. Steadfastly Hardworking to Achieve his Aim: Tom's iron resolve to work, earn, save and pay off the creditors to the last farthing is carried out to the letter. His request to his uncle Deane for any work shows the self-reliance of the lad. He must earn for himself by the sweat of his brow. He would not accept a gift of nine pounds from Bob Jakin. The heroic and stoic manner of Tom applying himself to hard work and learning accountancy in the spare hours of evening tells upon his health somewhat so that on reaching home he presents the picture of an irritable overworked soul. But he plods on, putting by shilling after shilling and pound after pound and increasing the family funds by a supplementary

source on Bob's advice. Tom is prompt in duty and sharp on the look out, and improves his position by timely notice to his employers of the crash of another bank. Uncle Deane, Uncle Glegg and even Aunt Glegg admire his pluck and are proud of him. he succeeds at last in paying off the creditors and restoring the family honour. He still further succeeds in getting back the mill as agent with an intent to pay off the cost by the work. This stoic dedication to the idea of honest work for the preservation of family prestige sublimates all other feelings and emotions. With a happy vagueness, George Eliot alludes to some sort of sighing like a furnace on the part of Tom during his residence in Bob Jakin's cottage. There are hints that he is in love with Lucy, but thinks his case hopeless. But, on the whole, his dedication to work imposes on him a denial of all pleasures.

6. Tom's Self-Righteousness and Unimaginative Rigidity: The courage, perseverance and the hard work belong to the admirable side of Tom's character. What jars the readers, however, is his total belief that he is always right to the point to obstinacy. He cannot and does not think that an issue can possibly have another side to it which is not totally wrong either. His opinion is right, and wrong-doers have to be punished - there can be no extenuating circumstance. "He wouldn't have minded being punished himself, if he deserved it, but he never did deserve it", as George Eliot humorously puts it. The self-righteousness is part of his sense of honour and fair-play. He recognizes justice, not mercy. His father's enemy is his enemy and with wrong logic he concludes that his father's enemy's son Philip is an enemy too. Pride and prejudice strongly mark his attitude to Philip. This particular prejudice mars his character. The insolence of his insulting behaviour to Philip jars the readers.

7. Tom's Relations with Maggie: Naturally enough, Tom's nature determines the kind of relationship he has with his sister, Maggie. He is totally different from Maggie - in appearance as well as character. His fair looks - typically English

with his blue-grey eyes, light brown hair, cheeks of cream and roses, and full lips-contrast with Maggie's dark gypsy looks. His practical, unimaginative and rigid fair-mindedness cannot understand Maggie's imaginative and emotional nature with its built-in contradictions and complexities. He certainly loves his sister in his own way, but his love can never override his sense of what is right or wrong. He would show his love by sharing a piece of cake with her or by bringing her a fishing rod. But he also takes care to point out to her that she should realize his worth for doing so. He cannot forgive lapses - as is obvious in his reaction on learning of Maggie's neglect of his rabbits. Later in life, he is to exhibit a similar rigid uncharitable nature when Maggie returns to St. Ogg's after her "elopement" with Stephen.

Encomium

Muhammad ﷺ! your name is so sweet
 When I listen, I forget all my grieves
 You're mercy for all the world
 Your image gives me a lot of relief
 Every man was a stone in desert
 You were first one, Like a diamond
 This world has been created for you
 His life is incomplete, who does not love you
 You are highest personality of all the worlds
 So, I can't praise you, in my own words
 I pray to Allah, give me ability
 To write you Encomium without quality
by: Usman Ali

by:
Prof. Muhammad Azeem Farooqi

PRECIS WRITING

Definition

Precis is a French word. The last letter of this word is silent. It means to summarize.

Purpose

Precis intends to enable the student to understand any English passage precisely (thoroughly) and to rewrite it (reconstruct it) in his own style and language summarizing the original passage.

Introduction

Precis-writing is an exercise both in reading and writing. It enables a student not only to understand the meanings of a passage but also to write a composition based on main points of the passage. It aims at presenting the essential ideas contained in the passage omitting decorative or superfluous sections and by eliminating, unnecessary and minor details, examples, illustrations etc.

Rules of Precis Writing

1. Write your precis in the 3rd person, (He, She, It, They...)
2. Direct narration should be changed into indirect form of the narration.
3. It should have a title whether it is asked or not. Title should be only a phrase not a full sentence. It should approximate to one third 1/3 of original length of the passage.
4. It should be in one paragraph only even if the original passage has several paragraphs.
5. Its tone and style, must be bare, non-emotional. It should appeal to reader's mind without involving his emotions or feelings.
6. It should be written in your own words and style. Generally it should be in the tense of the passage but universal truths are excepted (present tense).
7. When original passage contains the first person of pronoun (I, We) even then the precis should begin with these words: the speaker--, the author--, the writer--.
8. There should be fluently and continuity of expression, and logical connection between the sentences.

9. It should not contain anything which is not given in the original passage (It must seem and independent statement of the writer).
10. Above all a precis should not appear to be a precis in its final form. It should stand by itself as an independent satisfying of waiting.

Process of Writing a Precis

Reading

The precis-maker should read the passage once, twice or a number of times to obtain a thorough grasp of its meanings. Repeated reading will make you familiar with the theme of the passage and its main ideas.

Thinking

After reading the passage thrice, you should think for a little time and reconstruct the essence of the passage in your own mind.

Preparing the First Draft

After underlining main points, make a rough draft of the precis with the help of these notes. Make sure that you have framed your sentences in your own language.

Reading the First Draft

After writing the first draft (rough draft) you should read it and make its mental comparison between your own summary and the given passage. You should satisfy yourself that the precis.

- ⊙ Conveys the gist of the given passage,
- ⊙ Contains important and significant ideas only,
- ⊙ Fulfils the requirements of length,
- ⊙ Its continuity of thoughts and fluency of expression.

If you find some short comings, you should revise the first draft and make necessary changes.

Final Precis

Finally you should rewrite the amended rough in a neat and clean hand writing and give the title at the top of the precis.



Writing Up Your Thesis

by: Khalid Mehmood Ch, IIU, Islamabad

(Part III)

Research Question

Your research question is the most critical part of your research -- it defines the whole process, it guides your arguments and inquiry. It provokes the interests of the reviewer. If your question does not work well, no matter how strong the rest of the research, the endeavor is unlikely to be successful.

To write a strong research question you will need time. Step away from your computer; consider what drew you to your topic. What about it animates and matters to you? Listen to yourself and start formulating your question by following your own interests. Remember, you will spend a lot of time researching and writing about the proposed project: if it does not interest you in the beginning, it will certainly become very difficult to write about in the end.

Next, extensively research your topic. What have people said about it? How have they framed their research? What gaps, contradictions, or concerns arise for you as you read, talk to people, and visit places?

After you have done this you can go back to your computer or note pad and start crafting the question itself. When you do, consider that a strong research question should be *evocative*, *relevant*, *clear*, and *researchable*.

The research question should be evocative.

Evocative questions are ones that catch the interest of the reviewer and draw her/him into the proposal. Equally important, they easily adhere in the reviewers' memory after reading the proposal. Questions tend to be evocative because of *the ways they engage with challenging topics*: they pose innovative approaches to the exploration of problems, and because of this the answers found are far from obvious. There is no single way to form a conceptually innovative question.

However, some of the following qualities are common to successful proposals.

Make it timely. Evocative questions are often distilled from very contemporary social or theoretical concerns. For example, questions regarding the energy crisis, international tribunals, nationalism, or the rise of anti-globalization protests are likely to peak the interests of others because they are questions whose relevance will be clearly discernable for reviewer.

Frame it as a paradox. Frame your question around a provocative paradox. For example, why have indigenous organizations in Bolivia markedly declined while the number and quantity of funding sources has increased? Or why have violent conflicts over forest resources increased in the last ten years while the very people involved in these conflicts have become less and less dependent on forest resources for their livelihoods? There are many potential answers to these questions, and your research may ultimately challenge your own expected explanation -- but this in itself is a relevant discovery. These types of paradoxes pull the reader into the proposal and set up a situation whereby the research will fill in a provocative piece of the puzzle and make clear a much-needed broader understanding.

Take a distinctive approach. Finally, a question that approaches an old problem in a refreshingly new way, or proposes a surprising angle of analysis on a difficult dilemma, is likely to prove evocative for reviewers. This could involve a new methodology, a new conceptual approach, or the linking of two previously disparate fields of knowledge. These innovative approaches both develop confidence in the intellect of the researcher and hold promise for new understandings and insights to old and difficult questions.

The research question should be relevant.

Questions that clearly demonstrate their relevance to society, a social group, or scholarly literature and debates are likely to be given more weight by reviewers. Of course the relevance of a research question, not to mention the question of who finds it relevant, will vary widely according to the funding source. As a general rule, research is more likely to be funded if it is seen as *part of a larger intellectual project* or line of inquiry, not just a way for the researcher to get a degree. Below are two common ways to demonstrate this in your proposal.

Fill in the missing piece. If your proposal can lay out a given field or dilemma and then point to a specific portion that is *missing* in that field or dilemma -- a gap which will be filled by the answer to your research question -- your research is likely to garner a great deal of support. Reviewers will note its importance and recognize its relevance to a larger community of researchers.

Make connections even if you are working on a narrow topic or in a specific place, ask questions that help relate the research to broader trends, patterns, and contexts. Doing this will help show how funding a seemingly distinct research project helps fuel larger debates. For example, show how someone working in a small town in Outer Mongolia will help understand the broader process of post-Soviet economic transformations.

The research question should be clear.

Clear questions tend to be short, conceptually straightforward, and jargon-free. This does not mean they have to be overly simplistic; but save your theoretical gymnastics and abstract disciplinary language for the analysis. Work to keep your questions as lucid and simple as possible. This may be easier in some cases than in others, but some of the strongest and most theoretically sophisticated proposals we reviewed were framed by some of the simplest, most straightforward research questions. In contrast, the most complicated questions tended to appear

in proposals where the researcher seemed more interested in demonstrating his/her theoretical knowledge than in engaging the research itself. Below are simple ways to keep your question clear.

Ground the questions. Keep your questions close to the topic or place you are researching. Questions that are too abstract or obtuse make it difficult for the reader to determine your question's relevance and intent. You must still link your question to a larger context, but ground that connection in temporal and spatial specifics.

Parsimony or Limit variables. If a question is burdened with too many variables or too many clauses it becomes both difficult to read and difficult to research. Here are two contrasting examples from the SSRC web site: a question like "Was the decline of population growth in Brazil the result of government policies?" is much easier to understand than "Was the decline in population growth in Brazil related more to sex education, the distribution of birth control, or resource depletion?" You may talk about all these factors in your proposal, but the first question allows the reader to focus on the central aspect of your research rather than the variables surrounding it.

The research question should be researchable.

Research questions need to be clearly "doable." One of the most common rationales for rejecting proposals is that the question is simply too expansive (or expensive) to be carried out by the applicant. There are many questions that you will need to ask yourself to avoid this pitfall. Above all else, consider your limitations. Many very practical questions need to be considered when choosing your research question. First among them is:

- ✎ How long will the research take to carry out?
- ✎ Next, do you have the appropriate background to carry out the research?
- ✎ Are there ethical constraints?
- ✎ Is the project likely to be approved by your

advisor and your university's committee for the protection of human subjects?

✎ Can you obtain the cooperation from all the necessary individuals, communities and institutions you need to answer the question you have asked?

✎ Are the costs of conducting the research more than you will be likely to raise?

✎ If I can't complete this project well, can I break it down and address the most important component?

Practical Advice on how to formulate your research question:

1. Where are Research Problems Found?

- everywhere
- must ask important questions
- create new knowledge

2. Keeping the Research Process in Focus

- heart of the research project is the problem
- must articulate an acceptable problem
- formulate a problem that is carefully phrased and that represents the single goal of the research effort

3. Statement of the Research Problem

- *define the purpose*

1. do not use a problem in research as a ruse for achieving self-enlightenment
2. a problem whose sole purpose is to compare two sets of data is not a suitable research problem
3. finding a coefficient of correlation between two sets of data to show a relationship between those data sets is not acceptable as a problem for research
4. problems that result in a yes or no answer are not suitable for research

4. State the Problem Clearly and Completely

- "Always state the problem in a complete grammatical sentence in as few words as possible."
- be specific
- limit areas studied so that the study is of manageable size

5. Think, Consider and Estimate

- be sure of the feasibility of your study

6. Say Precisely What You Mean

- say precisely what you mean in your research problem
- problem is stated in the very first words

7. Edit Your Writing

- choose your words carefully
- clarify your writing
- rewrite, rewrite, rewrite
- express thought fully with as few words as possible
- use a thesaurus
- keep your sentences short
- look at each thought as it stands on the paper
- be alert to modification

8. The Word Processor as a Tool for the Researcher

Important features of word processing:

- editing features
 - formatting features
 - special assisting features
 - document storage and retrieval features
- #### **9. Every Problem Needs Further Delineation**
- eliminate any possibility of misunderstanding
 - give full disclosure of what you intend to do and not do
 - give the meanings of all terms used
 - state the assumptions
 - state the hypotheses and/or research question

(to be concluded)

Hope

The very first drop of rain,
Falls on the soul and sustains,
Making it fertile a land,
To grow a tree, shady and grand
Where hearts find shelter into gloom
Brighting the depth of its room,
Getting force with troubles to cope,
And I call it nothing but hope.

by: Asma Zulfiqar

Computer-Assisted Language Learning (CALL)

By:
Khalid Mehmood Ch
(IIU, Islamabad)

Definition

Computer-assisted language learning (CALL) originates from CAI (Computer-Assisted Instruction). The philosophy of CAI or CALL is that the lessons should allow the learners to learn using structured and/or unstructured interactive lessons. These lessons carry two important features:

- ✓ bidirectional (interactive) learning and
- ✓ individualized learning

CALL is not a method. It is a tool that helps teachers to facilitate language learning process. CALL can be used to reinforce what has been learned in the classrooms. It can also be used as remedial to help learners with limited language proficiency

History

The history traces the development of CALL from its origins on mainframe computers in the 1960s to the present day.

Early CALL favored an approach that drew heavily on practices associated with programmed instruction. This was reflected in the term Computer Assisted Language Instruction (CALI). Throughout the 1980s CALL widened its scope, embracing the communicative approach and a range of new technologies, especially multimedia and communications technology. An alternative term to CALL emerged in the early 1990s, namely Technology Enhanced Language Learning (TELL), which was felt to provide a more accurate description of the activities which fall broadly within the range of CALL. The term TELL has not, however, gained as wide an acceptance as CALL. Though CALL has developed gradually over the last 30 years, this development can be categorized in terms of three somewhat distinct phases which are behavioristic CALL, communicative CALL, and integrative CALL.

Role changes for teachers and students

Teachers

Researchers consistently claim that CALL changes, sometimes radically, the role of the teacher but does not eliminate the need for a teacher altogether. Instead of being directly involved in students' constructions of the language, the teacher interacts with students primarily to facilitate difficulties in using the target language (grammar, vocabulary, etc.) as use the language to interact with the computer and/or other people.

However, teacher presence is still very important to students when doing CALL activities. Students need the reassuring and motivating presence of a teacher in CALL environments. Encouraging students to participate and offering praise are deemed important by students.

Students

Students, too, need to adjust their expectations of their participation in the class in order to use CALL effectively. Rather than passively absorbing information, learners must negotiate meaning and assimilate new information through interaction and collaboration with someone other than the teacher, be that person a classmate or someone outside of the classroom entirely. Learners must also learn to interpret new information and experiences on their own terms. However, because the use of technology redistributes teachers' and classmates' attentions, less-able students can become more active participants in the class because class interaction is not limited to that directed by the teacher. Moreover more shy students can feel free in their own students'-centered environment. This will raise their self-esteem and their knowledge will be improving. If students are performing

collaborative project they will do their best to perform it within set time limits.

Advantages of CALL

Motivation

Generally speaking, the use of technology inside or outside the classroom tends to make the class more interesting. One quantifiable benefit to increased motivation is that students tend to spend more time on tasks when on the computer. More time is frequently cited as a factor in achievement.

Adapting learning to the student

Computers can give a new role to teaching materials. Adapting to the student usually means that the student controls the pace of the learning but also means that students can make choices in what and how to learn, skipping unnecessary items or doing remedial work on difficult concepts. Such control makes students feel more competent in their learning.

Students tend to prefer exercises where they have control over content, such as branching stories, adventures, puzzles or logic problems. With these, the computer has the role of providing attractive context for the use of language rather than directly providing the language the student needs.

Authenticity

"Authenticity" in language learning means the opportunity to interact in one or more of the four skills (reading, writing, listening, speaking) by using or producing texts meant for an audience in the target language, not the classroom. With real communication acts, rather than teacher-contrived ones, students feel empowered and less afraid to contact others. In situations where all are learners of a foreign language, there is also a feeling of equality. In these situations students feel less stressed and more confident in a language learning situation.

Critical thinking skills

Use of computer technology in classrooms improves self-concept and mastery of basic skills, more student-centered learning and engagement in the learning process, more active processing resulting in higher-order thinking skills and better recall, gain confidence in directing their own learning.

Commercial Software (CD-ROMs)

There are several language CD-ROMs and diskettes on the market that could be useful. Some CDs seem to replace the traditional audio tape & workbook; others provide new types of learning activities. Some examples of software that fits into this category are:

- Speak English
- Oxford Talking Dictionary
- Practise Makes Perfect (French / German / Spanish)
- Let's Visit...(Mexico, South America, Spain, France)
- Video Linguist (French/Spanish)
- The Rosetta Stone (French / German / Spanish / Russian, ESL)
- German the Easy Way
- This is the easiest and least time-consuming way to get started, but also the least flexible, since you must conform to the structure dictated by the program.

What's on at World Wide Web (www)

- ◆ From informational pages to interactive exercises, the WWW is an incredible resource for language teachers. Have the students do research on the web.
- ◆ Find sites that explain grammar points, and assign the students to read them.
- ◆ Find sites that have interactive exercises on them and assign them to the students.
- ◆ Find foreign language periodical sites and have the students read them regularly.
- ◆ If you don't find what you're looking for on the web, you can always make your own

ساڈے جیسے غریباں نوں درتے بلاون لئی

ہو جائے اذن عام بڑی دیر ہو گئی

home page! LSS currently offers several workshops to help you do this. You may visit <http://polyglot.lss.wisc.edu/lss/workshop/lssit.html>

Other Internet Applications

The Internet is more than just the world wide web. We can incorporate e-mail activities very effectively into language classes. We can also take advantage of listservs, discussion boards, chat rooms, and MOOs (real-time communication environments).

Presentation Software

Presentation software, such as PowerPoint, Presentations, or Astound, can be used to make slides to accompany lectures & presentations, and to stimulate conversation in the target language. Each slide can present content, or images to describe, or questions for reflection. Presentations can be projected onto a large screen for whole-class viewing, or students can view them on individual computers in the Multimedia Lab at their own pace.

Authoring Software

Authoring software allows you to create exercises, language drills and activities for your students, which you can make available in the Multimedia Lab. Examples include: Dasher, Libra, SpeechLab, and Authorware, Hot Potatoes.

(to be concluded)

21. خداوندا! تیرا بندہ تیرے دربار حاضر ہے

یہ عاجز اور شرمندہ ہے کچھ کہنے سے قاصر ہے

نہ نیکی پاس ہے نہ کوئی حیلہ ساتھ لایا ہوں

بس اک محبوب تیرے کا وسیلہ ساتھ لایا ہوں

میں توبہ کر رہا ہوں بخش دے میری خطاؤں کو

رہے ایماں سلامت حکم دے اپنی عطاؤں کو

رہوں ہر آن مومن زندگی اور موت کے دوراں

اُجالا قبر میں بھی ہو طفیلِ صاحبِ قرآن ﷺ

عطا سرسبز گنبد کے تصدق بھیک ہو جائے

میسر انس و جاں کا ہدیہ تریک ہو جائے

نبی کی آل کے صدقے میں رحمت عام ہو جائے

تیرے بخشے ہوئے بندوں میں میرا نام ہو جائے

وَمَا تَوْفِيقِي إِلَّا بِاللَّهِ عَلَيْهِ تَوَكَّلْتُ وَإِلَيْهِ أُنِيبُ.

We are nothing without "Unity" By: Amna Gul

Unity, Faith and Discipline is Quid's Quote

In our present society, there is an intensive famine of *unity*. The world is full of misery due to human stupidity, malice,

idealism and blind faith in religion and political ideas. This world needs *Unity*.

A small unit is nothing, it can't do any great work. But when other units come to be assembled this combination can do a great work because word unit has changed into word *Unity*.

Without *Unity* we can't defeat others. Individually we are nothing but collectively we are everything. We are the Pakistanis, we are the Muslims. A small and one single drop of rain can't quench the thirst of a field but the *Unity* of many drops would be greater enough for field.

Similarly, a single proton or electron can't produce electricity but a lot of protons and electrons are required to generate an excess amount of electricity. So, like these drops, proton and electrons, we are also nothing without *Unity*. A very small saying, "Union is Strength", has a great dept in it.

The Holy Quran says: "And all of you hold strictly God's gift and don't fall into eccentricity or dispersion."

Please Adopt Unity.

3. مانگ لو مانگ لو چشم تر مانگ لو
دردِ دل اور حسنِ نظر مانگ لو
13. اے خاصہ خصانِ رسل وقتِ دعا ہے
امت پہ تیرے آ کے عجب وقت پڑا ہے
14. وہ دین جو بڑی شان سے نکلا تھا وطن سے
آج وہ پردیس میں غریب الغریاء ہے
15. آج دینِ نبی دا وانگ بیتماں روئے تے کرلاوے
کھتے تیرا عمر بہادر جیہڑا ایس روندی نوں گل لاوے
16. اے بکسوں کے والی دے دے ہمیں سہارا
مشکل میں ہم نے تیری رحمت کو ہے پکارا
17. مولا! مشکل کشا بھی تو ہے، حاجت روا بھی تو ہے
مالک تیرے کرم پر ایمان ہے ہمارا
18. خوار ہیں بدکار ہیں ڈوبے ہوئے ذلت میں ہیں
جو کچھ بھی مولا تیرے محبوب کی امت میں ہیں
19. حق پرستوں کی گر کی تُو نے دل جوئی نہیں
طعنہ دیں گے بت کہ مسلم کا خدا کوئی نہیں
20. در تے کھڑا غلام بڑی دیر ہو گئی
آیا نہیں میرا نام بڑی دیر ہو گئی
- پی پی کے سارے اٹھ گئے خوار سا قیا!
آیا نہیں میرا جام بڑی دیر ہو گئی
- دو مٹھڑے مٹھڑے بول فیہ بول سا قیا
سُنیاں تیرا کلام بڑی دیر ہو گئی
4. میں پاپی شرمندہ جوٹھا پر یا نال گناہاں
فیر تیرے در توبہ کیتی نہیں کوئی ہور پناہاں
5. میں اتاں تے تلکن رستہ کیونکر ملے سنبجالا
دھکے دیوں والے چوکھے تے تو ہتھ پکڑنا والا
6. در تیرے تے آئی مولا سُن لیہ عرضیاں میریاں
چاہے چنگی چاہے مندھی، جیسی ہاں میں تیری آں
7. میں زبان سے کیا کیا بیاں کروں تیرے سامنے میرا حال ہے
تیری اک نگاہ کی بات ہے میری تو زندگی کا سوال ہے
8. عدل کریں تے تھر تھر کنہن اُچیاں شانان والے
فضل کریں تے بخشے جاوَن میں جئے منہ کالے
9. جے میں دیکھاں عملاں وئے تے کچھ نیویں میرے پلے
تے جے دیکھاں تیری رحمت وئے تے بے بے بے
10. رحمت دا مینہ پا خدایا تے باغ سکا کر ہریا
بوٹا آس امید میری دا کر دے میوے بھریا
11. مولا! آج تیرے کولوں انج منگاں گے جیویں اڑیاں کرے ایانا
مولا! میں کئی جتنی ضد کر بیٹھاں ہن خالی نہیں جانا
12. مشکلیں امت مرحوم کی آساں کر دے
مورے بے مایہ کو ہم دوست سلماں کر دے
- الہی تڑپنے پھڑکنے کی توفیق دے
دل مرتضیٰ، سوڑ صدیق دے
- جنہیں نان جویں بخش ہے تُو نے
انہیں بازو حیدر بھی عطا کر

گیارہ بار درود شریف اور 41 بار سورۃ القریش پڑھیں۔

کسی بھی جائز مقصد کے حصول کے لئے

بچوں اور بچیوں کے رشتے کے لئے رات کو ٹھیک بارہ بجے ننگے سر (خواتین سر پر کپڑا رکھ کر) اور ننگے پاؤں کھلے آسمان کے نیچے قبلہ رو ہو کر، اول آخر گیارہ گیارہ بار درود شریف اور ”یا مُسَبِّبُ الْأَسْبَابِ“ 500 بار۔

آفات و بلیات سے محفوظ رہنے کے لئے

اپنے آپ کو اور اپنے بال بچوں کو جملہ آفات و بلیات سے محفوظ رکھنے کے لئے صبح سورج طلوع ہونے سے پہلے اور شام سورج غروب ہونے سے پہلے اپنا اور اپنے بال بچوں کا حصار کیا جائے۔

اول آخر گیارہ گیارہ بار درود شریف، سورۃ الفلق، سورۃ الناس گیارہ گیارہ بار، آیۃ الکرسی گیارہ بار، تیسرا کلمہ گیارہ بار پڑھ کر سارے جسم پر ہاتھ پھیرا جائے اور جس کا حصار کرنا مقصود ہو اُس کا تصور کر کے اُسے دم کیا جائے۔

حافظے کو مضبوط اور زیادہ کرنے کے لئے

کثرت سے با وضو رہیں۔
عصر کی اذان سے مغرب تک اور فجر کی اذان سے طلوع آفتاب تک سوئے سے پرہیز کریں۔
جب غسل کی حاجت ہو تو اس میں تاخیر نہ کی جائے۔
کچھ عرصہ کے لئے روزانہ سورۃ اخلاص 500 سے لے کر 1000 بار پڑھی جائے اور پانی دم کر کے پیا جائے۔ نیز کسی بھی بچی، بچے یا عزیز کے حافظے کے لئے بھی اسی عمل کو دہرایا جاسکتا ہے۔

اگر بچے یا بڑے ضد کریں تو چینی پر 9 بار سورۃ الم نشرح پڑھ کر دم کر کے کھلائیں۔

کاروبار میں مسلسل اضافے اور برکت کے لئے

اپنی آمدنی اور نفع میں سے 5 تا 50 فیصد نفع ماہانہ بنیادوں پر کسی مدرسہ، مسجد یا کار خیر میں باقاعدگی سے استعمال کیا جائے، رزق کبھی کم نہ ہوگا۔

انشاء اللہ!

اگر کوئی قیمتی چیز گم ہو جائے

اول آخر گیارہ گیارہ بار درود شریف، ”یا حَفِیْظُ یا مُعِیْذُ“ 313 بار وقفے وقفے سے پڑھا جائے۔

تسخیرِ قلب کے لئے

اگر کسی کا دل جیتنا ہو تو اُس کا تصور کر کے اول آخر گیارہ گیارہ بار درود شریف، ”یا عَزِیْزُ یا وَدُوْدُ“ 113 بار پڑھیں۔

بات منوانا

اگر کسی کو کوئی بات منوانی ہو تو اول آخر درود شریف، ”اللّٰهُمَّ یا سَمِیْعُ“ 11 یا 21 بار پڑھیں۔

ظالم دشمن کے خاتمے کے لئے

اگر کوئی دین و دنیا کا ظالم دشمن ہو تو اُس کا تصور کر کے درج ذیل دعائیں کثرت سے مانگیں:

♦ اللّٰهُمَّ اكْفِنَا شَرَّهُمْ بِمَا شِئْتَ.

♦ اللّٰهُمَّ اِنَّا نَجْعَلُكَ فِیْ نَحْوِهِمْ وَنَعُوْذُ بِكَ مِنْ شُرُوْرِهِمْ.

♦ اِنَّمَا اَشْكُوْا بِنِّیِّ وَحُزْنِیْ اِلٰی اللّٰهِ.

نیز اس طرح دیگر متعدد کلمات طیبات ہیں جو حل مشکلات اور مقصود کے لئے دعائے مستجاب کا مقام پالیتے ہیں۔ اللہ رب العزت ہمارے جملہ گناہ معاف فرمائے اور امت مسلمہ پر رحم و کرم فرمائے۔ آمین

حضورِ قلب اور دعا کی تاثیر

حضورِ قلب اور دعا کی تاثیر کو دو آتشہ کرنے والے چند اشعار ملاحظہ ہوں

جو دوران دعا زیر لب یا قابل سماعت آواز میں پڑھے جاسکتے ہیں۔

1. میری زندگی کا مقصد تیرے دین کی سرفرازی

میں اسی لئے مسلمان میں اسی لئے نمازی

2. یہی ہے آرزو تعلیم قرآن عام ہو جائے

ہر اک پرچم سے اونچا پرچم اسلام ہو جائے

نظر تمام پہلوؤں پر ہوتی ہے۔ وہ بہتر جانتا ہے کہ مانگی گئی دعا بندے کے حق میں کیسے رحمت و برکت بن سکتی ہے۔

(۳) انسان اپنے محدود علم اور عقل کی وجہ سے اپنے نفع اور نقصان سے پوری طرح آگاہ نہیں ہے، جبکہ اللہ تعالیٰ ظاہری اور باطنی امور سے آگاہ ہے۔ کیونکہ بعض اوقات انسان پھول پھول کی رٹ لگائے رکھتا ہے، جبکہ اللہ تعالیٰ اُس کو پورا گلہ ستہ یا باغ عطا کرنا چاہتا ہے۔ لہذا اللہ تعالیٰ کو حکم دینے (Dictate) کی بجائے غیر مشروط التجا کرنی چاہئے کہ اللہ تعالیٰ! تو ہمارا ہم سے بھی زیادہ خیر خواہ اور مہربان ہے، لہذا ہم کو ذلت و رسوائی سے بچا کر اپنے کرم و فضل سے اُس بھلائی کی راہ پر چلا جس سے ہمارا دین و دنیا اور آخرت سنور جائے۔ (آمین)

(۴) کبھی بھی کسی کی تباہی اور بربادی کی دعا نہیں کرنی چاہئے، بلکہ اللہ کی بارگاہ سے بھلائی اور خیر طلب کرنی چاہئے۔

حاصل کلام

مذکورہ بالا ساری معروضات کا مطالعہ کرنے کے بعد اب ضروری ہے کہ ہم کسی مثبت نتیجے تک پہنچیں اور قرآن و سنت کی راہ پر چلتے ہوئے اپنی جملہ دعاؤں کو مقبولیت سے ہمکنار کروانے کا چارہ کریں۔ اس ضمن میں صاحب اور موزوں رویہ یہ ہے کہ بندہ اپنے امور اللہ کے سپرد کرے۔

وَأَفِضْ أَمْرِي إِلَى اللَّهِ ط إِنَّ اللَّهَ بَصِيرٌ بِالْعِبَادِ.

(المومن: 44)

ترجمہ: اور میں اپنا معاملہ اللہ کے سپرد کرتا ہوں، بیشک اللہ تعالیٰ اپنے بندوں کے تمام معاملات کو خوب دیکھنے والا ہے۔

انسان کی مثال تو اُس بچے کی سی ہے جو دکھتا ہوا کونکہ پکڑنا چاہتا ہے یا چھت پر آزادانہ گھومنا چاہتا ہے، بجلی کی استری، سوئچ اور پکچے میں ہاتھ دینا چاہتا ہے۔

آئیے، اللہ کے حضور عاجزی و انکساری سے مانگیں کہ اے اللہ! ہمارے سارے گناہ معاف کر دے، ہمیں نفس اور شیطان کے چنگل سے رہائی دے

دے۔ اے اللہ! ہمارے حال پر رحم کر دے، ہمیں اپنا بنا لے، اپنی رحمت میں چھپا لے، ہمیں اپنی رضا کے کاموں میں مصروف فرما دے۔ اے اللہ! ہمیں ایمان کی دولت دے، اپنی سچی محبت عطا فرما اور پیارے حبیب ﷺ کا سچا عشق نصیب فرما، ہمارے سینے نور ایمان اور نور ایقان سے بھر پور فرما۔

رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا ج رَبَّنَا وَلَا تَحْمِلْ عَلَيْنَا إَصْرًا كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا ج رَبَّنَا وَلَا تُحَمِّلْنَا مَا لَا طَاقَةَ لَنَا بِهِ ج وَاعْفُ عَنَّا وَاعْفُ لَنَا وَحَمِّنَّا وَفقه وَفقه أَنْتَ مَوْلَانَا فَانصُرْنَا عَلَى الْقَوْمِ الْكَافِرِينَ. (البقرة: 286)

ترجمہ: اے پروردگار! اگر ہم سے بھول یا چوک ہوگی ہو تو ہم سے مواخذہ نہ فرما۔ اے پروردگار! ہم پر ایسا بوجھ نہ ڈال جیسا تو نے ہم سے پہلے لوگوں پر ڈالا تھا۔ اے پروردگار! جتنا بوجھ اٹھانے کی ہم میں طاقت نہیں اُتتا ہمارے سر پر نہ رکھ۔ اور (اے پروردگار!) ہمارے گناہوں سے درگزر کر اور ہمیں بخش دے اور ہم پر رحم فرما، تو ہی ہمارا مالک ہے اور ہم کو کافروں پر غالب کر۔

اللہ تعالیٰ سے جب بھی مانگا جائے تو وہ حیا دار ہے، کریم ہے، رحیم ہے۔ بندہ گڑگڑائے تو وہ معاف کر دیتا ہے۔ بندے کو ہر حال میں اللہ سے مانگتے رہنا چاہئے، اگرچہ وہ ہماری دعاؤں سے آگاہ ہے۔

حضور ﷺ فرماتے ہیں، "أَفْضَلُ الدُّعَاءِ اسْتَغْفَارٌ."

ترجمہ: سب سے بہتر دعا اللہ تعالیٰ سے بخشش طلب کرنا ہے۔

چند مجرب نسخہ جات دعا

دعا کی قبولیت کے ضمن میں قرآن و سنت اور اہل اللہ کی زندگی کے ذاتی مشاہدات و تجربات اور سالہا سال کی محنتوں اور کوششوں کے نتیجے میں مندرجہ ذیل دعائیں اور وظائف بڑے موثر، کامیاب اور سو فیصد مطلوبہ نتائج کے حامل ثابت ہوئے ہیں۔ قارئین کی بھلائی کی نیت سے ان میں سے چند ایک پیش خدمت ہیں:

۷۱ رزق میں کشادگی کے لئے

ہر روز نماز فجر کی سنتوں اور فرضوں کے درمیان قبلہ رُو ہو کر اڈل آخر گیارہ

نیارے ہو جائیں گے اور خاص طور پر جب پہلی نظر پڑے۔

۳۔ ماہ رمضان المبارک کے آخری عشرہ کی طاق راتیں اور جمعۃ الوداع کے مبارک موقع پر۔

۴۔ ماہ رمضان شریف کے جمعہ کے دن

۵۔ ختم قرآن کے مبارک موقع پر

۶۔ تہجد یعنی سحری کے وقت

۷۔ آب زم زم کے پینے سے پہلے

۸۔ جمعرات اور جمعہ کی درمیانی شب

۹۔ اذان اور تکبیر کے درمیان، بالخصوص جمعہ کے دن دو خطبوں کے درمیان

۱۰۔ بچے کے کان میں اذان و تکبیر پڑھنے کے بعد

۱۱۔ مصیبت میں اور گھسسان کی جنگ میں

۱۲۔ محافل ذکر میں، غروب آفتاب سے پہلے اور بارش کے وقت

۱۳۔ صفا و مروہ، مقام ابراہیم، عرفات، مزدلفہ اور منیٰ وغیرہ کے مقامات پر

۱۴۔ فرض نمازوں کے بعد اور روزہ دار ہونے کی حالت میں، کیونکہ ان اوقات میں آسمانوں کے دروازے کھول دیئے جاتے ہیں۔

چند مبادیاتِ دعا

قبولیت دعا کے لئے اللہ تعالیٰ کی حکمت اور مشیت کو سمجھنا اور پیش نظر رکھنا انتہائی ضروری ہے، ورنہ بندہ گونا گوں غلط فہمیوں اور بے راہ رویوں کا شکار ہو سکتا ہے اور اللہ تعالیٰ کی ناراضگی کا موجب بن سکتا ہے (العیاذ باللہ والحفیظ)۔ آئیے ان مبادیاتِ دعا کا جائزہ لیں جن کا دعا مانگنے والے کو بہر حال پیش نظر رکھنا ضروری ہے۔

(۱) حضور ﷺ نے فرمایا، جو کوئی دعا کرے گا وہ تین حالتوں سے خالی نہ رہے گا؛ یا اُس کا گناہ معاف کیا جائے گا، یا فوراً اُسے کوئی چیز پہنچے گی، یا آئندہ ملے گی۔ ایک حدیث شریف میں یوں وارد ہوا ہے کہ اس بندے کی دعا ہو بہو قبول کر کے ظاہر کر دی جائے گی، یا ضروری ترمیم و اضافہ (جو اُس بندے کے حق میں بہتر ہو) کے ساتھ ظاہر کی جائے گی، یا پھر اُس بندے کے نامہ

اعمال میں بطور توشیہ آخرت محفوظ کر دی جائے گی جس کا اجر اُسے مرنے کے بعد دیا جائے گا۔ اور وہ انعام و اکرام وصول کرنے کے بعد افسوس سے کہے گا کہ کاش دنیا میں میری کوئی دعا قبول ہو کر ظاہر نہ ہوتی، بلکہ توشیہ آخرت بن کر مل جاتی۔ لیکن یہ حسرت پوری نہ ہو سکے گی!

آج لے ان کی پناہ آج مدد مانگ ان سے

پھر نہ مانیں گے قیامت میں اگر مان گیا

(۲) بعض دعاؤں کی قبولیت میں کئی ایک قباحتیں ہیں، لیکن اللہ تعالیٰ ”حل المشکلات“ ہے، یہ کیسے ہو سکتا ہے وہ ہمیں ایک مشکل سے نکال کر دوسری مشکل میں پھنسا دے، کیونکہ یہ رحم نہ ہوگا بلکہ ظلم ہوگا۔ ہمارے بعض نوجوان باہر جانے کی رٹ لگائے رکھتے ہیں کہ اے اللہ! امریکہ لے جا، انگلینڈ لے جا، آسٹریلیا لے جا، بس پاکستان سے باہر کہیں بھی لے جا تو پھر ہم تجھ سے خوش ہوں گے۔ یا اگر کسی بزرگ یا مرشد وغیرہ سے دعا کروائی ہے تو کہتے ہیں، پھر ہم آپ کو صحیح اللہ والا مانیں گے جب آپ ہمیں باہر بھجوادیں گے یا ہماری لاٹری نکلوادیں گے یا دیگر جائزہ ناجائز آرزوئیں پوری کروائیں گے۔ ان خدا کے بندوں کو سوچنا چاہئے کہ اگر ان کو یورپ وغیرہ بھیج دیا گیا تو کیا وہ ایمان، اسلام، تقویٰ، والدین کی شفقت و محبت، بہن بھائیوں کے پیار، آزادی کی نعمت اور لاکھوں دیگر نعمتوں سے محروم نہ ہو جائیں گے، ذرا سوچیں! کتابوں میں لکھا ہے کہ کسی نوجوان نے ماں باپ کی خواہش کے بغیر جاپان جانے کی ضد کی، اُدھر چلا گیا لیکن جاتے ہی رومیوں کی قید میں پھنس گیا تو پھر رونا دھونا شروع کر دیا۔ لیکن اب رونے کا تو کوئی فائدہ نہیں!

It is no use crying over spilt milk.

اب پچھتائے کیا ہوت جب چڑیاں چگ گئیں کھیت

وقت پے کافی ہے قطرہ آبِ خوش ہنگام کا

جل گیا جب کھیت برسا مینہ تو پھر کس کام کا

لہذا ان میں ترمیم و اضافہ ناگزیر ہوتا ہے۔ جیسے بادل بادل کی رٹ لگائے، حالانکہ سورج لاکھوں مخلوق کا رزق پکارا ہے۔ یعنی مخلوق کی نظروں میں ایک دو پہلو ہوتے ہیں جن کو مد نظر رکھ کر وہ دعائیں مانگتے ہیں، جبکہ خالق کی

- ۴۔ طہارت اور پاکیزگی کا خیال رکھنا
- ۵۔ قبلہ رو ہونا
- ۶۔ نماز حاجت کے دو نفل ادا کرنا
- ۷۔ دوزانوں ہو کر بیٹھنا
- ۸۔ حمد و ثناء اور درود شریف پڑھنا
- ۹۔ دونوں ہاتھوں کو کندھوں تک اٹھانا
- ۱۰۔ دونوں ہاتھ پھیلا کر سائل کی طرح سوال کرنا
- ۱۱۔ ہاتھ کھلے رکھنا
- ۱۲۔ آدابِ خداوندی ملحوظ رکھنا
- ۱۳۔ عاجزی و انکساری کرنا اور گڑگڑانا
- ۱۴۔ اسمائے الہی کا ذکر کرنا

۱۵۔ انبیاء و اولیاء کے وسیلہ سے اللہ تعالیٰ سے مانگنا

۱۶۔ اپنے گناہوں کا اعتراف و ذکر کرنا

۱۷۔ اپنی ذات سے لے کر سب مسلمانوں کے لئے دعا کرنا

۱۸۔ دعا کے بعد آمین کہنا

۱۹۔ جو مانگیں اللہ کی کسی صفت کا ذکر کر کے مانگیں۔ مثلاً علم مانگنا ہو تو ”اللّٰهُمَّ يَا عَلِيمٌ“ کہیں۔ رزق مانگنا ہو تو ”اللّٰهُمَّ يَا رَزَاقٌ“ کہہ کر مانگیں۔

قبولیت دعا کے اوقات و مقامات

اللہ تعالیٰ ویسے تو غفور و رحیم ہے، جب بھی اس سے مانگا جائے وہ کرم فرماتا ہے، لیکن قرآن و سنت اور اہل اللہ کی تعلیمات اور طرزِ عمل سے یہ پتہ چلتا ہے کہ بعض لمحات اور بعض مبارک جگہیں قبولیت دعا کے لئے اکسیر کا درجہ رکھتی ہیں۔ آئیے ان مبارک اوقات و مقامات سے آگاہی حاصل کریں جو دعا کے مستجاب ہونے میں مدد و معاون ہیں:

- ۱۔ یومِ عرفہ یعنی حج مبارک کا دن۔ اور اگر میدانِ عرفات ہے تو پھر کیا کہنے!
- ۲۔ خانہ کعبہ شریف اور روضہ رسول ﷺ اور اگر شہِ قدر ہو تو پھر وارے

کے بغیر کوئی مقصد اور مراد حاصل نہیں ہوتی۔ لہذا جو کوئی اپنی ہر دعا مستجاب کروانا چاہتا ہو اس پر لازم ہے کہ پہلے اس کی شرائط پوری کرے، جیسے نماز کی شرائط ہیں، روزے کی شرائط ہیں، زکوٰۃ کے مسائل ہیں، حج کے مناسک ہیں۔ لہذا شرائط کے ادا کئے بغیر عمل کی قبولیت تو ایک طرف بلکہ وہ عمل ہی نہیں سمجھا جاتا۔ جیسے کوئی نا سمجھ بغیر وضو کے نماز پڑھتا رہے کہ اللہ دیکھ رہا ہے۔ اسی طرح نماز تو پڑھے لیکن اس میں سے سجدے یا رکوع وغیرہ میں سے کوئی شرائط ضائع کر دے تو وہ نماز ہرگز قبول نہ ہوگی۔ ایسے ہی ہر دعا، وظیفہ اور درخواست جو اللہ تعالیٰ کی بارگاہ میں پیش کی جاتی ہے اس کی شرائط پوری کرنا از حد ضروری ہے، ورنہ اللہ تعالیٰ سے یہ شکوہ نہیں کرنا چاہئے کہ دعا تو مانگی مگر قبول نہ ہوئی۔ لہذا پہلے شرائط پھر قبولیت دعا!

دیگر لازمی شرائط

آئیے دیکھیں وہ کونسی شرائط ہیں جن کو پورا کئے بغیر دعا کی قبولیت مشکوک و مردود ہو جاتی ہے۔

- ۱۔ دعا سے پہلے اپنے تمام صغیرہ و کبیرہ گناہوں سے سچی توبہ کرنا۔ کیونکہ حضور ﷺ فرماتے ہیں کہ بندے کی دعا کی قبولیت کی راہ میں اس کے گناہ حجاب و رکاوٹ بن جاتے ہیں۔
- ۲۔ اکلِ حلال اور صدقِ مقال۔ یعنی کھانے پینے، پینے اور کمانے کے ذرائع حلال ہوں۔ کیونکہ ایک لقمہ حرام چالیس دن تک بندے کے نیک اعمالِ اکارت کو دیتا ہے۔

ضمنی شرائط

مذکورہ بالا بنیادی شرائط کے بعد کچھ ضمنی شرائط بھی قبولیت کے لئے پڑوں کا کام کرتی ہیں۔ مثلاً:

- ۱۔ دعا سے پہلے کوئی نیک کام کرنا
- ۲۔ صدقہ و خیرات کرنا
- ۳۔ مصیبت کے وقت نیک کاموں کا ذکر کرنا

ترتیب کے ساتھ اس موضوع کو اس کے منطقی انجام تک پہنچائیں۔

دعا مانگنے کے آداب

اللہ رب العالمین کی بارگاہ میں حاضری کے آداب پیش نظر رکھنا انتہائی ضروری ہے۔ ایک معمولی دنیاوی افسر کے دفتر میں معمولی سی حاجت لے کر جائیں تو کئی قواعد و شرائط (Formalities) پورے کرنے پڑتے ہیں، تو مولانا کے حضور بڑی بڑی حاجت کو پیش کرنے کے بھی آداب ہیں جن کو پورا کرنا اور پیش نظر رکھنا، قبولیت دعا کے لئے اکسیر ہے۔ چند آداب پیش خدمت ہیں:

- ۱۔ طہارت جسم، لباس اور مکان کا اہتمام کیا جائے۔
- ۲۔ دعا سے پہلے اللہ تعالیٰ کی بارگاہ میں اپنے تمام پچھلے گناہوں سے سچی توبہ کی جائے۔
- ۳۔ دعا سے پہلے حمد و ثناء اور درود شریف پڑھیں۔ جب یہ دونوں چیزیں مل جائیں تو دعا کی قبولیت میں شک نہ کریں، بلکہ دل اس بات پر جمائیں کہ دعا ضرور قبول ہوگی۔
- ۴۔ خشوع و خضوع اور حضور قلب سے دعا کریں اور تکرار کریں۔ جو دل غافل ہو اُس کی دعا نہیں سنی جاتی۔
- ۵۔ دعا میں اظہارِ عبودیت اس وقت ہوتی ہے جب شکستہ دل حق تعالیٰ کی عظمت کو جانے۔ نیز دعا میں جتنی آہ و زاری زیادہ ہوگی اتنی ہی دعا جلد قبول ہوگی۔
- ۶۔ دعا میں لجاجت اور تکرار کریں اور اُس میں لگے رہیں۔ دعا کرنا ہرگز نہ چھوڑیں، اور یہ بھی نہ کہیں کہ ہم نے کافی مرتبہ مانگی ہے اور قبول نہیں ہوئی ہے، کیونکہ اس کی قبولیت اور مصلحت خدا جانتا ہے۔
- ۷۔ دونوں ہاتھ اٹھائیں اور دعا کے بعد منہ پر ہاتھ پھیریں۔ اللہ اس بات سے بہت بلند و برتر ہے کہ جو ہاتھ اس کی طرف اٹھائے جائیں وہ انہیں خالی پھیر دے۔

دعا مانگنے کی شرائط

شرائط سے مراد وہ بنیادی تقاضے اور ضروریات ہوتی ہیں جن کے پورا

دعا کا مفہوم

دعا کے معنی بلانا، پکارنا، آرزو کرنا، التجا کرنا، منت کرنا، متوجہ ہونا، درخواست کرنا، اپیل کرنا اور مولا کے کرم و فضل کے حصول کے لئے جتن کرنا اور امداد طلب کرنا ہے۔ حضور ﷺ فرماتے ہیں کہ بندہ مومن کے پاس اللہ تعالیٰ کی رحمت طلب کرنے کے لئے سب سے بڑا اور موثر ہتھیار دعا ہے، کیونکہ دعا تقدیر بدل دیتی ہے۔

دعا کی فضیلت

- حضور نبی کریم روف و رحیم ﷺ کے چند ارشادات عالیہ ملاحظہ فرمائیں:
- ۱۔ دعا مومن کا ہتھیار، دین کا ستون اور زمین و آسمان کا نور ہے۔
 - ۲۔ دعا کا راستہ رحمت کا راست ہے، لہذا دنیا اور آخرت میں عافیت کی دعا مانگنی چاہئے۔
 - ۳۔ اگر چاہتے ہو کہ دعا نجاتوں میں بھی قبول ہو تو خوشحالی میں بھی دعائیں مانگتے رہو۔
 - ۴۔ تم دعائیں کرنے میں کوتاہی نہ کرو، جب تک دعائیں کرتے رہو گے کوئی ناگہانی آفت سے ہلاک نہیں ہوگا۔
 - ۵۔ اللہ تعالیٰ کی بارگاہ میں دعا سے بڑھ کر کسی چیز کی وقعت نہیں ہے۔ جو دعا نہیں کرتا اللہ اُس سے ناراض ہو جاتا ہے۔
 - ۶۔ دعا کے سوا کوئی چیز قضا و قدر کو نہیں ٹال سکتی۔ بے شک بلا نازل ہونے کو ہوتی ہے کہ دعا اس سے مل کر اُس کو ٹال دیتی ہے۔
 - ۷۔ دعا اور خیرات کرنے سے عمر بڑھ جاتی ہے۔
 - ۸۔ حضور ﷺ کسی قوم سے گزرے، جو مصیبت میں گرفتار تھی، تو فرمایا، کیا یہ لوگ اللہ سے عافیت کی دعا نہیں مانگتے تھے؟

ترجمہ: اے میرے رب! اپنی جناب سے مجھ کو نیک اولاد عنایت فرما کہ
توسب کی دعائیں سنتا ہے۔

II رَبِّ لَا تَذَرْنِي فَرْدًا وَأَنْتَ خَيْرُ الْوَارِثِينَ. (الانبیاء: 89)

ترجمہ: اے میرے رب! مجھ کو کیلانا نہ چھوڑ اور توسب وارثوں سے بہتر
ہے۔

حضرت عیسیٰ علیہ السلام کی دعا

II اَللّٰهُمَّ رَبَّنَا اَنْزِلْ عَلَيْنَا مَائِدَةً مِنَ السَّمَاءِ تَكُوْنُ لَنَا عِيْدًا
لِّاَوْلَانَا وَاٰخِرِنَا وَاٰيَةً مِنْكَ جَ وَاَرْزُقْنَا وَاَنْتَ خَيْرُ الرَّزُقِيْنَ.

(المائدہ: 114)

ترجمہ: اے ہمارے اللہ! ہم پر آسمان سے کھانے کا ایک خوان اتار اور
خوان کا اترنا ہمارے لئے یعنی ہمارے اگلوں اور پچھلوں سب کے لئے عید
قرار پائے اور یہ تیری طرف سے ہمارے حق میں تیری قدرت کی ایک نشانی
ہو اور ہم کو اپنے خوانِ کرم سے روزی دے اور توسب روزی دینے والوں میں
بہتر روزی دینے والا ہے۔

محبوب خدا ﷺ کی دعائیں

II اِنَّ صَلَاتِيْ وَنُسُكِيْ وَمَحْيَايَ وَمَمَاتِيْ لِلّٰهِ رَبِّ الْعَالَمِيْنَ.
لَا شَرِيْكَ لَهٗ جَ وَاَبْدَلِكَ اٰمِرًا وَاَنَا وَاَوَّلُ الْمُسْلِمِيْنَ.

(الانعام: 164, 163)

ترجمہ: بے شک میری نماز، میری قربانی، میرا جینا اور میرا مرناسب کچھ
اللہ ہی کے لئے ہے جو تمام جہانوں کا پالنے والا ہے، اس کا کوئی شریک نہیں
اور مجھے اس بات کا حکم دیا گیا ہے کہ میں مسلمانوں میں پہلا مسلم ہوں۔

II رَبِّ اَعُوْذُ بِكَ مِنْ هَمَزَاتِ الشَّيْطٰنِ. وَاَعُوْذُ بِكَ رَبِّ اَنْ
يَّحْضُرُوْنَ. (المومنون: 98, 97)

ترجمہ: اے میرے رب! میں تیری پناہ چاہتا ہوں شیطانی خطرات
سے، اور اے میرے رب! اس سے بھی میں تیری پناہ چاہتا ہوں کہ شیطان

میرے پاس آئے۔

II قُلْ رَبِّ زِدْنِيْ عِلْمًا. (طہ: 114)

ترجمہ: اے میرے رب! میرے علم میں اضافہ فرما۔

II رَبِّ اَدْخِلْنِيْ مُدْخَلَ صِدْقٍ وَّاَخْرِجْنِيْ مُخْرَجَ صِدْقٍ وَّاَجْعَلْ
لِّيْ مِنْ لَّدُنْكَ سُلْطٰنًا نَّصِيْرًا. (بنی اسرائیل: 80)

ترجمہ: اے میرے رب! مجھ کو اچھی جگہ پہنچا اور مجھ کو اچھی طرح نکال اور
اپنی جناب سے فتح یابی کے ساتھ غلبہ دے۔

II رَبَّنَا اِنْسَا فِيْ الدُّنْيَا حَسَنَةً وَّفِيْ الْاٰخِرَةِ حَسَنَةً وَقِنَا عَذَابَ
النَّارِ. (سورۃ البقرہ: 201)

ترجمہ: اے ہمارے رب! ہمیں دنیا میں بھی خیر و برکت دے اور آخرت
میں بھی خیر و برکت دے اور ہم کو دوزخ کے عذاب سے بچا۔

II اَللّٰهُمَّ مَلِكُ الْمُلْكِ تُوْتِي الْمُلْكَ مَنْ تَشَاءُ وَتَنْزِعُ
الْمُلْكَ مِمَّنْ تَشَاءُ وَتُعْزِزُ مَنْ تَشَاءُ وَتُذَلُّ مَنْ تَشَاءُ طَبِيْدِكَ
الْخَيْرُ ط اِنَّكَ عَلٰى كُلِّ شَيْءٍ قَدِيْرٌ. (آل عمران: 26)

ترجمہ: اے اللہ! ملک کے مالک! تو جسے چاہے حکومت دے اور جس
سے چاہے چھین لے، جسے چاہے عزت دے، جس کو چاہے ذلت دے، کُل
بھلائی تیرے اختیار میں ہے، بے شک تو ہر چیز پر قادر ہے۔

خلاصہ گفتگو

آئیے اب ہم اصل موضوع کا قرآن و سنت کی روشنی میں جائزہ لیں کہ
دعائیں کیسے قبول ہوتی ہیں؟

حضور ﷺ ارشاد فرماتے ہیں، ”الدُّعَاءُ مُخُّ الْعِبَادَةِ.“ دعا عبادت کا
مغز ہے۔ تو گویا نماز عبادت ہے، اس کا مغز دعا ہے۔ روزہ عبادت، حج
عبادت، زکوٰۃ عبادت، جہاد عبادت، تلاوت عبادت، ریاضت عبادت، علم کا
حصول عبادت، الغرض ہر کار خیر عبادت ہے اور اس کا مغز اور روح دعا ہے۔
لہذا دعا روح نماز ہے، دعا روح بندگی ہے۔ گویا اس کے آداب سیکھنا، شرائط
جاننا اور اس کی قبولیت کے گروں سے واقفیت روح ایمان ٹھہرا۔ آئیے! ذرا

ہوئے وفات دے اور نیکیوں سے جا ملا۔

فرمانبرداری کی حالت میں ہم کو دنیا سے اٹھالے۔

II رَبِّ اغْفِرْ لِيْ وَلَاخِيْ وَادْخُلْنَا فِي رَحْمَتِكَ يَا اَنْتَ اَرْحَمُ الرَّاحِمِيْنَ. (الاعراف: 151)

ترجمہ: اے میرے رب! میرا اور میرے بھائی کا قصور معاف فرما اور ہم دونوں کو اپنی رحمت کے سائے میں لے اور تو تمام رحم کرنے والوں سے بڑا رحم کرنے والا ہے۔

حضرت شعیب علیہ السلام کی دعا

II وَمَا تَوْفِيقِيْ اِلَّا بِاللّٰهِ عَلَيْهِ تَوَكَّلْتُ وَالْيَهَّ اُنِيْبُ. (ہود: 88)

ترجمہ: اور مجھے جو توفیق ہوتی ہے وہ اللہ ہی کی طرف سے ہے، اسی پر توکل کرتا ہوں اور اسی کی طرف رجوع کرتا ہوں۔

حضرت ایوب علیہ السلام کی آہ وزاری

II اِنِّيْ مَسْنِي الضُّرُّ وَاَنْتَ اَرْحَمُ الرَّاحِمِيْنَ. (الانبیاء: 83)

ترجمہ: کہ مجھ کو تکلیف پہنچ رہی ہے اور تو سب مہربانوں سے بڑھ کر مہربان ہے۔

حضرت سلیمان علیہ السلام کی آرزو میں

II رَبِّ اَوْزِعْنِيْ اَنْ اَشْكُرَ نِعْمَتَكَ الَّتِيْ اَنْعَمْتَ عَلَيَّ وَعَلَى وَالِدَيَّ وَاَنْ اَعْمَلَ صَالِحًا تَرْضَاهُ وَاَدْخِلْنِيْ بِرَحْمَتِكَ فِيْ عِبَادِكَ الصّٰلِحِيْنَ. (النمل: 19)

ترجمہ: اے میرے رب! مجھے توفیق دے کہ تیری نعمتوں کا شکر ادا کروں جو تو نے مجھے اور میرے والدین کو عطا کی ہیں اور یہ کہ میں اچھے کام کروں جن سے تو راضی ہو جائے اور مجھے اپنی رحمت سے اپنے نیک بندوں میں شامل کر لے۔

حضرت یونس علیہ السلام کی گریہ وزاری

II لَا اِلَهَ اِلَّا اَنْتَ سُبْحٰنَكَ اِنِّيْ كُنْتُ مِنَ الظّٰلِمِيْنَ.

(الانبیاء: 87)

ترجمہ: تیرے سوا کوئی معبود نہیں ہے اور تو ہر عیب اور کمزوری سے پاک ہے، میں قصورواروں میں سے ہوں۔

II رَبِّ اغْفِرْ لِيْ وَهَبْ لِيْ مُلْكًا لَا يَنْبَغِيْ لِاِحِدٍ مِّنْ بَعْدِيْ اِنَّكَ اَنْتَ الْوَهَّابُ. (ص: 35)

ترجمہ: اے میرے رب! مجھے معاف کر اور مجھے ایسا ملک دے جس کی مثال میرے بعد بھی نہ ملے۔ بے شک تو بہت دینے والا ہے۔

حضرت طاہر علیہ السلام کی داستانِ غم

II رَبَّنَا اَفْرِغْ عَلَيْنَا صَبْرًا وَثَبِّتْ اَقْدَامَنَا وَاَنْصُرْنَا عَلَى الْقَوْمِ الْكَافِرِيْنَ. (البقرہ: 250)

ترجمہ: اے ہمارے رب! ہم میں صبر کو زیادہ کر دے، ہمارے قدم جما دے اور کافروں کے گروہ پر ہمیں فتح عطا فرما۔

حضرت موسیٰ علیہ السلام کی عرضیاں

II رَبِّ اِنِّيْ ظَلَمْتُ نَفْسِيْ فَاغْفِرْ لِيْ. (القصص: 16)

ترجمہ: اے میرے پروردگار! میں نے اپنے اوپر ظلم کیا، تو میرا گناہ معاف فرما۔

حضرت زکریا علیہ السلام کی دعائیں

II رَبِّ هَبْ لِيْ مِنْ لَّدُنْكَ ذُرِّيَّةً طَيِّبَةً اِنَّكَ سَمِيْعُ الدُّعَاِ.

(آل عمران: 38)

II رَبِّ نَجِّنِيْ مِنَ الْقَوْمِ الظّٰلِمِيْنَ. (القصص: 21)

ترجمہ: اے میرے رب! مجھ کو ظالم لوگوں سے نجات دے۔

II رَبَّنَا اَفْرِغْ عَلَيْنَا صَبْرًا وَتَوَقَّفْنَا مُسْلِمِيْنَ. (الاعراف: 126)

ترجمہ: اے ہمارے رب! ہم پر صبر کی عادت میں اضافہ دے اور

ترجمہ: اے ہمارے رب! ہم نے اپنے نفسوں پر بڑا ظلم کیا ہے اور اگر تو ہم کو نہ بخشے گا اور رحم نہ فرمائے گا تو ضرور ہم نقصان اٹھانے والوں میں سے ہوں گے۔

حضرت نوح علیہ السلام کی درخواستیں

II اِنِّیْ مَغْلُوْبٌ فَانْتَصِرْ. (القم: 10)

ترجمہ: (اے میرے رب!) بے شک میں مغلوب ہوا ہوں، سو میری مدد فرما۔
II رَبِّ لَا تَذَرْنِيْ اَرْضًا مِّنَ الْكٰفِرِيْنَ دِيَارًا. اِنَّكَ اِنْ تَذَرْنٰهُمْ يَصِلُوْا عِبَادَكَ وَلَا يَلِدُوْا اِلَّا فٰجِرًا كَفٰرًا. رَبِّ اَغْفِرْ لِيْ وَلِوَالِدَيَّ وَلِمَنْ دَخَلَ بَيْتِيْ مُؤْمِنًا وَلِلْمُؤْمِنِيْنَ وَالْمُؤْمِنٰتِ ط وَلَا تَزِدِ الظّٰلِمِيْنَ اِلَّا تَبٰرًا. (نوح: 26-28)

ترجمہ: اے میرے رب! زمین پر کافروں میں سے کوئی باشندہ نہ چھوڑ۔ اگر تو نے انہیں رہنے دیا تو تیرے بندوں کو گمراہ کریں گے اور نسل بھی جو ہوگی سو کافر اور فاجر ہوگی۔ یا الہی! مجھے میرے ماں باپ اور اُس کو جو میرے گھر میں ایماندار ہو کر داخل ہو جائے اور باقی ایماندار مردوں اور عورتوں سب کو بخش دے اور ان ظالموں کی ہلاکت کو بڑھا دے۔

II رَبِّ اِنِّیْۤ اَعُوْذُ بِكَ اَنْۢ اَسْئَلَکَ مَا لَیْسَ لِيْۤ بِهٖ عِلْمٌ ط وَاِلَّا تَغْفِرْ لِيْ وَتَرْحَمْنِيْۤ اَکُنْ مِنَ الْخٰسِرِيْنَ. (ہود: 47)

ترجمہ: میرے رب! میں تجھ سے پناہ مانگتا ہوں کہ میں آئندہ تیری بارگاہ میں ایسا سوال کروں جس کی حقیقت مجھے معلوم نہ ہو۔ اور اگر تو نے مجھے نہ بخشا اور رحم نہ فرمایا تو میں اُن لوگوں میں سے ہو جاؤں گا جو تباہ حال ہوئے۔

حضرت ابراہیم علیہ السلام کی اپیلیں

II رَبَّنَا تَقَبَّلْ مِنَّا اِنَّکَ اَنْتَ السَّمِیْعُ الْعَلِیْمُ. (البقرہ: 127)

ترجمہ: اے ہمارے رب! ہمارے (اس کام کو) قبول فرما۔ درحقیقت تو ہی (دعاؤں کو) سننے والا ہے (اور دلوں کی نیتوں کو) جاننے والا ہے۔

II رَبَّنَا وَاَجْعَلْنَا مُسْلِمٰیۤنَ لَکَ وَمِنْ ذُرِّیَّتِنَا اُمَّةً مُّسْلِمَةً لَّکَ ۗ

وَاَرِنَا مَنَاسِکَنَا وَتُبْ عَلَیْنَا جَ اِنَّکَ اَنْتَ التَّوَّابُ الرَّحِیْمُ. رَبَّنَا وَاَبْعَثْ فِیْهِمْ رَسُوْلًا مِّنْهُمْ یَتْلُوْا عَلَیْهِمْ اٰیٰتِکَ وَیُعَلِّمُهُمُ الْکِتٰبَ وَالْحِکْمَةَ وَیُزَکِّیْهِمْ ط اِنَّکَ اَنْتَ الْعَزِیْزُ الْحَکِیْمُ.

(البقرہ: 128، 129)

ترجمہ: پروردگار! ہم کو اپنا (بندہ) فرمانبردار بنا اور ہماری نسل میں ایک امت (پیدا کر) جو تیری حکم بردار ہو۔ اور ہم کو ہماری عبادت کے طریقے بتا اور قصصوں سے درگزر کر۔ بیشک تو ہی بڑا درگزر کرنے والا مہربان ہے۔ اور اے ہمارے پروردگار! ان (مکہ والوں) میں ان ہی میں سے ایک رسول بھیج کہ ان کو تیری آیتیں پڑھ کر سنائے اور ان کو کتاب (آسمانی) اور عقل (کی باتیں) سکھائے اور ان (کے نفوس) کی اصلاح کرے۔ بیشک تو ہی بااختیار اور صاحب تدبیر ہے۔

II رَبِّ هَبْ لِيْ مِنَ الصّٰلِحِيْنَ. (الصافات: 100)

ترجمہ: اے میرے پروردگار! مجھ کو نیک روحوں میں سے (ایک نیک روح بطور فرزند) عطا فرما۔

II رَبَّنَا عَلَیْکَ تَوَكَّلْنَا وَالَیْکَ اٰنَبْنَا وَالَیْکَ الْمَصِیْرُ. رَبَّنَا لَا تَجْعَلْنَا فِتْنَةً لِّلَّذِیْنَ کَفَرُوْا وَاغْفِرْ لَنَا رَبَّنَا ج اِنَّکَ اَنْتَ الْعَزِیْزُ الْحَکِیْمُ. (الہمتہ: 4، 5)

ترجمہ: اے میرے پروردگار! ہم تجھ ہی پر بھروسہ رکھتے ہیں اور تیری ہی طرف رجوع کرتے ہیں اور تیری ہی طرف (ہمیں) لوٹ کر جانا ہے۔ اے ہمارے پروردگار! ہم کو کافروں (کے جو رولم) کا تختہ مشق نہ بنا اور اے ہمارے پروردگار! ہمارے گناہ معاف کر، بے شک تو زبردست (اور) حکمت والا ہے۔

حضرت یوسف علیہ السلام کی دعا

II فَاَطَّرَ السَّمٰوٰتِ وَالْاَرْضِ قَدْ اَنْتَ وَّلِیُّ فِی الدُّنْیَا وَالْاٰخِرَةِ ط

تَوَفَّقْنِیْ مُسْلِمًا وَّالْحَقِیْنِیْ بِالصّٰلِحِيْنَ. (یوسف: 101)

ترجمہ: اے آسمانوں اور زمینوں کے بنانے والے! دنیا اور آخرت میں تُو ہی میرا کارسازِ حقیقی ہے۔ (پس تجھ سے اتنی غرض ہے کہ) مجھے مسلمان ہوتے

- ۹۔ کسی کا شوہر دوسری یا تیسری شادی کرنا چاہتا ہے تو وہ روکنا چاہتی ہے، یا کر چکا ہے تو اُس کا دل چیتنے کے چکر میں ہے۔
- ۱۰۔ کسی کی ساس یا سسر، نندیں یا دیورا اور جیٹھ اُن کے تالو پر سوار ہیں۔
- ۱۱۔ بعض کے سینے پر پیر وزگاری مونگ دل رہی ہے۔
- الختصر کتنے ہی روگ ہیں کہ بیان سے باہر ہیں۔ بقول شاعر۔
- ہزاروں خواہشیں ایسی کہ ہر خواہش پہ دم نکلے
بہت نکلے مرے ارمان لیکن پھر بھی کم نکلے
انگریزی کہاوت ہے:

If wishes were horses,
the beggars would ride.

آئیے، ہم غیر جانبدار ہو کر جائزہ لیں اور تجزیہ کریں کہ افراط و تفریط سے بچ کر ہماری اصل خواہشات و ضروریات کیا ہونی چاہئیں کہ جن کے لئے اللہ کے حضور حاضری کے جتن کئے جائیں۔ وہ کونسی دعائیں ہیں جن کے لئے نبی ﷺ روتے تھے، رسول آہ و زاری کرتے تھے۔ امام الانبیاء ﷺ آنسوؤں کے سیلاب بہاتے رہے اور صحابہ کرام کی آہ و بکا سے ماحول لرز اٹھتا تھا۔ وہ کیا آرزوئیں ہیں جو اللہ والوں کو اتوں کو سونے نہیں دیتیں اور درد و سوز کے سمندر اُن کے سینے میں ٹھٹھیں مارتے ہیں۔

شوق طوفان سمندر واگوں اندر ٹھٹھاں مارے
اگ فراق نے مار وگایا وسدے دور پیارے
بابا فرید الدین گنج شکر نے بھی درد کا ذکر کیا۔
درداں دی میں تیج بچھائی تے درداں ہار بنائے
یار فریدن درد سلامت جہاں درداں یار ملائے
آئیے، دیکھیں نبیوں اور رسولوں نے اللہ سے کیا مانگا۔

حضرت آدم علیہ السلام کی التجا

II رَبَّنَا ظَلَمْنَا أَنفُسَنَا وَإِن لَّمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ. (الاعراف: 23)

- ۴۔ گیدڑ سنگھی کو تلاش کرنا
- ۵۔ پارس اور ہما کی تلاش میں جنگلوں میں نکل جانا
- ۶۔ اٹلے سیدھے وظیفے پڑھنا اور پڑھانا
- ۷۔ جنٹروں اور منتروں کا بھر پور استعمال کرنا
- ۸۔ گڑھایا قبر کھود کر چلے کاٹنا
- ۹۔ قرآن کے حروف اٹلے سیدھے لکھنے کی جسارت کرنا
- ۱۰۔ قبرستانوں میں مردوں سے امداد مانگنا
- ۱۱۔ پیروں، فقیروں کے آستانوں کا طواف کرنا
- ۱۲۔ ترک حیوانات جلالی و جمالی کرنا
- ۱۳۔ مختلف تسبیحات، آیہ کریمہ، اسمائے الہی، اسمائے محبوب خدا ﷺ، سورۃ یٰسین، ختم خواجگان، ختم گیارہویں، قرآن خوانی، محافل درود و میلاد، سیرت کے جلسے، مالی جہاد، مساجد مدارس کی تعمیر و خدمت، فرضی و نفلی حج اور عمرے، اعتکاف و شبیہ وغیرہ
- لطف کی بات یہ ہے کہ اکثریت کے پیش نظر ماڈی، عارضی، وقتی اور ہنگامی مفادات و خواہشات کی تکمیل ہوتی ہے۔ عوام الناس جن مقاصد کے لئے بھاگ دوڑ کرتے ہیں، اُن میں سے چند ایک پیش خدمت ہیں:
- ۱۔ دعائیں قبول کروانے والوں میں اکثریت بلکہ سو فیصد راتوں رات امیر کبیر بلکہ رب پتی بننا چاہتے ہیں۔
- ۲۔ کچھ قرضوں سے نجات کے شائق ہیں۔
- ۳۔ بعض مرضی کی شادی کروانے کے درپے ہیں۔
- ۴۔ اولاد زینہ کی تمنا ہر بے اولاد جوڑے کا روگ ہے۔
- ۵۔ طلباء و طالبات امتحانات میں بلا محنت ساری کامیابیوں کے منتھی ہیں۔
- ۶۔ نوجوانوں کی اکثریت بیرون ملک یعنی یورپ جانے کے لئے بیقرار ہے۔ یہ الگ بات ہے کہ بعد میں ان کا حشر کیا ہوتا ہے!
- ۷۔ بعض بد بخت اپنے خود ساختہ دشمنوں کا خاتمہ چاہتے ہیں۔
- ۸۔ بعض کاروبار میں ترقی، کچھ سیاست میں درجات، کچھ سرکاری عہدوں میں اپ گریڈ ہونے کے لئے جتن کر رہے ہیں۔

آئیے سیکھئے دعائیں کیسے قبول ہوتی ہیں!

از پر و فیسر محمد عظیم فاروقی

لیٹ جائیں؟

اور پھر بعض دل جلوں اور نصیب مرٹوں کو یوں کہتے ہوئے بھی سنا ہے کہ
بھئی! ہماری تو خدا سنتا ہی نہیں، ہمارے تو رورو کے آنسو خشک ہو گئے ہیں، گلے
بیٹھ گئے ہیں، آمین کہہ کہہ کے منہ بھی ٹیڑھے ہو گئے ہیں۔ بقول شاعر:

تجھے منانے کے لئے مولا! ہم نے کیا کیا نہ کیا

صبر ایوب کیا گریہ یعقوب کیا

کچھ بد نصیب تو تہذیب و شرافت کی حدیں پھیلا گئے ہیں اور اللہ
تعالیٰ پر گلوں، شکوؤں اور الزاموں کے انبار لگا دیتے ہیں، حتیٰ کہ ایک موقع پر
اقبالؒ نے بھی تنگ آ کر ”شکوہ“ لکھ مارا، جس پر یار لوگوں نے کفر کا فتویٰ ٹھونک
دیا اور پھر اس داغ کو مٹانے کے لئے آپ کو ”جواب شکوہ“ لکھنا پڑا۔

اپنے بھی خفا مجھ سے، بیگانے بھی ناخوش

میں زہر ہلاہل کو کبھی کہہ نہ سکا قد

اقبالؒ نے لکھا تھا۔

کبھی ہم سے کبھی غیروں سے شناسائی ہے

بات کہنے کی نہیں تو بھی تو ہر جائی ہے

پھر بھی ہم سے یہ گلہ ہے کہ وفادار نہیں

ہم وفادار نہیں تو تو بھی تو دلدار نہیں

الغرض یہ مسئلہ غور طلب بھی ہے اور حل طلب بھی، کیونکہ ہر کوئی چاہتا ہے
کہ جو کچھ اس کے منہ سے نکلے فوراً پورا ہو جائے۔ بعض تو اپنی جائز و ناجائز
آرزوؤں کو پورا کرنے اور کروانے کے لئے عجیب و غریب طریقے اور
ہتکنڈے استعمال کرتے ہیں، جن میں سے چند معروف انداز درج ذیل ہیں:

۱۔ تعویذ گنڈوں کا سہارا لینا

۲۔ سنیا سیوں اور جوتھیوں کی جینیں بھرنا

۳۔ کالے اور چنے علم کرنے والوں کے ہتھے چڑھ جانا

نَحْمَدُهُ وَنُصَلِّي عَلَى رَسُولِهِ الْكَرِيمِ.

أَمَّا بَعْدُ فَأَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ.

وَإِذَا سَأَلَكَ عِبَادِي عَنِّي فَإِنِّي قَرِيبٌ ۖ أُجِيبُ دَعْوَةَ الدَّاعِ

إِذَا دَعَانِ ۖ لَوْ سَأَلَ سَائِلٌ بِأَمْرٍ فَلْيَسْتَجِيبُوا لِي وَلْيُؤْمِنُوا بِي. (البقرة: 186)

ترجمہ: اور جب آپ سے سوال کریں میرے بندے میرے بارے
میں تو بے شک میں قریب ہوں، میں قبول کرتا ہوں دعا، دعا کرنے والے
والے کی جب وہ دعا مانگے، پس چاہئے وہ مجھ سے مانگیں اور مجھ پر ایمان
رکھیں۔

اس آیت مبارکہ کے ترجمہ سے اس کے شان نزول کو سمجھنے میں بھی مدد مل
رہی ہے کہ یقیناً صحابہ کرامؓ نے اپنے نبی برحق ﷺ اور مرشد عالمین ﷺ سے یہ
سوال پوچھا ہوگا کہ آقا ﷺ! ارشاد فرمائیں کہ ہماری دعائیں کیسے قبول ہوں
گی؟ جیسا کہ آج بھی عوام الناس اور سالکین حق علماء سے، اولیاء سے، اہل
اللہ سے ایسے ہی سوالات پوچھتے ہیں۔ مثلاً:

❖ دعائیں کیسے قبول ہوتی ہیں؟

❖ اسم اعظم کیا ہے! کہ اس کی مدد سے ہر دعا مستجاب ہو جائے؟

❖ کیا ہم اللہ تعالیٰ سے کھڑے ہو کر مانگیں؟

❖ اگر ایک ٹانگ پے کھڑے ہو جائیں تو کیسا ہے؟

❖ کیا کسی کنویں میں الٹے لٹک کر التجا کریں؟

❖ کیا خانہ کعبہ میں چلے جائیں یا روضہ رسول ﷺ پر؟

❖ کیا نماز سے پہلے مانگیں کہ بعد میں؟

❖ کیا آدھی رات کو مانگیں کہ تہجد کے وقت؟

❖ کیا اللہ کو کوئی خصوصی رشوت لگائیں، چاہلوسی کریں، روئیں،

گرگڑائیں، آنسوؤں کے سیلاب لائیں، چچنیں ماریں یا اس کے آگے