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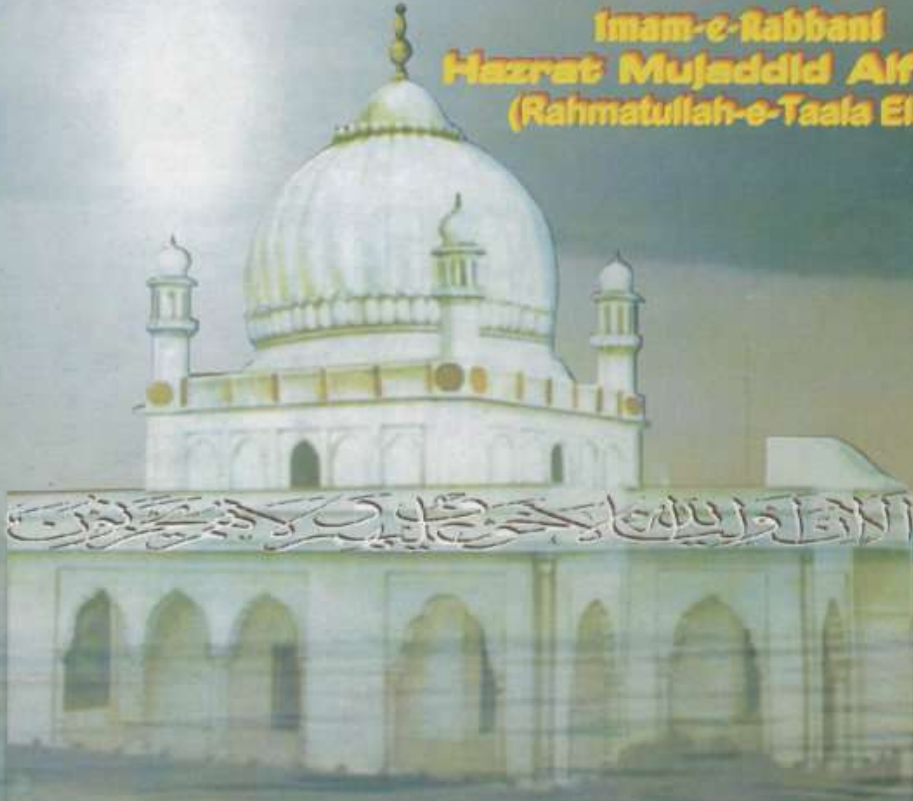
AZEEM

ENGLISH MAGAZINE

(Under the Supervision of Azeem Educational Conference)

JUNE & JULY 2000

**Imam-e-Rabbani
Hazrat Mujaddid Alf Sani
(Rahmatullah-e-Taala Elhe)**



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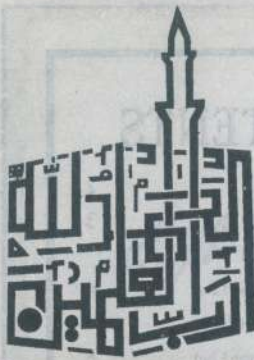
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Usman Anjum

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Surat Al-Baqarah

سُورَةُ الْبَقَرَةِ



Prof. Muhammad Azeem Farooqi

With the name of Allah the most Gracious, the most Merciful. بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Al-Quran

Translation: **آلَم**
Alif-Lam-Mim (These letters are one of the miracles of the Holy Quran and none but Allah and His Prophet Muhammad (Peace Be Upon Him) know their meanings.

Explanation: These are the abbreviated letters, the Muqattaat, Allah and His Prophet know better about their exact meanings but some scholars assert "Alf" means Allah, "Lam" means Jibrail-e-Amin and "Meem" means Muhammad (ﷺ). It means the Holy Quran was revealed on Muhammad (P.B.U.H.) From Allah by Jibrail-e-Amin.

Translation: **ذٰلِكَ الْكِتٰبُ الَّذِیْ لَا رَیْبَ فِیْهِ هُدًى لِّلْمُتَّقِیْنَ**
This is the book (the Quran), where of there is no doubt, a guidance to those who are Al-Muttaqun (the pious and righteous persons who fear Allah much, abstain from all kinds of sins and evil deeds which He has forbidden, and love Allah much and perform all kinds of good deeds which He has ordained)

Explanation: Taqwa and verbs and nouns connected with the root, signify:

- 1- the fear of God which according to the writer of Proverbs in the old testament is the beginning of wisdom;
- 2- restraint, or guarding one's tongue, hand, and heart from evil;
- 3- hence righteousness, piety good conduct. All these ideas are implied; in the translation, only one or other of these ideas can be indicated according to the context.

Translation: **الَّذِیْنَ يُؤْمِنُونَ بِالْغَیْبِ وَیُقِیْمُونَ الصَّلٰوةَ وَمِمَّا رَزَقْنٰهُمْ یُنْفِقُونَ**
Who believe in the Ghaib (Unseen) and are steadfast in prayers and spend, out of what we have provided for them (i.e. give Zakat, spend on themselves, their parents, their children, their wives, and also give charity to the poor and also in Allah's Cause - Jihad)

Explanation: All bounties proceed from God. They may be physical gifts, e.g., Food, clothing, houses, gardens, wealth, etc. Or intangible gifts e.g., Influence, power birth and the opportunities flowing from it, health, talents, etc. Or spiritual gifts e.g., Insight into good and evil, understanding of men, the capacity of love, etc. We are to use all in humility and moderation. But we are also to give out of every one of them something that contributes to the well-being of others. We are to be neither ascetics nor luxurious sybarites, neither selfish

misers nor thoughtless prodigals.

Translation: **وَالَّذِیْنَ یُؤْمِنُونَ بِمَا اُنزِلَ اِلَیْكَ وَمَا اُنزِلَ مِنْ قَبْلِكَ وَبِالْآخِرَةِ هُمْ یُؤْقِنُونَ**

And who believe in the Revelation (the Quran and the Sunnah) which has been sent down (revealed) to you (Muhammad ﷺ) and in that which were sent down before you { the Taurat (Torah) and the Injeel (Gospel) } and they believe with certainty (assurance) in the Hereafter. (Resurrection, recompense of their good and bad deeds, Paradise and Hell).

Explanation: Righteousness comes from a secure faith, from sincere devotion to God, and from unselfish service to Man.

Translation: **اُولٰٓئِكَ عَلٰی هُدًى مِّنْ رَّبِّهِمْ ذٰلِكَ هُمُ الْمُقْبِلُونَ**
They are on (true) guidance from their Lord, and they are the successful.

Explanation: Prosperity must be taken as referring to all the kinds of bounty which we discussed in the note ii.3 above. The right use of one kind leads to an increase in that and other kinds and that is prosperity.

Translation: **اِنَّ الَّذِیْنَ كَفَرُوْا سَوَءٌ عَلَیْهِمْ ؕ اَنْذَرْتَهُمْ اَمْ لَمْ تُنذِرْهُمْ لَا یُؤْمِنُوْنَ**
Verily, those who disbelieve, it is the same to them whether you (O Muhammad ﷺ) warn them or do not warn them, they will not believe.

Explanation: Kafara kur, kafr and derivative forms of the word, imply a deliberate rejection of Faith as opposed to a mistaken idea of God or faith, which is not inconsistent with an earnest desire to see the truth. Where there is such desire, the grace and mercy of God gives guidance. But that guidance is not efficacious when it is deliberately rejected and the possibility of rejection follows from the grant of free will. The consequence of the rejection is that the spiritual faculties become dead or impervious to better influences.

Translation: **حَتَّمُ اللّٰهُ عَلٰی قُلُوْبِهِمْ وَعَلٰی سَمْعِهِمْ ذَرَعًا لِّیُبَیِّنَ لَهُمْ ؕ اِنَّهُمْ غٰلِبٌ عَظِیْمٌ**
Allah has set a seal on their hearing, (i.e. They are closed from accepting Allah's Guidance), and on their eyes there is a covering. Theirs will be a great torment.

Explanation: All actions are referred to God. Therefore, when we get the penalty of our deliberate sin, and our senses become impervious to good, the penalty is referred to the justice of God. The penalty here is the opposite of the prosperity referred to in n5. As we go down the path of sin, our penalty gathers momentum, just as goodness brings its own capacity for greater goodness.

Note:

(Extracted from Yusuf Ali's translation of the Sura.)



HADITH 2 الحديث الثاني

Prof. Muhammad Azeem Farooqi



With name of Allah the most Gracious, the most Merciful.

عن امير المؤمنين ابي جعفر عمر بن الخطاب رضي الله عنه قال: بينما نحن جلوس عند رسول الله صلى الله عليه وسلم ذات يوم، اذ طلع علينا رجل شديد بياض الثياب شديد سواد الشعر، لا يرى عليه اثر السفر، ولا يعرفه منا احد، حتى جلس الى النبي صلى الله عليه وسلم، فاسند ركبتيه الى ركبتيه، ووضع كفيه على فخذيه، وقال: يا محمد صلى الله عليه وسلم، اخبرني عن الاسلام. فقال رسول الله صلى الله عليه وسلم: "الاسلام ان تشهد ان لا اله الا الله وان محمداً رسول الله، وتقيم الصلاة، وتؤتي الزكاة، وتصوم رمضان، وتحج البيت ان استطعت اليه سبيلاً" قال: صدقت. فعجبنا له يسأله ويصدقه. قال اخبرني عن الايمان. قال: "ان تؤمن بالله، وملائكته، وكتبه، ورسوله، واليوم الآخر، وتؤمن بالقدر خيره وشره". قال: صدقت. قال: فاخبرني عن الاحسان. قال: "ان تعبد الله كأنك تراه، فان لم تكن تراه فله ميراثك". قال: فاخبرني عن الساعة. قال: "ما المسئول عنها باعلم من السائل". قال: فاخبرني عن اماراتها. قال: "ان تبدل الامة ربتها، وان ترى الحفاة العراة رعاء الشاء يتطاولون في البنيان". ثم انطلق فلبث ملياً ثم قال: "يا عمر اتدري من السائل؟" قلت: الله ورسوله اعلم. قال: "فانه جبريل اناكم يعلمكم دينكم". (رواه مسلم)



Hadith

Also on the authority of Umar ibn al-Khattab (may Allah be pleased with him). Who said:

"One day while we were sitting with the Messenger of Allah (may the blessings and peace of Allah be upon him) there appeared before us a man whose clothes were exceedingly white and whose hair was exceedingly black; no signs of journeying were to be seen on him and none of us knew him. He walked up and sat down by the Prophet (P.B.U.H.). Resting his knees against his and placing the palms of his hands on his thighs, he said: O Muhammad (P.B.U.H.) Tell me about Islam. The Messenger of Allah (P.B.U.H.) Said: Islam is to testify that there is no god but Allah and Muhammad (P.B.U.H.) is the Messenger of Allah, to perform the prayers, to pay the Zakat (Often rendered as "alms-tax" or "poor-due", it is a tax levied on a man's wealth and distributed among the poor.), to fast in Ramadan and to make the pilgrimage to the House (The Ka'ba and Holy Mosque in Mecca.) if you are about to do So. He said: you have spoken rightly, and we were amazed at him asking him and saying that he had spoken rightly. He said than tell me about "IMAN" (Iman is generally rendered as "religious belief" or "faith". However, being a fundamental term in Islam, the Arabic word has been retained.). He (P.B.U.H.) said: It is to believe in Allah, His angels, His books, His Messengers and the Last Day, and to believe in divine destiny, both the good and the evil thereof. He said: You have spoken rightly. He said than tell me about "IHSAN" (In this context the word Ihsan has a special religious significance and any single rendering of it would be inadequate. Dictionary meanings for Ihsan include "right action", "goodness", "charity", "sincerity" and the like. The root also means "to master or be proficient at".). He (P.B.U.H.) said: It is to worship Allah as though you He sees you. He said than tell me about the "Hour" (The day of Judgment.). He

(P.B.U.H.) said: The one questioned about it knows no better than the questioner. He said: Then tell me about its signs. He (P.B.U.H.) said: That the slave-girl will give birth to her mistress and that you will see the barefooted, naked, destitute herdsmen competing in constructing lofty buildings. Then he took himself off and I stayed for a time. Then he (P.B.U.H.) said: O' Umar, do you know who the questioner was? I said: Allah and His Messenger know best. He (P.B.U.H.) said: It was Gabriel, who came to you to teach you your religion.

Note: It was related by Imam Muslim.

Explanation:

This Hadith was revealed on the authority of Hazrat Umar-ibn-Khattab the Second Righteous Caliph of Islam (May Allah be pleased with him) which occupies remarkable significance as it gives brief summary of all pillars of Islam. It is also called Hadith-e-Jibrial (Elehisslam). It is the most comprehensive of all Hadiths as it gives definition of Iman (generally sendeder as "religious belief" or "faith" which fundamental term in Islam), Islam (worshipping code for a Muslim or believer, including Prayer, Fasting, Zakat (alms-tax) and Hajj), Ihsan (it has a special religious significance which means "Right action", "goodness", "charity", "sincerity" and the like) and the signs of the Day of Judgement. It was related by Imam Muslim in his Saheeh (the true and right book of Hadith). Actually Hazrat Gabriel had come to the codes and commands of Din-e-Islam to the holy followers and faithful companions (may Allah be pleased with him) of the Holy Prophet Muhammad صلى الله عليه وسلم.

This famous tradition of the Holy Prophet صلى الله عليه وسلم needs to be studied in some details to clarify all the major aspects and to follow the orders of our dear Holy Prophet صلى الله عليه وسلم for a peaceful, flourishing and prosperous life culture by itself which leads mankind to rewarding life in this world and the hereafter. The following lessons and teachings may be extracted from under-discussion Hadith.

To be Continued



Mysticism

Matchless Contribution of Imam-e-Rabbani Hazrat Mujadid Alf Sani (Rahmatullah Elhe) to Renaissance of Islam

By
Prof. Muhammad Azeem Farooqi

Imam-e-Rabbani Hazrat Mujadid Alf Sani Sheikh Ahmad Sirhindi (the reformer of the second millenium) was a great Muslim Saint and mystic of the Naqshbandia order. He challenged the might of Akbar, the great Moghal emperor, to re-establish the glory of Islam which had been gravely threatened by the anti-Islam trends of Akbar. By 1604 the time was ripe for the great reformer to appear on the scene which inspired Sheikh Ahmad, known as Mujadid Alf Sani to bring about a second millenium of the Islamic era.

Hazrat Mujadid Alf Sani, whose real name was Sheikh Ahmad Sirhindi was a descendant of the second pious Caliph Hazrat Umar Ibn Al Khatab for which he was also referred as "Farooqi". He was a prominent disciple of Khawaja Baqi Billah, an eminent saint of the Naqshbandia spiritual order. He is popularly known as Mujadid-i-Afl-i-Sani (Reviver of Islam during the second Millenium). Sheikh Ahmad was born on June 26, 1564 at Sirhind, the Capital of Eastern Punjab during Moghal rule. He received education under the most prominent and learned teachers at Sialkot and Sirhind. He memorized the Holy Quran and then switched over to the study of Hadith, Tafsir (Commentary) and Ma'qul (Philosophy). He travelled from place to place to benefit from the renowned scholars. During his wandering to quench his thirst for the mystical knowledge he came into contact with the leading lights of Akbar's court Abu-al-Fazl and Faizi. When Abu-al-Fazl and Faizi learnt of his brilliance and extraordinary mystical insight, they tried to draw him into the court of Akbar. However, Sheikh Ahmad's connection with the celebrated brothers Abu-al-Fazl and Faizi did not prolong because of Abu-al-Fazl's un-Islamic trends.

Sheikh Ahmad wrote his famous book, **Isbat-un-Nabuwwat** (affirmation of prophethood) in which he gave an excellent explanation of the prophethood.

Baqi Billah's discipleship brought Sheikh Ahmad into close contact with the leading Muslim nobles of his days. He received spiritual training from Baqi Billah who encouraged him to utilize his tremendous spiritual gifts by freeing of his creative qualities. Baqi Billah bestowed Khilafat on Sheikh

Ahmad soon after he joined his discipleship. Khawaja Baqi Billah, was greatly impressed by his mystical qualities and wrote about him "Sheikh Ahmad is an individual from Sirhind, rich in knowledge and vigorous in action. I associated him for few days and found truly marvellous things in his spiritual life. He will turn into a light which will illuminate the world".

Sheikh Ahmad was drawn into mysticism by his father, Sheikh Abd-al-Ahad, who was a prominent sufi and scholar. He received Khilafat from his father in the Chishtiya and Suhurwardiya spiritual orders.

BRIEF BACKGROUND TO ISLAM IN INDIA

Islam and Hinduism

Islam gained a quick and unmatched popularity throughout the sub-continent. By the end of 14th century Islam had penetrated in all parts of India making its indelible impact on the cultural, social and religious conditions of India.

Before the advent of Islam in India the people were divided in several social fractions because of caste system. An intense and perpetual strife was going on between all social groups of society. The people were greatly perturbed and worried over the unstable social conditions. The prevailing conditions were ripe for the introduction of a new religious faith and system which was to negate the existing philosophies of life based on inhuman trends and customs. When Islam was introduced to the people of the sub-continent, it attracted many followers because of its simple and easily understandable principles. Islam challenged the Hindu society, with its strong traditions of social and religious democracy. It presented a striking comparison between Islamic and Hindu societies where the spiritual and intellectual superiority was wrested by the privileged classes. Consequently, with the lapse of time, reformers like Ramananda, Guru Nanak and Ghaitanya emerged in the Hindu society, who being impressed by the simple and glorious principles of Islam openly denounced the rigid caste system of India. They emphasised on the doings of the individual rather than the superiority or inferiority of the birth.

Islam, therefore, became a blessing for the lower classes of India. The old languages Sanskrit and Parakrit were influenced by Arabic, Persian and Turkish. By the interaction of these languages new language like Urdu and Hindi developed. Islam and Hinduism basically differ in their attitude towards life. Islam strongly believes in the concept of Tauheed

(Oneness of God) and insists on the equality of mankind before law. It does not see any distinction among the people on score of such inhuman principles as caste, creed and social position. Hinduism, on the other hand, believes in the multiplicity of gods and is based on the unethical caste system which had divided society into privileged and under-privileged classes. Islam also left its impact on the religious sphere of India and it immediately influenced the basic tenets of Hinduism.

Hinduism, despite its best efforts, could not stop the rapid expansion of Muslim Nationalism in India. Consequently a number of Hindu Nationalist movements emerged in order to halt the spread of Islam. Islam possessed a magnetic force to attract a large number of converts because of its glorious principles of equality, brotherhood and social respect for every one. The Muslim sufis and mystics presented a liberal view of Islam by the personal examples of piety and humanitarian approach. As a result of their efforts, some Hindu reformers gave a serious pondering on eliminating unethical social principles of Hinduism in order to make it more tolerable and acceptable faith for the masses. In this way they believed that the popularity of Islam could be checked further expansion.

Bhagti movement is noticeable in this regard. Bhagti is a hindi word and in its literal sense means **Love** and **Brotherhood**. A systemic movement was launched in the 14th century known as "Bhagti Movement". This movement, apparently was meant to eradicate the evils of Hinduism in order to make it more acceptable for the people. Bhagt Kabir, Ramananda, Ramanaja, Baba Guru Nanak and Dabu were its main and important leaders. These leaders of Bhagti Movement believed that there were some common features between Islam and Hinduism. They considered that Bhagti (Love, brotherhood) was the greatest religion. They rejected the caste system, negated the Idol worship and stressed upon brotherhood, tolerance, love and respect among mankind. To them there was no difference between **Ram** and **Rahim**, **Quran** and **Pran** and **Kaashi** and **Kaabah**. The Bhagti Movement was initiated mainly to check the popularity of Islam in the sub-continent but it failed to achieve its objects of the distortion of Islam.

Din-i-Ilahi's Harmful Effects

Akbar occupied the throne of Delhi in 1566. From the beginning of his rule he desired to win the collaboration of the Rajput chiefs. For this purpose, first of all, he married a number of Hindu and Rajput women. He elevated the Hindus and Rajput on high government assignments. The Hindu wives of Akbar

mostly prevailed upon him and to please them Akbar gave enormous liberty to his Hindu subjects. The Hindus had also gained ascendancy in Akbar's court and they openly indulged in Government's affairs because of the important position they held in the royal courts. The Hindus courtiers of Akbar prompted him to introduce a new religious faith by combining the salient feature of Hinduism and Islam so that a homogeneous fusion of Akbar's Hindu and Muslim subjects could be achieved. Akbar was greatly impressed by the suggestion and promulgated his new religion **Din-i-Ilahi** or **Divine Faith** in 1582. He convened a general council of high officials and his important courtiers to discuss the religious antagonism and strife in his subject. He then declared that all religious would be united in such a way that the advantage of all the religions would be gained by all and that the evils of any faith would be disregarded. In this way, Akbar said, "Honour would be rendered to God, peace would be given to the peoples and security to the empire". The promulgation of Din-i-Ilahi was an ill-fated attempt of Akbar to combine the salient features of Islam with Hinduism. Its main purpose was the distortion of Islam.

The gist of Din-i-Ilahi was the introduction of un-Islamic trends. Akbar sanctioned a number of un-Islamic practices which included the worship of sun, fire and artificial lights. Jizya and pilgrimage tax of 6% per head were abolished. Din-i-Ilahi elevated Akbar and declared him God's shadow on earth. It was required of all by this creed to bow before the emperor in adoration. Cow slaughter was prohibited and Azan, call for prayers, was forbidden. He encouraged the people who adopted un-Islamic practices and readily accepted them in the fold of his disciples. The mosques were to be used as warehouse. Akbar ordered that no child will be named as Muhammad in future. He also proclaimed that any opposition on the part of his subjects to an order passed by the His Majesty shall involve damnation in the world to come. However it is clear and proven fact that Akbar wanted to be the spiritual guide of all his subjects. He promulgated the policy of "Sulah-i-Kul (Peace with all)" and bestowed honours on the leaders with visible leanings towards Hinduism. He patronised Hindu art and literature. The immediate result of the promulgation of Din-i-Ilahi was the loss of Muslim political hegemony in the Indian society. The Hindus were elevated to the equal status and their social position was greatly enhanced.

When Sheikh Ahmad began his reform movement, Muslim society was ridden with un-Islamic practices and trends. Under the Hindu influence, a firm and widespread belief in Karamat (Miracles of the saint) had developed in the society

which greatly misguided the innocent people. In sufism many means of developing magical and supernatural powers, alien to Islam, had been developed. The mystics and sufis of those days openly denied the authenticity of Sharia by declaring Sharia (the law of Islam) as superficial and external. They even proudly manifested their indifference towards the Sunnah or Examples of the Prophet (P.B.U.H.). The ulama and theologians ceased to refer to the Quran and Hadith in their commentaries and considered jurisprudence as the only religious knowledge. By these trends the religious spirit excessively diminished and gave rise to the juristic view of Islam.

Imam-e-Rabbani Hazrat Mujadid Alf Sani's Efforts to Purge Muslim Society of Atheist Values

The task of reforming Islam and Muslim society on a spiritual and cultural pattern was really a stupendous one which required sustained efforts.

Sheikh Ahmad undertook the job of purifying the Muslim society of un-Islamic tendencies by sending a number of his disciples in all directions to preach the true Islam. He asked them to emphasis on Ittibat-i-Sunnah (examples of the Holy Prophet-peace be upon him), and the commandments of Shaira in their sermons and preachings. The work was vigorously pursued in India and the other neighbouring Muslim countries. In his letters he explained the religious doctrines and put great stress on the Ittibat-i-Sunnah.

Sheikh Ahmad was greatly opposed to the atheism and openly denounced un-islamic society. He worked very hard to restore the original teachings of Islam and emphasised on the concept of Tauheed. He exposed the fallacy of Din-i-Illahi and came out with full vigour to curb the influence of this static creed. He urged the Muslims to order their lives according to the principles of Islam. He declared that mysticism without shariat was misleading and denounced those ulama who had questioned the authority of Sharia.

Sheikh Ahmad stressed on the Muslims to revert to the purer Islam by giving up heretical customs and practices. He laboured diligently to settle the differences between the scholars and the mystics. He initiated the leading nobels near the emperor into his discipelship and through them exerted an influence to bring about a change in the life of the court. He was able to enlist Abdur Rahim Khan-e-Khana, Khan-i-Azam Mirza Aziz and Mufti Sardar Jehan, the most influential personalities of Akbar's era into his discipleship. He also persuaded the great men of Jehangir's period to taken an oath of Allegiance at Sheikh Ahmed's hands. In the time of Jehangir Sheikh Ahmed was successful to a greater

extent to extract a solemn undertaking from the Muslims that they would not obey any orders repugnant of Islam.

Sheikh Ahmad persuaded the Muslims to adopt simple habits in life in light of Islam and Sunnah. He revealed the importance of Namaz on the Muslims and asked them to risticly adhere to Namaz. He also explained the utility of fasting and declared that Fasting protects the mankind from many sins. His efforts contributed a great deal towards the popularity of Islam in the sub-continent.

Imam Rabbani's Letters

Sheikh Ahmad adopted an effective method of persuasion by writing letters to the leading nobles of the royal court. He began addressing letters written in a language, which would move mountains, to leading nobles of the state, bemoaning the sad state in which Islam had fallen in India, and reminding them of their duty. His letters are known as Muktubat-e-Imam Rabbani and were addressed to, besides other leading nobles, Sheikh Farid, Khan-i-Azam, Sadr-i-Jehan and Abdur Rahim Khan-e-Khana.

Imprisonments & His Perservence

Sheikh Ahmad also dealt with matters other than religious revival in his letters. This policy drew him into serious difficulties. Asaf Jah, the Prime Minister of Jehangir's court alerted Jahangir of the mounting popularity of Sheikh Ahmad's anti-Hindu views were creating unrest in the country. Jehangir summoned Sheikh Ahmad to his court and asked him to explain his statements.

Sheikh Ahmad appeared in the royal court in a highly dignified manner and explained his statements in the courageous style. Someone pointed out to Jehangir that Sheikh had not performed the act of 'Prostration'. When he was asked to perform the Sajdah he refused by saying that Sajdah was only due to the almighty God. Jehangir, infuriated over his blunt reply, Ordered the Sheikh to be imprisoned in the Fort of Gawaliar.

Sheikh Ahmad did not shirk his preaching of Islam during his imprisonment. After two years, Jehangir feelings repentful, released him from the fory and venerated him with a dress of honour and 1000 rupees for his expenses. He was given the option of going back to Sirhind or remain in the royal court. Sheikh Ahmad preferred to stay in the royal court which provided him an opportunity to preach his views in the royal court.

The Founder of Two-Nation Theory

In order to popularize Islam a number of Muslims reformers and revivers adopted a liberal point of view in their preaching so that a large number of people could be attracted toward Islam. They,

however, were successful to a great extent, but at the same time this liberal approach gave rise to the concept of joint nationalism. This trend proved injurious to the separate and distinct national image of the Muslims.

Sheikh Ahmad viewed this trend of the society with concern and reached at the conclusion that if the Muslims were not alerted against this attitude they will be doomed for ever as a nation. To put an end to this growing trend of joint nationalism, Sheikh Ahmad openly negated the philosophy of "Wahdat-ul-Wajud". He laboured to keep alive the national and religious identity of the Muslims.

Sheikh Ahmad was a staunch advocate of the separateness of the Muslims Nationalism. He laid great emphasis on the separate identity of the Muslims and adopted a very stern attitude against the Hindus.

Sheikh Ahmad firmly believed in Two-Nation Theory. He was in favour of maintaining the different Hindus and Muslims. He wanted Jizya to be re-imposed on Hindus and demanded the destruction of Hindu temples.

Wahdat-ul-Wajud and Wahdat-ul-Shahud

The philosophy of Wahdat-ul-Wajud was presented by some sufis of Akbar's time. They believed that the entire Universe is the symbol of Almighty God and a source of revelation of God's sovereignty. The advocates of Wahdat-ul-Wajud believed that there was no living difference between the man and his Creator God and both individual and God are not separated from each other. They also believed that every particle of the Universe represented the presence of God and, therefore, the worship of God's creator amounted to the worship of God.

Sheikh Ahmad openly negated philosophy and declared it as ultra vires to the principles of Islam. He presented his philosophy of "Wahdat-ul-Shahud" which meant that the Creature and creatures were two different and separate entities.

The Influences of Sheikh Ahmad's Struggles

The efforts of Sheikh Ahmad to purify the religious and practical life of the Muslims left an indelible impact on the history of Muslim India. Allama Iqbal, poet-philosopher of the East, has paid rich tributes to Sheikh Ahmad in one Iqbal's poems for refusing to perform the act of prostration before the emperor. Allama Iqbal considers him as the spiritual guardian of the Muslims of India. His movement for the cause of Islam gave a new life to the Muslims and is regarded as the call back to Muhammad, which left far-reaching impact in religious and practical fields.

Sheikh Ahmad, till the last breath of his life continued with the propagation of Islam. He drew a

distinction between Islam and atheism. He considerably prevailed upon Jehangir to alter his religious view and abandon his father's religious policies. Jehangir, under the influence of Mujadid's preaching, ordered Khutaba (holy sermon) to be recited and cow slaughter to be carried out as required by Islamic principles. Jehangir also agreed to the construction of a big mosque on the advice of Mujadid.

Hazrat Mujadid Alf Sani was the most powerful religious personality in the history of India. He was a widely read scholar and a magnetic orator. He got an opportunity in a liberal atmosphere in Jehangir's reign to use his powerful pen to denounce Akbar's religious innovations.

Mujadid Alf Sani was the individual in the history of India who opposed Akbar and thereby invited his wrath. He is considered as the pioneer of Muslim self-assertion by denouncing un-Islamic practices.

After living for three years with the emperor Jehangir, Hazrat Mujadid sought permission to leave for Sirhind. He passed away on December 10, 1024 A.D. And was buried in Sirhind.

Allama Dr. Muhammad Iqbal Pay Rich & Sincere Tributes To Sheikh-e-Mujadid, r

حاضر ہوا میں شیخ مجددؒ کی لہ ہے
وہ خاک کہ ہے زیر فلک مطلع انوار
اس خاک کے ذروں سے ہیں شرمندہ ستارے
اس خاک میں پوشیدہ ہے وہ صاحب اسرار
گردن نہ جھکی جس کی جمانگیر کے آگے
جس کے ہنس گرم سے ہے گرمی اجزا
وہ بند میں سرمایہ ملت کا تمہیں
لہ نے بروقت کیا جس کو خیردار
کی عرض یہ میں نے کہ عطا فقر ہو مجھ کو
آنکھیں مری پنا ہیں ' و لیکن نہیں میدا
آئی یہ صدا سلسلہ فقر ہوا بند
ہیں اہل نظر کشور پنجاب سے ہزارا!
عارف کا حکم نہیں وہ خط کہ جس میں
بیجا کہ فقر سے ہو طرہ دستار
باقی کہ فقر سے تھا ولولہ حق
طروں نے چڑھایا نشہ خدمت سرکار!

Some Matchless Sayings Of Imam-e-Rabbani Hazrat Mujadad Alf Sani (Rahma Tullah Elhe)

By Prof. Muhammad Azeem Farooqi

Imam-e-Rabbani Hazrat Mujadid Alf Sani (Rahma Tullah Elhe) said:

- 1- Superior advice is that you should follow the path of Hazrat Muhammad (Peace be upon Him).
- 2- Hazrat Muhammad (P.B.U.H.) Says: My descendants(Family members, followers) are like the ship of Hazrat Nooh(عليه السلام), he who boards on it, is safe and he who stays behind, is devastated (destroyed).
- 3- Do not give(show) extraordinary love to your family-members that they may become restraint (hurdle) in your essential work (duties).
- 4- Sale and purchase(Business activities) can't forbid the true scholars of Allah (True Muslims) from the praise to Allah (His remembrance).
- 5- Don't seek miracle from the friends (disciples) of Allah as their existence is greater miracle.
- 6- Set your beliefs according to the salvated & recognised class, Ahle-Sunnat Wa Jimat (true followers of the Holy Prophet's Path).
- 7- Stay away from such group which becomes the cause of dispute(disruption).
- 8- It is a complete faith to eliminate the necessity which links you with infidels (nonbelievers).
- 9- Poverty becomes the cause of insult (disintegration) for both worlds.
- 10- Virtue is better at very cost but is superior with your neighbours.
- 11- Do work for the Hereafter today and postpone the work of this world till tomorrow.
- 12- Expression of humbleness is prayer(charity, Virtuous deed)
- 13- The sight of friends(scholars) of Allah is medicine, the saying is recovery and their company is eternal light (endless bliss).
- 14- Naqashbandi is he who keeps his tongue busy in the praise to Allah(remembrance of Allah).
- 15- Disobedience of elders becomes the cause of difficulties.
- 16- Travel of Hajj without capacity is wastage of time.
- 17- Love with children is symptom of blessing of Allah which He bestows upon His benevolent creature.
- 18- You should beg pardon for rights to your brother otherwise in the Hereafter, you'll have to give him your virtues.
- 19- You should offer the prayers of five times with rules and regulation and without laziness and slackness.
- 20- The spiritual guardian(teacher) is he who does not take interest in the wealth of his followers (disciple).
- 21- The treasure of all blessings is the obedience to the path of Muhammad (P.B.U.H.) and the root of all disputes is opposition to Shariat(Islam).
- 22- Man is the most dependent of all the creatures.
- 23- Sorry for such faith(belief) in which abusing is prayer(worship, charity)
- 24- He who is given politeness is blessed with the both worlds, the physical world and the world Hereafter.
- 25- Fear is more needful in youth and hope in old age.
- 26- There are very fewer scholars who show no love for material world.
- 27- Accidents(mishaps) are like bitter medicine of this world.
- 28- To love with the enemies of God is enmity with God.
- 28- To be proud of God's favours and to indulge in sin(commit sin) at the hope of to forgiveness is the deceit of devil(Satan).
- 29- Worships and struggles against the path of Allah are nothing but loss.
- 30- World is dirt(potty) which is covered with gold.
- 31- Demand for rest in this world is foolishness.
- 32- Path of Allah is the guarantee of success and prosperity in this world and Hereafter.
- 33- Necessary demands are not amongst the worldly demands.
- 34- Path(principles) of Naqashbandia is very easy and leads to God hurriedly.
- 35- Outer appearance is actually sample of innerself.
- 36- Greed for worldly gains and its temptation is an ugly stain(blots) on the beautiful faces of scholars (the learned).
- 37- The love of God's men and their company is necessary.



Zuhdul Anbia Hazrat Baba Fareed-ud-Din Ganuj Shakar

Hafiz Moin Afridi

Baba Fareed asked his spiritual guide to let him go to Hansi. Hazrat Khawaja Qutub-ud-Din, the spiritual guide of Baba Fareed, said, "Do you want to go?" Replied Baba sahib "As Murshad wishes". Hazrat Khawaja said, with tears in his eyes, it was the decision of fate that you'd be not with me in my last moments as I was not with my Murshad Khawaja Ajmer. Saying this Hazrat Khawaja asked the audience to recite Fatiha for that particular soul and granted his "Asa" and "Musallah" to Baba Fareed.

When Hazrat Khawaja perished, Baba Fareed ascended the throne of Khawajgan-e-Chist and spread the light of Islam. Hazrat Baba Fareed was born in 577 Hijrah 1181 A.D. At Khatmal Multan District. The name of his father was Qazi Jamal-ud-Din. He belongs to "Farooqi" Lineage. His sixth grand father Sheikh Shahab-ud-Din renowned Farrukh Shah Kabli was the king of Kabul. The point to be noted is that the lineage of Hazrat Mujadded Alf Sani is linked to Farrukh Shah Kabli after 12 races.

Baba Fareed got his early education in his native town. In Multan he happened to meet Hazrat Qutub-ud-Din. He was going to Ajmer to see his Murshad Hazrat Moin-ud-din Chishti that he foresaw the hidden qualities in Baba Fareed who was reading a book in the mosque. Hazrat Qutub asked him if he would get any treasure through that book. Baba Fareed replied that he could get any kind of knowledge through his attention and benevolence. In the meanwhile Hazrat Baha-ud-Din Zakria reached there and conversated with Hazrat Qutub. Hazrat Qutub-ud-Din Bakhtiar kaki Baba Fareed with him and reached in the service of Hazrat Moin-ud-Din Chishti. As soon as Khawaja Ajmer saw Baba Fareed, he said to Khawaja Bakhtiar, "You have captured a great eagle which flight (nest) is only Sidra-tul-Muntha." Again he said, "Fareed is a candle which will enlighten the family of Dervesh. Both Hazrat Moin-ud-Din Chishti and Hazrat Bakhtiar Kaki then transferred some spiritual insight to Baba Fareed which is called "Bakhshish-e-Sheikhain".

After the death of Khawaja Bakhtiar, Hazrat Baba Fareed took over the responsibility of spiritual guidance of the people. When he reached Delhi great masses of the people began to reach there to see Baba Sahib. Baba Sahib himself disliked crowd around him. So, he left Delhi and left for Hansi. When the people objected on leaving his Murshad's land, he replied that "Faiz" of his Murshad was not limited; it

was same in the city and in the bewildered jungle.

During his stay in Hansi which lasted for twelve years, the famous scholar Sheikh Jamal-ud-Din Hansvi became his follower. Here again his popularity reached peak and he had to leave Hansi to avoid the crowd. He then decided to leave for Ajadhan (Pak Patan Sharif) on unknown place where the majority of the people was Hindu. They were callous, haughty, proud, hard hearted and harsh people. They were the followers of the magicians and the jugglers. There lived a famous magician who had one thousand magicians on his pupils. All the people feared and respected him. When Hazrat Baba Fareed began to spread the light of Islam and disinfluenced the magic of that particular magician he got angry and came to compete Hazrat Baba Sahib with his one thousand pupils. But as Iqbal has said.

Baba Sahib lifted his eye and changed completely the inner state of that magicians in a moment and he had no way except to embrace Islam. Just after this incident the people embraced Islam in groups and soon 16. Fighter nations entered Islam and made bright their life with the light of Islam.

To Be Continued....

The Holy Encomium

I, in the field of sins

second to none.

Before the arrival of death

the holy deeds none.

The two angels of my deeds

made me fun.

Countless worries seemed ahead

great faults I'd done.

All of my favourite chums

stood silent at my shun

The backward move I thought

but could've no run.

The heart of mine shattered

under each sorrow of ton

Never was I to be helled

for my every cun

But a dazzling Sun

It was my own Muhammad (P.B.U.H)

No priest nor nun!

(M. Riaz Gohar)

HOW TO BECOME A SUCCESSFUL WRITER ?

By Mrs. Tabinda Iftikhar

- *What is the art of writing?*
- *What are the techniques and devices used to make writing more appealing?*
- *Can every one become a good writer?*

These are the different questions which arise in minds of students. Specially those students who are interested in literature, want to become good writers and are keen to find a key to this problem. Though to learn the art of writing is not a problem yet it is considered to be that. There are a number of books written on art of writing which can be helpful. This article is also an endeavour in this context.

Writing can be enjoyable and self-satisfying in many ways but it needs concentration and accurate use of ideas coming into mind at random. To connect all the ideas coming into mind logically and systematically, is a hard job but it is not difficult to master it.

Our brain has a wonderful capacity to make connections and associations between words and ideas. This capacity needs to be used in right direction. Walter Peter says that, "Order, precision and directness are the cardinal merits of prose and it is more than merely legitimate that they should form the criterion of prose style".

There are different forms and types of prose writing, like essay, article, column, feature etc. Essay is an important form of exposing one's ideas and beliefs in a direct and straight forward way. The essay has been defined differently in different periods according to the prevalent literary standards. Francis Bacon described it as "dispersed meditations"; in other words a vehicle for the expression of man's thoughts in a rather dispersed or disconnected manner. Dr. Johnson defined essay as "A loose sally of mind"; an irregular piece, not a regular and orderly composition." According to the modern definition of the essay as given in the Oxford Dictionary, "It is a composition of moderate length on a particular subjects."

Essay gives us a direct approach towards writer's ideas and beliefs. Besides it exposes clearly the writer's personality as E.V. Lucas says, "A good essay, more than a word, a poem, a play or a treatise, is personality translated into print." That is why every individual has his or her own style of writing. Style can be improved but it cannot be copied and it should not be that, because original and natural things have a

beauty of their own. According to Buffon "Style is the man". So, each writer expresses the facts as he takes them to be in the light of his experience, environment and observation.

To Learn The Essay Writing

To learn the essay writing one has not to work in a confined manner. He just has to keep on writing and trying to improve the expression. An essay is a collection of paragraphs related to a common theme. The flow of ideas completely depends on the topic, the writer has chosen to describe. He can adopt expository or discussive way to solve the topic.

Here are some suggestions for making essay writing easier and making the essay more effective and impressive.

Selection

Always choose a subject, you know very well as it is writer's interest or hold on topic which makes the essay, interesting, valid and reliable. Then you can develop such parts of the subject which are easier for you or divide it in as many parts as possible. These parts will gain the form of paragraphs.

Brainstorming the ideas

It is always difficult to write an organized and logically connected essay in the very first attempt; specially for new writers. That is why it is advised that you should first jot down all the ideas coming into your mind, so that none of them slip away when it is time to write. This process is called brainstorming. You can write on a paper in the form of single words representing the ideas and points about which you have to write.

Free Writing Technique

In free writing you write in speed whatever comes into mind without any stop or working about the language, grammar etc. After free writing or making first draft you can decide properly the actual form or order of the essay. In the process of revision, redrafting and replanning you can have a better form of the essay.

Making an Outline

It will help in planning an essay. It will help in deciding that what should come first, which part should become the part of the development or middle and then how to conclude the topic.

THE STRUCTURE OF AN ESSAY

Basically an essay has an introduction (start), development (middle) and a conclusion (end).

Introduction

It contains the general statements about the topic or subject. It should catch the reader's attention. Here are some suggestions to make introductory paragraphs more appealing and more attractive.

- * Attract with a rhetorical question.
- * Present a starting or shocking fact.
- * Develop background or historical perspective.
- * Use a quotation which illustrates or makes a statement about the subject.
- * Narrate an interesting, funny, sad, or emotional incident.
- * Take start with the definition.
- * Appeal to the reader for an action or change in action.
- * Illustrate the importance of the subject.
- * Challenge a widely-held belief.

Development

It contains presentation, analysis and discussion (involving advantages and disadvantages. Pros and cons, merits and demerits of the subject under discussion). This is the longest part of the essay which has many paragraphs which should systematically follow each other.

It completely depends on the nature of the topic which type of statements or sentences should be used or how to convince the reader. However good writing contains many elements e.g.

- * Definitions.
- * Examples from history and present times.
- * Exact facts and figures about the merits and demerits of the topics.
- * Examples of great men according to the nature of the subject.
- * Some quotations or proverbs.
- * Humorous or ironic remarks also make essay interesting.

Conclusion

May contain

- * A summary of the main points from the development section.
- * The writer's own views or opinions.

Concluding paragraphs usually convey a feeling of final. This is the part of essay which reader tends to remember best. This is the stage where writers must exert their creative talents. They must demonstrate that the examples discussed in the development stage form a cohesive and logical conclusion. A convincing final paragraph may:

- * Lead to the thesis for the first time.

- * emphasise the thesis or the main points with
 - I- A summary.
 - II- An enumeration.
- * Draw a conclusion.
- * Make a judgement or recommend an action to be taken.
- * Express an opinion.
- * Pose a quotation to..
 - I- Provoke further thought.
 - II- Indicate further possible development of the topic.

Preparing the Paragraph

An essay is divided into many paragraphs in order to explain different aspects of the topic in a planned way. All the paragraphs of the essay should logically follow each other. Each paragraph should have cohesion, unity and flow of ideas. There should not be any ambiguity or very short paragraphs. Some devices of making a paragraph more effective are as follows:

The topic sentence

The topic sentence introduces the paragraph. It usually focuses on the point of view, the paragraph will develop. Every topic sentence contains the controlling idea. A controlling idea tells how a paragraph will be developed in further aspects. e.g. "There are many types of students".

In this topic sentence the controlling idea is "the types" of students. After explaining the controlling idea there comes the concluding sentence, to conclude the paragraph. There are different methods to conclude a paragraph.

- * One way is to restate the topic sentence. However exact words should not be repeated.
- * The topic sentence should be reformed or if appropriate, restated as a question.
- * Another way to conclude the para is to summarise in one sentence the contents of the paragraph. Adverbial connections such as in short, to sum up, for these reasons are useful for introducing such summarising statement.
- * when it is appropriate the final sentence of a paragraph can also be a recommendation, a suggestion, or a warning.

Qualities Of A Good Paragraph

1. Unity:

A paragraph which has all its sentences focusing on one idea is said to have unity.

2. Coherence:

A paragraph is coherent when it maintains relevance among the sentence units. Ideas in a paragraph should logically follow each other. There should be a sense of movement or flow, a going

Forward and building on what has been said before. A writer makes sure a paragraph will be coherent by planning how to build the paragraph before writing.

Here are some ways of developing a paragraph.

According to the subject you can select from any of the following ways.

- * From a general statement to supporting facts.
- * From supporting facts to general statement.
- * In order of time and space.
- * From the most important reason or example to the least important reasons or example, or vice versa.

3. Cohesion

Good writing has links which help to tie it together. One of the commonest link is repeated nouns which become pronouns. Reference must be clear for the reader to understand the writer's meanings.

The pronouns must specifically relate or point to something else in the text or to a reference outside the text.

Meaning Links

- * To make paragraph more effective and more attractive you should use different "examples" to illustrate your point.
- * you should make "cause & effect" relations to show the advantages or disadvantages, merits or demerits of the subject under discussion.
- * you can make "comparison & contrast" between different objects to make ideas more persuasive.
- * If you add some confusing words or terminology, you must clarify the meanings for the readers.
- * Instead of explaining the idea directly, you may use an "analogy", which is a simple situation that has some similarities to the main idea of the paragraph.

TRANSITIONAL DEVICES

Transitional devices are used to serve as the meaningful links between different ideas, do that the direction of ideas becomes clear and the sequence flows smoothly.

To Show Addition

And; moreover; furthermore; in addition; also; again; besides.

To Show Contrast

But; on the other hand; however; nevertheless; yet; on the contrary; unlike; instead; although; where as.

To Show Comparison

Like wise ; in the sameway; similarly; in the like manner; correspondingly.

To show emphasis

In fact; indeed; certainly; as a matter of fact; actually;

To show concession

Even though; although; though; despite this; nevertheless.

To introduce an example

For example; for instance; that is; in other words; in particular;

To introduce a reason or a result

Thus; then; as; hence; so; for this reason consequently; since; therefore; because of this; accordingly;

To introduce a conclusion

In summary; to sum up; finally; in short; in conclusion;

To show a sequence

First, second, after that; next; later; then:
Some of these transitional devices must be preceded or followed by special punctuation.

The techniques and devices for making writing effective and more attractive do not end here. To acquire the qualities of a good writer one has to work hard. One has to devote a lot of time to polish the ability of a good writing for that one must firstly

Use The Mind

You must develop a habit of study. As many books, magazines or newspapers should be studied as possible. Reading helps a lot in increasing knowledge, improving vocabulary, spellings and learning the skills used by good writers. Personal experiences and good observations can also be used if the nature of subject allows. And secondly

Use The Pen

Without developing a habit of writing something, it is a big mistake to consider that you will become a good writer someday. No doubt, "Practice makes a man Perfect".

Sir Francis Bacon says "Reading makes a full man; conference a ready man; and writing an exact man".

If someone has grasp on the language he is using, it is a great advantage for him. To conclude. Emund Bruke's words must be remembered. "The critical taste does not depend upon a superior principle in men, but upon superior knowledge.". So, vast knowledge, good language and practice are three main principles which can help in good writing.

(Some parts of this article are adopted from Skill Worker (student activity book).

"SMILE"

Smile opens the door of soul,
And is sign of life.
Smile makes in stone a hole,
As drop of rain it like.
Smile shines in dark clouds of
Despair as ray of hope in life

(RIZWANA, FAREED'S ACADEMY)

IMPORTANCE OF ENGLISH

By Zunera Khawaja

The world of today is becoming a Global village, due to advanced communicative technologies. This Global village definitely needs a language with the status of being international language, and of course everyone knows that this status is enjoyed by "English". If we deny this fact and deprive ourselves of it, we are at loss.

First of all the most important question arises, why prefer English as a language of international communication? Why not other languages? Linguists or language experts provide an answer. According to linguists, English is the only language which is the easiest to be taught to a foreign language student, rather than other languages, and it can be easily learned by students. And of course, the alphabetical system is easy to be followed in machines as computers, fax machines etc., The language of computer is of-course English.

Now we know that English has become an international language which is widely understood and spoken all over the world. English is the language which is spoken by most of the people in the world next to Chinese. But there is a vital difference. The speakers of English are spread all over the world while that of Chinese are confined to China only. Even in the countries like China, Japan & Russia are trying their best to develop English proficiency.

English is the language of international politics. It is one of the six official languages of U.N.O. & a communication language of "Common Wealth", and many other world organizations. F.G. French said, "By accidents of history, technology and international trade, English has become a world language. It is the means of international communication: there is no other".

English is not only an international language but also the language of trade and commerce. Commercial correspondence among various nations is conducted in English.

The most important thing in my point of view is that it is a language of rich knowledge and technology. There are vast stores of knowledge in scientific, social, technical fields and all other walks of life in English.

The heated debate about the status and position of Urdu and English has been going on in our country for the last fifty two years. That is a fact that uptill now, more than 80-85% of our students fail in University and Board examinations in English and due to English fail to pay attention on other important

subjects. But in the present circumstances Urdu and English are needed to be promoted side by side. The basic fault for the failure of students in English is the lack of a sound and permanent education policy plus lack of basic infrastructure for teaching English at the lowest level of education. Even in colleges, large number of students makes it impossible for teachers to teach and impart the knowledge of the language.

As far as the demand of advocated of Urdu, to translate the store of knowledge in English into Urdu, is an achievable & impossible task. The Ambassador of United Arab Emirates to Pakistan, in an exclusive interview revealed that few years ago, the U.A.E. Government planned to translate all the scientific and research journals in Arabic (National language of U.A.E.). The estimated cost of the project to translate the journals and research papers, published in just one month, consisted of the whole of the budget of U.A.E. So instead of working and wasting time on such an expensive project, proficiency in English should be given more importance.

Computer, the most important device of 20th century and of-course of the future centuries, uses the language "English". Internet could only be utilized with the help of English. Only this ability would enable us to access the vast world of information, technology, entertainment, new researches, discoveries, inventions, new ideas, philosophies, literature, art, culture and so many other things, as F.G. French puts it, "Any one who can read English can keep in touch with the whole world without leaving his own house".

If under emotional stress we give up English, we would cut ourselves off from the living stream of ever growing knowledge, our standards of scholarship would deteriorate fast and our participation in the world movements of thoughts would become negligible. Its effects would be disastrous for our national life because living nations must move with the times and must respond quickly to challenges of their surroundings.

We must take care that while learning English we must not lose our moral and essential values. We must look after and protect them & cherish them. Learning of a language, does bring its culture along, but we must extract good & positive things from it and the most important job is to project our eternal, universal, peaceful and wonderful ethical, moral and religious values through it.

----- The End -----

SAND CASTLES

By Tahira Yasmeen

It was twelve, darkness had shrouded the whole atmosphere. Nobody stirred at home. She was sitting beside her father; the prominent architect of the city, brilliant, incisive, affluent cosmopolitan. She looked at him and posed some questions about his profession while he was deeply engrossed in his work. He started telling the ins and outs of his profession. She asked unintentionally, "Father! Can we build sand castles?". It's really naive of you to ask such question" we mix solid things like cement which gives strength, perfection and shape to the building, other wise it would be difficult for sand castles to face the stormy winds and savagious tides of water. He told more about the methods of construction but it seemed as if the voice was coming from far off place.

She looked back through the corridors of her imagination and treasured the memory of those days which appeared on canvas of her mind as one of the most precious collection of her life, when she and her sisters were care-sidden, free, school going chaps. Those were happy days, beyond all contradiction and free from narrow and selfish motives. She still remembered that they used to build castles of sand placing dolls in them. They were happy because these were designed and furnished by their own selves and because they were not paralyzed by the fear of consequences.

At that age, they were absolutely unaware of their instability and imperfection. She recaptured the day when she tried to build castles of sand and the air wisphered in her ears:

تمھی لڑکی ساحل سے اتنے نزدیک
ریت سے اپنا گھر بنانا
کوئی سرکش موج اوھر آئی تو
تیرے گھر کی بنیادیں تک بہہ جائیں گی
اور پھر ان کی یاد میں جو
ساری عمر اداس رہے گی

Since it was the age of innocence and she used to catch the wind with a net, so these verses were beyond her comprehension.

She thought that now when, we girls are at zenith of our youth, we again, try to build castles in our hearts and nip all the voices in the bud coming out of our consciousness and the result again... the same, devastation and destruction of our feelings and sentiments.

She with splendid purpose in her eyes turned to her father to ask. "Why the girls knowing all the consequences become inveterate habitual of building

these sand castles? Why they are hypnotized by their own visions? Why their plans always suffer an eclipse? Why these girls who are pure as the unsullied lily and whom lapses are as soft as the petals of the flower are consigned to an unknown person?"

But there was hushed silence in the room and she was left alone with a piece of paper which was placed on chair reflecting her thoughts through the verses.

پیاری چڑیا!
تیری تازہ سی آنکھوں کی ویرانی میں
بچھم جائے والی شرابی کا دکھ ہے
تجھے دکھ کر میں سوچ رہی ہوں
ساری لڑکیاں ایک مقدر کیوں لاتی ہیں
گورن پھولوں والی!
آنکھیں پھر بھی خالی

An Announcement

Search For "Sincerity"

In the just previous century I have lost "Sincerity". She is so many years old. Because of old age she has become so weak. And she has left the home because of a clash with the other dwellers. Last time she was seen with "Sympathy".

Since that time, no other information has been received. His brothers especially younger brother "brother-hood" and sister "Patriotism" are also in her search. Her friends "Love" and "Mercy" are in starvation since that mishap. In her absence her enemies "Terrorism" along with "Prejudice" and "Greed" are dominating their hold. Whereas her companion-sister "Decent" has died in her grief. "Shame" is in emergency ward of hospital. Her Father "Love" is so worried and is in a great disturbance and her mother "Humanity" is in her ailing bed. She wants to see her loving daughter "Sincerity" If any one finds her, please inform us. If she herself reads this news, she should come back and by God nothing ill will be said to her, come back.

By Amna Gull

Economic Security of PAKISTAN

By Muhammad Wasim Sheikh

A close and intimate relationship exists between economic security and national security. Even after five decades of independence, Pakistan remains one of the underdeveloped countries on the globe and seems to be the midst of an economic morass. It is, therefore, essential to analyze the potential threat to the economic security of Pakistan and to identify the measures needed to safeguard its vital economic interests.

Pakistan's economic performance since its independence has been mixed. Initially a subsistence economy in many respects, it has developed a significant industrial sector and has made some progress in agriculture. Annual growth in gross domestic product has averaged around 5%. Periods of rapid growth alternated between stagnation; and macro-economic imbalances grew steadily more serious during the 1980's and early 1990's. The political management of the economy often served to enliven the opportunity for the growth while little has actually been done to ensure a more equitable distribution of wealth.

In Ayub's regime with substantial technical and financial help from the U.S.A, the economy as a whole progressed and grew at an average rate of around 7% a year. In the agriculture sector, the commercially viable farms in the irrigated areas prospered and by the end of the 1960's the "Green Revolution" was beginning to make an impact. In the industrial sector, the earlier concentrations on the textiles and other consumer goods was supplemented by fertilizer, cement and chemical factories. Large-scale manufacturing grew at double-digit rate.

The 1970's was an era of large-nationalizing which included a large part of industry, banking, insurance, shipping and education. Exploiting its strength in agriculture and manufacturing, the economy was orientated towards the public sector-led mind.

Private sector investment fell to virtually zero and the efficiency level in the public sector ranked to the dismal low.

In General Zia's regime, nationalization was abandoned as a government policy and fresh investment was encouraged in the private sector. The concept of planning within a five-year framework was restored and the 5th Five year plan was inaugurated in 1978. Over the following decade, some aspects of the economy were stabilised, inflation was

brought under control, essential commodities were available and average annual growth reached around 6%.

The post-Zia era was characterised with extensive liberalisation, denationalisation and deregulations. A programme of restructuring aimed at removing bureaucratic restraints on economic activity was embarked upon. Restrictions on free movement of capital were lifted and a new system was announced for foreign investment. Private investment banks were allowed to be established.

THREATS TO ECONOMIC SECURITY

Non-economic factors:

Political instability is one of the major non economic factor which threatens the economic security. Except for the martial law regimes which lasted for approximately 11 years each Pakistan has witnessed very little in terms of political stability. With the fall of each government, the economic policies in vogue were discontinued. By fits and starts in policies and management, the economy can hardly ever be vibrant enough to rekindle itself. Consequently, lack of economic continuity prevented any meaningful growth.

Corruption and lack of accountability is another non-economic factor. In 1996 Pakistan was adjudged as the second most corrupt nation of the world. Corruption is growing into the vitals of our society. Corruption is one threat that runs through the entire structure of economic and political power.

Lack of socio-economic uplift of the masses coupled with lack of national integration led to ethnic, sectarian, linguistic and regional turmoil, which adversely affected economic activity.

Implications of high rate of population growth on the economic well-being of Pakistan is already visible in terms of lack of employment, poverty, underdevelopment, low literacy rate and backwardness. So, population explosion is yet another non-economic factor which is threatening our economic security.

India's hegemonic designs in the region coupled with the outstanding Kashmir dispute continue to pose a threat to the security of Pakistan. Approximately, 70% of Pakistan's G.D.P amounting to 33% of the annual budget has to be allocated for defence. The need to maintain a credible nuclear and conventional deterrence against the threat to the territorial integrity of Pakistan is a necessity. This has

led Pakistan into the double D (debt & defence) trap which can be characterized as a threat to the economic security of Pakistan.

Economic Factors:

Depending on foreign loans/debt is a major threat to our economic security. It has far-reaching implications not only for the viability of our economy but also our existence as a sovereign state. The sinister aspects of our dependence on foreign loans are discussed in the succeeding paragraphs.

The basic policy measures imposed by IMF and the world Bank are liberalisation of imports, withdrawal of subsidies, devaluation of exchange rates and heavy taxation. These policies imply resource allocation on the basis of comparative advantage which in Pakistan's case means de-emphasizing industry and placing agriculture as the spearhead of growth of G.N.P.

From 1991 to 1996, external debt has risen from Rs. 376 billion to Rs. 813.3 billion, which is now reached 1100 billions Assuming an average annual interest rate of 15%, merely paying interest on a debt of this magnitude would cost the government something like Rs. 600 billion a year.

Our average G.D.P growth rate over the past decade is around 5% which is considered insufficient for meaningful economic stability. The minimum growth rate which could help Pakistan achieve economic self-sufficiency should be as high as 8%.

A weak infrastructure is one of the major causes of lesser growth of Pakistan's industry, communications are unreliable and the power supply is inadequate even for the existing demand. Poor law and order situation is yet another negative influence. Mechanisms for raising long term capital are poorly developed. Although a capital market exists, most investors look for immediate returns. Consumer expectations are geared towards foreign brand names and technology.

One good harvest results in increased growth rate and the government claim self-sufficiency; one bad harvest pushes the growth rate down to a negative growth and millions of tons of foodgrain needs to be imported.

Economic threat from India in the regional context

Where as India utilies approximately 2.5% of its G.D.P. on defence, Pakistan has to spend 7.5% of its G.D.P. to match it. This may ultimately result in economic exhaustion of Pakistan because of over-stretching.

The recent Indian political manoeuvring in Iran and Afghanistan is a deliberate attempt to prevent Pakistan opening up its trade routes with the central Asian Republics. India's aggressive economic policy

in the recent years has boosted its economic ties with China, Russia and A.S.E.A.N., S.A.A.R.C. through which India wishes to monopolize economy in South Asia is an economic non-starter.

SUGGESTED RESPONSE

Non-Economic Measures:

Most of the ills of Pakistan's economic security have their roots in indirect and non-economic factors. It is now an established fact that without eliminating rampant corruption in all facets of our society including the fiscal facet, no policy, no strategy, no plan and no set of actions, irrespective of their good contents and intentions, would bear any fruit. Accountability across the board is the answer. Since parliament is not only the highest pillar of state but also the fountain-head from which every law governing our lives emanates, it is logical that members sitting there must be cleaner than others. Therefore accountability must begin with parliamentarians. Some steps for the parliamentarians are:

- 1) Only genuine tax payers should be allowed to participate in elections.
- 2) Their tax returns should be made public.
- 3) All development grants must be stopped.
- 4) No concession like plots and import/export licences be made to them.
- 5) Members must not be allowed job quotas in government organizations.
- 6) Members must not have quotas in educational institutions and Haj etc.

For economy to grow and stabilise, a stable set of economic policies, irrespective of the party in power or oppositions, needs to be followed. For consistency, the economists of both the government as well as the opposition must sit together and embark upon a broadly agreed set of economic package for the country. The system of governance should inspire confidence. Without it, the gains of any economic development are difficult to accure. Institutions should be made stronger than the individuals.

Human Resource Development

High population growth among the poor is a bottleneck in the poverty alleviation. Along with improving the implementation, the coverage of population welfare programme should expand from the existing 20% to approximately 100% of the population by the year 2001.

Practical steps must be taken by increasing the enrollment at primary level and allocation of more resources to enhance the literacy rate as well as quality of education. In addition to it, to reduce unemployment, it is essential to attain a high economic growth rate, reduce the population growth

rate, expand facilities for technical education and vocational training, ensure credit for self-employment and encourage manpower export.

Without compromising national security, armed forces could be re-structured by cutting down the waste. Conventional deterrence in the form of S.S.M and nuclear ambivalence needs to be credible.

ECONOMIC MEASURES

Resource Mobilisation:

It is felt that by judiciously undertaking the following steps in the resource mobilisation, the nation can generate adequate finances to tide over the present economic crisis.

- 1) Public sector should be down-scaled to adjust our domestic debt of approximately Rs. 960 billions, thus saving about Rs 100 billion in annual interest payments.
- 2) By recovering bulk of the corruption proceeds in foreign banks we can retire most of our foreign debt.
- 3) Recover banking debts amounting to about 200 billion and use this money to invigorate the economy.
- 4) Only viable projects, which can be executed honestly and efficiently, be undertaken thus saving about 100 billion annually being wasted in unsuccessful projects.

Agricultural Growth:

Steps must be undertaken to enhance agricultural growth. These are outlined in the subsequent subparagraphs:

- 1) Expand winter-seasonal water supply by increasing storage capacity (Kalabagh Dam), canal remodeling and enlargement, increased utilization of tube-wells, canal lining and watercourse improvement.
- 2) Expand land supplies including reclamation of saline soils and drainage of waterlogged soils.
- 3) Institute genuine land reforms with emphasis on smaller farms for increased productivity.
- 4) Improve management of surface and ground water to match demands.
- 5) Improve incentives to the farmers and potential supplies of farm inputs.
- 6) Provide information, technology, credit and texture security to farmers.

Industrial Growth:

If the dangerous decline in industrial growth rate is to be reversed, then a long-term perspective would have to be adopted for building new institutions aimed at achieving the following:

- 1) Institute an "Industry Advisory Council" to guide the entrepreneurs.
- 2) Remove bureaucratic hurdles and institute "Single Window" operation to draw private sector in industry.
- 3) Restructure development finance institutions to direct credit to medium and small-sized firms in the technologically advanced industrial fields such as

electronics, fiber optics and high precision metal fabrication.

4) A new incentive package to be formulated for the engineering goods industry acknowledged as the backbone of all industrialization efforts.

5) Encourage textile manufacturers to shift from predominantly gray cloth production to higher value-added cloth and apparel.

6) Develop new varieties of cotton which are resistant to the leaf curl virus.

7) Adopt appropriate fiscal monetary and other policies to attract private investment. Develop human resource, maintain law and order and make effective use of exchange rate to sustain the competitive position of Pakistan.

8) Stress should be laid on non-traditional exports like carpets, leather and its products, fruits and vegetables. Exports cannot be expected to grow faster than the overall growth of the economy because exports are a fallout of an expanded market for manufactured goods.

Savings And Investments:

For enhancing national savings, following needs to be done:

- 1) Budgetary discipline should aim at revenue surplus.
- 2) Structured and policy reforms should enable the public corporations to generate international surpluses to finance significant portion of their development outlay.
- 3) Provincial and local governments should generate additional resources not only for meeting their current expenditure but also the development expenditure on such items as the purchase of durable goods, major repairs and maintenance and construction works.
- 4) Policy changes to encourage corporate sector to channelise a large proportion of its savings to new investment.
- 5) Policy to ensure positive rate of returns on national savings schemes would encourage the household sector to enhance its savings and channelise them for investment in the formal sector.

CONCLUSION

The response suggested in this article encompasses both the non-economic as well as economic measures. It is, however, felt that the main ingredient of the response lies in the non-economic measures. Without eliminating rampant corruption at all levels, no policy, no strategy, no plan and no set of actions, irrespective of their good intentions, will bear any fruit. As a sequel to eliminate corruption, a stable set of economic policies and an efficient management of the economy through good governance and honest and inspired leadership can ward off the threat to the economic security of Pakistan.

PROFESSIONAL OR TECHNICAL EDUCATION & DEVELOPING COUNTRIES

By
Sohaib Khalid Khokhar

Beyond any doubt, education plays a vital role in the development and progress of any country. Because Pakistan is a developing country and education gains even more importance, specially professional education.

As we know that per capita income depends upon the economy of the state which is directly proportional to the literacy rate in a country. So the economy of a country mainly depends upon the able economists who formulate such economic policies which play an important role in the progress of the country. And we can produce able and competent economist only by providing sound system of professional education; for example C.A., ICMA, M.Com, MA economics, MBA finance, banking and etc. Anyhow in fact, it is reality that if we fail to maintain our economic system, we will face its negative effects on all the other fields like business and industries, agriculture, healthcare, defence etc.

Moreover, the healthcare itself depends upon education in the sense that able and competent doctors could only be produced if the country has evolved an effective and strong education system. Professional, technical and practical approach is only given to all doctors if we have the methods to teach them these techniques and weak education system means incompetent doctors.

Lawlessness also hinders the process of development of a country. So educated, practical and morally virtuous persons will be required to hold the system of justice which eradicates all evils from the society.

Business and industry plays a very vital role in the development of a country. More industry means more progress and we produces more products which not only cuter the needs of the nation but can also be exported to earn foreign exchange. Business and industries are also depends upon the expert engineers, technicians, business managers, marketers, management experts, advertisers and etc. We only produce these highly technical and professional educated people only if we have good professional institutes and educational system and standard.

For business and industry, the main and viable thing is the infrastructure of a country. In this connection, roads are very important because transportation depends upon it. The highways connect cities with one another and farm to market roads are very important to transport commodities from farm to

market. Many major factors are involve in construction of road. One of them is expert engineers and technical staff.

Electronic and print media, agricultural sector is no less important which flourished if educated people take charge of these field and adopt the latest techniques to enhance the productivity of these fields.

Now a days, everybody is hearing about information technologies (IT) and how much it has importance in the productivity of a country. Every country wants to earn billion of dollars from it. India is earning a huge amount of foreign exchange from it. Now every country, specially Pakistan is doing so many efforts to increase the computer literacy and produces more technical and IT professional persons. In coming years we will see every where computer. Now we should trained ourselves that in future we become able to export software not import.

So in whole above discussion I want to inform you that how much importance profession and technical education has. It means if no professional or technical education so there is no development.

MOTHER

Some one asks
What is Mother?
Who is she?

The Ocean said,

"A shell is she, with thousands of pearls in
her lap."

The Cloud said,

"She is a rainbow, reflecting all colours of
nature".

The gardener said,

"Mother is a fragrant, colourful and
bright flower.

The children cried with ecstasy,

"Mother is a source of happiness,
sustenance shelter from colder world".

Poet said,

"She is a dove, pretty, delicated and peace
loving bird".

And God said,

"Mother is a precious gift from Heavens".

Computer & New Generation

By Zunera Khawaja

Computer is the most marvellous & ingenious invention of the previous century, no doubt about that. Modern life, especially in west is now dependent a lot on computer. In Pakistan as well, new generation, especially is taking a great interest in computer and its education. The mushroom growth of computer teaching institutes and universities is the proof that Pakistan youth is keenly interested and involved in the learning and understanding of computer.

Computer, is such a wonderful device, that it is involved in each and every walk of life. In our schools, students have been using a small gadget i.e; calculator for a long time. In kitchens now-a-days "Microwave oven", is helping a lot. In offices, at airports, railway stations and most of all in our defence systems and hospitals. It has been a great help in recording data and then providing us whatever we require.

Internet and E-mail are the most important applications of the computers, these two are responsible largely for the wide and keen interest, especially of the youth. These applications have turned the world into a global village. In no time you can access to world's largest cities and countries, News, Arts, Literature, Sports, Entertainment, Science, Biotic, Nuclear Physics, History, Culture and whatever you want. E-mail is the fastest medium of communication. In few seconds you can mail your message to your beloved ones. Through internet we can chat with people sitting far, far away. Internet is proving to be a lot helpful for students, intellectuals, philosophers etc. Intelligentsia all over the world can discuss their views and ideas, philosophies. Students especially can access to the knowledge they require through different websites. New discoveries, inventions, their mechanism and chemistry can be known with in few seconds.

Entertainment is also another important aspect of computer and internet. We can get a lot of information about art and culture, go through or visit different museums, know about their collections. Lovers of cooking can learn different new foods to cook, you can even teach any of your own recipe. Embroideries can also be learnt. Needle club can provide us with new and unique designs, we can download all the details required to make a new design, or give a new look to our houses and drawing rooms through interior decoration informations. New and different kinds of puzzles, questionnaires about your personality, computer games and so much more

is there to guide you and entertain you at the same time. Anything you want, just press the key, you name it, you get it.

All these things interest especially the new generation. They are keen and interested in storing a wide store of knowledge and want to keep in touch with the outside world and their achievements, advancements, political and social system, new scientific discoveries and researches. That is why the personal computer or P.C. Growth rate in Pakistan is 30%, while the internet growth rate is up to 65%, equal to any advanced or developed country. It shows the trend of thirst of knowledge in the "New generation", who mostly according to our elders is hopeless.

There are harmful effects of Internet, as well, especially as far as we are concerned. There are many things on the windows of these soft ware computers that are indirect conflict with our culture and religion. Music, videos, pornographs, etc. are deadly poison to our social and religious foundations. These few aspects make our parents and elders much disturbed. Even parents in Europe and U.S.A. are anxious about how to protect their children from such rubbish. Even governments there are taking pains to stop such rubbish to come on the windows of computer.

The need of the hour is that each and everyone must know how to utilize a computer and thus to walk with the rest of the world, shoulder to shoulder. But parents, teachers and governments must be careful and look after their children and future of the country, from the harmful effects of computer. Parents and teachers especially must take interest in their children's interest, so that can join them in their search of knowledge and positive entertainment and thus be able to utilize their abilities, for the best of their country for world and for themselves.

LIFE

Soft flowers are on thorny branches
And pearls in dust that haunches

Make me think
To build a link

How men in all realms
Live within two extremes

Joys are but narrow
And woes even in

(M.Riaz Gohar)

SHORT STORY

By Husan Sagheer

Once a traveller was passing through the jungle when he saw a daravaish busy in his prayers. The traveller went to him and waited for his prayers to finish. He asked the daravaish whether he lived here in the jungle. The daravaish replied in positive. The traveller asked that don't you feel afraid of the tigers and other monsters. The daravaish replied that "no my God protects me". The traveller asked that "don't you like to live in the town with other people. Make a home for yourself, have a car of your own. Daravaish said no coz I know the reality of this world which you don't. The traveller asked to show him the reality of this world too. The daravaish then started telling him a story.

Once there was a king. He was roaming in the streets with his army when he saw a beautiful girl. On questioning, he came to know that the girl was a slave of a goldsmith. The king gave a blank check to the goldsmith and said that he'll buy the girl at any cost. The king brought the girl home. Whole day long the king used to look at the girl as if he was in love with the girl. But after few days the girl became sick due to the separation from the gold smith as she loved the goldsmith. The king called each and every doctor from all over the world but no one could cure her. Due to his love for the girl, the king started losing interest in his government. His government, which was no.1, now started becoming weak. But he did not care. All he used to think was about that girl.

After some months when every doctor gave up the treatment, a man came and said that he could cure the girl. The king agreed and took him to the girl. He asked the king to leave the room. After holding the hand of the lady he started taking names of different places. He realized that the blood circulation of the girl increased when he took the name of the specific place. Then he started taking names of different streets. The same thing happened again. While taking names of different professions; the man came to know that the blood circulation increased when he said gold smith. He told everything to the king. The king called all the goldsmiths living in that street. The girl shouted and fainted when she saw her lover gold smith.

The man asked to dig a huge hole in the ground some where outside the town. He then started giving the goldsmith a medicine with which what ever he ate used to come out and started becoming thin, weak, and ugly. When ever he used to urinate or felt like going to the bathroom, the soldiers took him to that hole. The

gold smith died after few days. The man took the girl to that hole. The girl shouted "What is this? Take me away from this ugly smell place". The man told her that it was nothing but what came out of this lover. He said that the beautiful eyes, the silky hair the soft strong body for which you loved him was nothing but this dust. The girl became well. She stopped loving the goldsmith and started loving the king. As the king got the control over that girl, his government became stronger and stronger.

Daravaish paused and after moments of silence he again started that king actually represents a simple human being, the girl represents the soul of the man. The gold smith is the world while the man is a true Muslim (a monk). When the soul goes after the world and the man after the soul, then he loses his status and personality. The world looks very beautiful but only a true (monk) muslim can show what's inside. The one we think is very beautiful and green is nothing but a piece of shit.

Sky World

*Whenever I see the sky
My feelings begin to fly
There is no pain no cry
All the sad happenings die
My memories of past come to my eye
I feel a great pleasure with sky
Then I think about future of my
Along with sad moments I say the past "buy"
Suddenly a bright light of joy
Come to me and says "hey"
I ask him you come to me why
"I am your future" it was his reply
And my wet feelings became dry
Tears of my heart came to my eye
Then I got from his reply
The hope of success, the way of joy*

By Asma Hafiz

How to Succeed in Examination?

By Prof. Muhammad Azeem Farooqi

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

Note:-

Three to four full scape pages for ten marks and five to six pages for twenty marks.

Common Comments For Novel (The Old man & The Sea)

S.J. Coleridge says, "Novels are to love as fairy tales to dream". It is fact that all serious work in (literature) is autobiographical.

The business of novelist is not to relate great events but to make small ones interesting because order, precision and directness are the cardinal merits of a good novel. "Old Man And The Sea" is a great master piece of world-famous novelist, Hemingway. It was published in 1952 which was the first novel of its writer. A careful and critical study of the novel shows the greatness of man and an optimistic message for its readers. Santiago, actually, is representative of the brave and courageous folk. Every figure of the novel is highly symbolic i.e. The hero is common man, the sea is life, the boy, Manolin is lost youth, the fish is ambition, the sharks are obstacles and so on.

The novel teaches that success or failure in life are not so important as the courage and struggle. A man may be destroyed but he can never be defeated inspite of repeated failures. Not gold but the men can make a nation strong and powerful. They face all ordeals of life, sacrifice everything for the cause and the glory of their mission. The novelist succeeds in disclosing this reality that greatness lies in continuous struggle and indomitable patience.

"The Old Man And The Sea" is, in fact, a novella which can be associated with great stories of the past. Ernest Hemingway was perhaps the most widely known American novelist of recent time. The style is the physiognomy of the soul and its style is revolutionary. The novel is a taut, tense and graphic story of an old Cuban fisherman. While reading novel sometimes, we feel as we are witnessing a miracle play of Man against Fate. The novelist was awarded the Pulitzer Prize in fiction for 1953 and the next year it won the "Nobel Prize". It is really a great achievement in English literature.

Shakespeare Says!

- *Brevity is the soul of wit.*
- *I wasted time and now doth time waste me.*
- *Men at sometimes are masters of their fate.*
- *Wish you all the joy that you can wish.*
- *The empty vessel makes great the noise.*
- *Violent delights have violent ends.*

Common Comments About Plays

By
Prof. Muhammad Azeem Farooq

Dryden says "A play ought to be just and lively image of human-nature representing its passions and humours; and the change of fortune to which it is subject for the delight and instruction of mankind". There are four wings of literature i-e prose, poetry, novel and play. Play is the most famous mode of saying things in forms of truth and beauty. It is imaginative reconstruction of life and recollection of mind. As Wordsworth asserts that it is spontaneous overflow of powerful emotions and thoughts.

There are two main kinds of play; "Comedy and Tragedy". Aristotle defines tragedy in these words, "Tragedy is an imitation of an action that is serious, in language embellished and of practically, not of verbal, which arouses emotions of fear and pity and causes proper catharsis". It has also been said that tragedy must be something bigger than life or it would not effect us. In nature the most violent passions are silent; in tragedy they must speak and speak in dignity too.

The under discussion play belongs to the category of comedy which is fountain of sound sense.

Donatus, a great critic of English literature opines, "Comedy is a story of various habits and customs of public and private affairs from which one may learn what is to use in life and what must be avoided".

One act play is modern kind of drama to create literary taste in this materialistic and mechanical era. Man has indulged in rough, dull and dried commercialized activities of life. So, it is necessary to draw his attention to literature to soften and normalize his anxieties of life. This play fulfils this necessity effectively and successfully. Actually, a reader is so deftly and artistically allured by the splendour and sublimity of the story that he forgets the boredom of fashionable life for the time being. This play depicts life widely, clearly and realistically. In short, a reader of penetrative eyes deserves and peeps through life with the help of this play.

Common Comments For "Essay Writing"

By
Prof. Muhammad Azeem Farooq

OUTLINE

Introduction: Definition & Meanings

Subject-Matter:

- A- Bright side (Salient features, Chief characteristics)
- B- Dark side (Pessimistic view, Criticism)

Conclusion & Consequences:

Positive measures & recommendations with brief precis.

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

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

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

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



Some Terms & Terminologies Of English Literature

By

Muhammad Riaz Gohar

1. Absolutism:

The doctrine that there are immutable standards by which a work of art may be judged.

2. Aestheticism:

A term loosely applied to an English literary movement of the second half of the 19th century. The roots of the movement lay in reference for beauty instilled by Keats and Pre-Raphaelites. (The sense of the study of the beautiful).

3. Alexandrianism:

The ornate style of the Greek poets of Alexandrian period (323-120 B.C.)

4. Anachorism:

Setting an event scene person, or word in a place where it does not belong.

5. Anachorism:

Setting an event, scene, person or word in the wrong time period.

6. Archaism:

A word or phrase which is no longer used in actual speech. e.g. The most of the words in Chaucer's language.

7. Asianism:

A style of Greek and Latin oratory and phrase writing, characterized by a fulsome in both conception and expression.

8. Asteism:

Civil and ingenious mockery.

9. Barbarism:

A mistake in the form of a word, including according to Quintilian, the use of a foreign term, distinguished from solecism, or fault in syntax.

10. Calvinism:

The doctrines of reformer and theologian John Calvin (1509-1564). He stressed original sin and necessity of divine grace for salvation. According to him the human race has been corrupted by Adam's sin. In this way man by birth is depraved and sinful. So each person is predestined for his salvation or damnation.

11. Charientism:

An attack or insult so phrased that the recipient must take it as not intended.

12. Chiasm:

A balanced passage where of the second part reverses the order of the first, especially one in which forms of the same words are used. e.g.

i) "Flowers are lovely, love is flower-like."

ii) "Nature is reality, reality is nature."

13. Criticism:

The art of judging and defining the qualities and merits of a literary or artistic work.

14. Dyglogism:

A term having a derogatory connotation, especially one coined for an attack.

15. Dysphemism:

The use of a term to emphasize a failing or blemish instead of glossing it over.

16. Echoism:

The looser intertwining of successive stanzas (recurrence of a second in a rapid succession.)

17. Empiricism:

In philosophy, the practice of drawing rules from experience. An empirical method is some times equal to an experimental method.

18. Eulogism:

A term used in praise of someone's physique, intellect, experience, etc.

19. Euphemism:

A pleasant way of referring to something unpleasant.

20. Euphuism:

An affected style of speech and writing. In this style the language is adoptable and the pronunciation is difficult.

21. Existentialism:

A primarily 20th century philosophy that is concerned with the analysis of existence and of the way man finds himself existing in the world.

22. Expressionism:

A literary manner that attempts to communicate the qualities inherent in an object or scene rather than its physical appearance. e.g. T.S. Eliot and James Joyce.

23. Futurism:

A literary movement which flourished chiefly in Italy and France between 1908 to 1920.

24. Gongorism:

An affected elegance of style in Spain. It is marked by bombast, complexity, puns, paradoxes, coined words, intricate metaphors and obscurity e.g. The metaphysical poets.

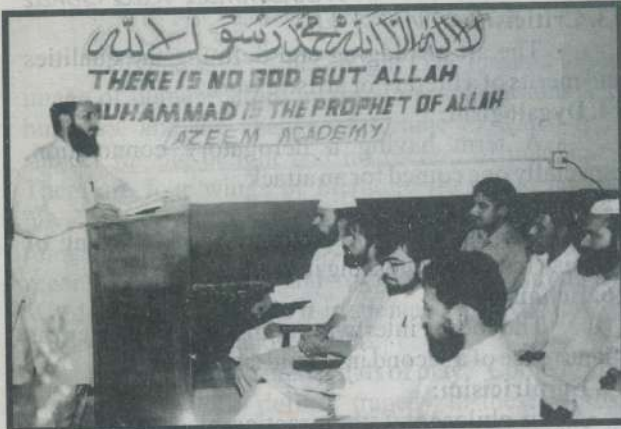
25. Hebraism:

The attitude towards life and conduct based on obedience and high moral purpose.

26. Hedonism:

The doctrine that pleasure is the proper goal for action; it is especially urged in Bible.

Picture Gallery



Class on work
M.A. English Part II



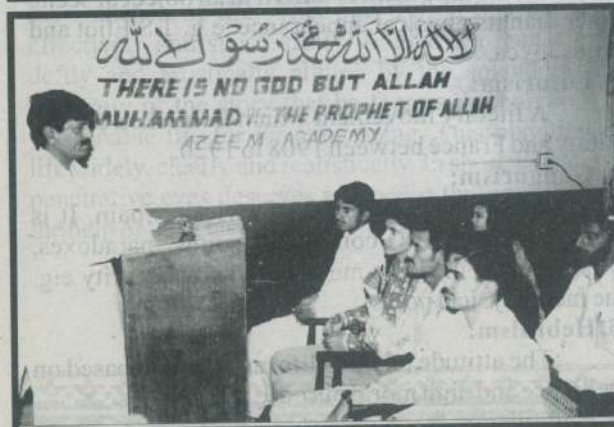
Students of M.A. Urdu
attending to lecture



Prof. Muhammad Azeem Farooqi
delivering lecture to M.A. Islamic Studies Part II



Students of M.A. English attending to lecture
on wordsworth. (M.A. English Part I)



Prof. Muhammad Younis Sajid teaching the
students of M.A. Economic in Azeem Academy



English Diploma Class
is at work.

Picture Gallery



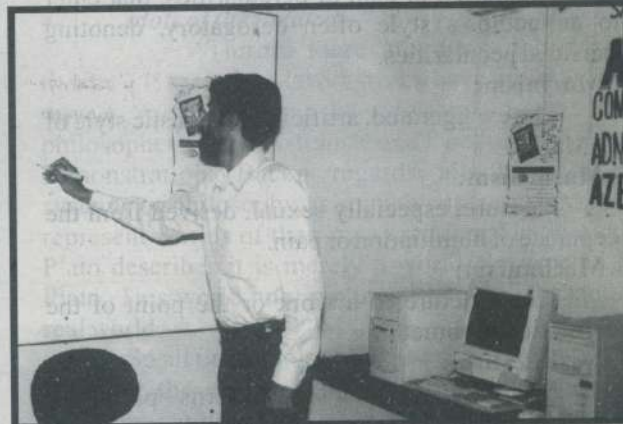
Prof. M.Ejaz Ahmad Qalinder
in Computer Lab



Mrs. Fouzia Azeem imparting instructions
to M.A. Islamiat-Studies



Muhammad Wasim Sheikh instructing
M.A. English Part I



Prof. Muhammad Saleem Mughal
teaching a computer class



Dr. Hafiz Muhammad Nadeem Farooqi
(Instructor Computer Wing) supervising the Comp. Lab.



Female Class for Computer Diploma
in Azeem Academy

27. Humanism:

A philosophy that stresses the importance of human interests, rather than the supernatural or divine. It is also the study of human culture.

28. Hypocorism:

A pet name.

29. Impressionism:

An attitude that believes in conveying to the receptor the impression something has been made upon the author rather than an exact description from which the receptor can gain his own impression.

30. Isochronism:

The assumption that meter comprises a succession of units which are of same direction.

31. Latinism:

A word, phrase or grammatical construction based on a Latin model.

32. Lyricism:

The expression of personal mood, feeling or meditation of a single speaker in lyrical form.

33. Mannerism:

Pecularity, or sum of peculiarities, that enter into an author's style often derogatory, denoting superficial peculiarities.

34. Marinism:

The exaggerated, artificial, bombastic style of G.B. Marina.

35. Masochism:

Pleasure, especially sexual, derived from the acceptance of humiliation or pain.

36. Mechanism:

The structure of a work or the point of the construction of something.

37. Medievalism:

Accenting themes or patterns popularly regarded as medieval. First used by Ruskin in 1854.

38. Mycterism:

Sneering decision, dissembled but not wholly concealed.

39. Naturalism:

A more deliberate kind of realism in novels, stories and plays, usually involving a view of human beings as passive victims of natural sources and social environment. This movement was initiated in France.

40. Neoclassicism (Pseudoclassicism):

The movement in which the writers reacted against the imaginative emotional appeal and the bold imagery and ornate diction, this movement is also called the classicism of restoration.

41. Neologism:

A recently coined word, usually one not yet accepted as standard English.

42. Neoplatonism:

A philosophical and religious system that both

rivalled and influenced christianity from 3rd to the 6th century and was derived from the work of Greek philosopher Plato (427-347).

43. Neo-Realism:

Any revival of realism in fiction, especially in novels and stories describing the lines of the earlier in the contemporary setting.

44. Objectivism:

The quality in literature in which there is a reluctance of personal sentiments, attitudes and emotions by the author.

45. Subjectivism:

The quality in literature in which there is trend towards the expression of personal feelings, attitudes and emotions by the author.

46. Petrarchism:

The style introduced by Petrarch (1304-1373) in his sonnets. It is marked by grammatical complexity, elaborate conceits and conventional diction.

47. Platonism:

The idealistic philosophical doctrines of Plato.

48. Prochronism:

Setting something into a period before its time.

49. Scholasticism:

A system of philosophical and theological teaching based on an effort to reconcile Christian doctrine with the demands of reason. e.g The Aristotelian methods of logic.

50. Sentimentalism:

An over-indulgence in emotion especially the conscious effort to induce emotion in order to analyse or enjoy it.

51. Spoonerism:

Transposition, usually unintentional of initial letters or words, with comic effects.

52. Ultraism:

The attitude and principles of those who push a principle or practice to radical extremes.

53. Unanimism:

The vision of the world that man is not only an individual but also a member of a group, each group evolving with all the attributes of life, including disease and death.

54. Xanaduism:

Research to discover the sources that have contributed to a work of art, e.g research on Coleridge's, Kublai Khan.

55. Yellow-Journalism:

The use by journalists (the cheap sensational methods) and efforts to attract readers.

Bacon's Philosophy And Its Range

By Prof. Muhammad Azeem Farooqi

Francis Bacon has written about his work in these words:-

"I have taken all knowledge from my providence".

It implies that his work would bring him into every field. He throws light upon every field of human research. He attaches great importance to physiology & medicine. He wants the physicians to experiment more widely and instruct an easy record of experiments and results.

In psychology, Bacon is almost a "behaviourist". He demands a strict study of cause & effect in human action. He wishes to get rid the word "chance" from vocabulary of science. He invents a new science social psychology. According to Bacon, nothing is beneath science, nor above science. Magics, dreams, predictions, telepathic communications must be subjected to scientific examination. Despite his strong naturalistic bent, he feels the fascination in these problems.

According to Bacon, science is not enough. There must be a discipline outside the sciences to point them to a goal. What science needs is philosophy. It means the analysis of scientific method & co-ordination of scientific purposes & results.

Bacon says, "*Philosophy directs us to seek the goods of mind*". Moreover he says, "*The best times had been those when rulers were wise and learned princes*". Bacon demonstrated a new type of philosophy. He tells us that philosophy needs a new method to make it fertile. The great mistake of the Greek philosophers was that they spent so much time in theory, so little in observation.

Though should be the aid of observation, not its substitute. Man understands as much of nature as his observation permits him. Bacon's philosophy may be discussed under the following headings:-

- 1- *Idols of mind.*
 - 2- *Idols of tribe.*
 - 3- *Idols of cave.*
 - 4- *Idols of market place.*
 - 5- *Idols of the theatre.*
- 1- **Idols of mind:-**

The first step in the expurgation of the intellect is that we must destroy the "Idols" of mind. Bacon uses this word as a picture mistaken for a reality. It is also regarded as a thought mistaken for a

thing. Errors come under this head. The first problem of logic is to trace errors and then put an end to the sources of these errors.

2- **Idols of tribe:-**

It means images natural to mankind in general. Bacon opines that the human mind resembles those uneven mirrors which impart their own properties to different objects. Our thoughts are pictures of our mind rather than of objects. So the errors of our thoughts must be destroyed.

3- **Idols of cave:-**

It means errors which are related to the individual man. Everybody has a cave of his own which discolours the light of nature. Some minds are constitutionally (basically) analytic. They see controversies everywhere. Some are constitutionally synthetic and see resemblances. So the scientists and the painters are categorised in former class and on the other hand, the other poets and philosophers are found in latter class. Such is the case with human temperaments. Some favour antiquity and others novelty. A few can preserve the real medium.

4- **Idols of the theatre:-**

Thirdly there are the "Idols of the theatre". It means the errors which have migrated into men's minds from the various dogmas of philosophers. It is also transferred from wrong laws of demonstration. Bacon regards all the received systems of philosophy as so many stage-plays. They represent worlds of their own creation. The world as Plato describes it is merely a world constructed by Plato. This world only pictures Plato rather than the real world.

So all these idols should be ruined to get truth. He is of the opinion that we need new modes of reasoning and new tools for the understanding. We find no new truth because we take some assumptions without testing it by observation and experiments. "To avoid doubts a man must begin in doubts to get certainties".

BACON'S NATURAL PHILOSOPHY

Bacon gives an admirable description to the scientific method of inquiry. He says that we must go to nature, instead of books, traditions and authorities. We must gather intellect and reason through "Natural History". He says, "*Man is no more than the servant and interpreter of nature*".

In the second book of the "Advancement of Learning" Bacon observed, "*The parts of human learning have reference to the three parts of man's understanding. These are history to human memory, poetry to his imagination and philosophy to his reason*".

Bacon's most important thoughts concern

Natural philosophy which he discusses with careful distinctions. He was not a philosopher in the accepted sense of the term. He did not discuss high philosophical problems like Kant or Hegel, in his writings. He was a natural philosopher because he emphasized the significance and necessity for a critical analysis of experience and facts of life. He was an experimental philosopher to some extent. He was merely "A bell ringer who never entered the battle". He was a great enthusiast for knowledge and had taken the whole of nature as the object of his studies.

"APPRAISAL"

Macavlay expressed Bacon's philosophy as a very old-fashioned affair. He thought his theory of induction has been practiced by every human-being since the world began. He who ate much, he was ill and he who ate not was most ill. His philosophical view was demonstrated in "Novum Organum". This book was a challenge for the old philosophers. It was the engine and instrument of thought and discovery. "The History of the Winds" and "The History of Life & Death" were also composed but not published by him. Then he composed the nine books of "De Augments" in 1523. But his great scheme was not completed. Most of the portions were incomplete. "The New Atlantis" could present a charming example of his graceful fancy and power of natural story-telling.

In the end we must say that Bacon's contribution to philosophy and thinking is unique. He contemplated into concepts of human knowledge. He also introduced new methods to seek knowledge. He substituted for baseless premises and unmeaning principles, methodical system of cautions and logical references from observation and experiments. He opened a path for modern science for wonderful discoveries and practical results. We credit all this to Bacon. Many critics have evaluated Bacon's philosophy. He had been the eloquent voice of the optimism and resolution of the Renaissance. He was a force that moved the intellects which moved the world. Mr. Spedding thinks, "*Bacon failed to devise a practical method or the discovery of forms of nature*". It has also been stated that Bacon's conception of philosophy was very narrow. He only dealt with natural sciences. Some charges against Bacon's philosophical position are true but in most places his critics have not done justice to him. With all his mistakes and failures, his mode of attaining knowledge of nature was based on truth. Bacon, like Aristotle belonged to an age of adventure. He entered with a vast scheme of discovery into unknown seas and new worlds. He approached knowledge with a surety that was remarkable in those times. He gave a new turn to the pursuit of knowledge and learning.

"Cowley compared Bacon to Moses on Pisgah surveying the promised land, it was but a distant surveying and Newton was the Joshua who began to take possession of it".

BACON'S LITERARY STYLE

"Style is the physiognomy of soul" (Schopenhauer). "All art is an expression of life in forms of truth and beauty" (Emerson). "Think clearly, say plainly, what you have clearly conceived and good style will automatically result" (Peacock).

Literature has two-fold functions, on the one hand, it is the art of clear and logical statement, while on the other hand, it is the art of emotional and imaginative experience. The word "essay" means an effort. It is an effort to express the essayist's intellectual and emotional reaction to an idea, object, individual, expression or even to a work of art. It may be an effort to express one's reactions to a phenomenon of nature or to the affairs and activities of men.

Like any other work of art, the essay seeks to communicate an emotion experienced by the artist. The essay, like any other art, seeks to awaken the same ideas and emotions in the reader which the essayist has experienced himself. The essayist craves to establish an emotional and intellectual affinity between man and man by appealing to the elemental emotion and widely common things. It has been rightly said that the essayist's art consists in expressing the eternal writer's life in guise of triviality (common example, realities).

The essay, as a distinct form of literary art, is highly arbitrary. It has multitude of forms, manners, rules and regulations. Essentially, an essay is not a long, sustained treatise stuffed with erudition and information. Its main point according to Ben Johnson is "The charm of personality". The charm of the essay depends upon the charm of mind that has conceived and recorded the impression". The essayist is the spectator of life who, like a poet, has recreated the object he has seen or the experiences he has had through the medium of the essay.

Montaigne followed the definition too. His essays are noted for the informal, sketchy and lighter vein and their frankness, gusto, acute observation, lively acquaintance with men and manners.

It was Dr. Jonson who ventured a definition of the essay in rather clear-cut term and his definition, in a large measure, holds true even today. According to him "the essay is a loose sally of the mind, an irregular, undigested piece; not a regular and orderly composition". So, Macavlay, Carlyle and Mathew Arnold are not accepted as essayists in the essential sense or manner. J.B. Priestly has defined the essay as "A genuine expression of an original personality, an artful and enduring kind of talk". Lobban defines the essay as a "Short, discursive article on any literary, philosophical, or social subject, viewed from a personal or historical standpoint".

CHIEF CHARACTERISTICS OF BACON'S LITERARY STYLE

No doubt, Bacon was great genius, intellectual and famous essayist in his own time as well as later on. The

qualities of his style can be discussed and elaborated as follows:-

- × Introduction
- × Pithy Style (Full of meanings)
- × Aphoristic Style (Wise sayings)
- × Easy Writing
- × Shortness and Lucidity
- × Flexibility
- × Epigrammatic brevity (Smart saying & Shortness)
- × Comprehensiveness
- × Figurative Language (Simile way of writing)
- × Full of illustrations and quotations.
- × Objective way of talking & writing

Introduction

A critic points out that Bacon and Hooker contributed great things for the development of English prose. They used an easy going way of writing. They proved by their essays that English language may be a (high rank) media of the finest thoughts as the classics (great). One can condense (make thick like milk) the greatest meanings into the fewest possible words. In Bacon's style there is an over luxuriance of figures of speech. He was the master of similes and metaphors. The fact is that Bacon's mind was wonderfully quick in perceiving the realities of all types.

Pithy Style (Full of meanings)

Bacon used a pithy style. His writings are not enormous and lengthy like Milton. His sentences are short but firmly and logically connected. We find coherence in his sentences and ideas. He decorated his style with well placed figures, metaphors and similes. They strike, charm and thrill the readers. His style was opposed to that of Ben-Johnson. His essays are of endless interest and profit. These examples represent his pithy style:-

- 1- "Suspensions are amongst thoughts what bats are amongst birds. They fly best by twilight".
- 2- "The way of fortune is like the milky way in the sky".

Aphoristic Style (Wise saying)

Apparently the writings of Bacon as well as Emerson's are all disconnected but they are attached aphoristically on the reader's mind. He gains this style by omitting the ordinary joints and sinews (tough string) of speech. This quality can easily be observed in his essays e.g.:-

- 1- "Travel in the younger sort is a part of education, in the elder a part of experience".
- 2- "A man that studies revenge keeps his own wounds green".
- 3- "Unmarried men are best friends, best masters, best servants but not always best subjects". (In Marriage and Single Life)
- 4- "Wives are young man's mistress, companions for middle age and old man's nurses".
- 5- "Crafty men condemn studies, simple men admire them and wise men use them".

In short, Bacon's aphoristic style is not "laboured" but it is truly spontaneous.

Easy writing

Bacon may be equal to Ben-Johnson for a clear-cut and easy writing. His essays are model of lucid prose. He needs no other prose writing for his master style suited to all purposes. His writings are laudable with great themes. He uses easy writing but in easy style. He tells us very deep meanings e.g.:-

- 1- "Studies serve for delight, for ornament and for ability".
- 2- "If a man's wit be wandering, let him study mathematics".

Epigrammatic brevity (Smart sayings & Shortness)

This is the most striking quality of Bacon's literary style. All essays represent his intelligence and his way of thinking. Bacon possessed a marvelous power of composing very typical ideas into a few words. His one sentence represents deep meanings. His sentences can be quoted as proverbs:-

- 1- "Some books are to be tasted, others to be swallowed and some few to be chewed and digested".
- 2- "Men fear death as children fear to go in the dark".
- 3- "Studies maketh a full man, conference a ready man and writing an exact man".

Figurative language

Another important quality of his style is vivid and apt similes and metaphors in order to illustrate his idea. He compares truth to a naked open day light, falsehood is like alloy which makes the metal worth.

- 1- "Riches are for spending and spending for honour and good actions".

Full of illustrations and quotations

This is the most salient feature and chief characteristic of Bacon's literary style. He wrote his essays full of quotations and allusions (signs). He lent these illustrations from Latin and Greek scholars. He frequently referred to Montaigne, Aristotle, Lucian and Pilate. It shows Bacon's love for learning.

- 1- "What is truth? Said Jesting Pilate and would not stay for answer".
- 2- "Prosperity is the blessing of the old testament, adversity is the blessing of new".
- 3- "It is better to have no opinion of God at all than such an opinion as is unworthy of Him".

Objective way of writing

Francis Bacon adopted objective way of writing in his essays. This quality can easily be seen in the following examples:-

- 1- "Let parents choose betimes the vocations and courses, they mean their children should take".
- 2- "Virtue is like precious odours most fragrant when they are incensed or crushed".

In viewing the above characteristics of Bacon's literary style, we can say that Bacon was a very wise man and wisdom both worldly and moral is reflected in all his essays. The study of his essays reveals to the reader that Bacon's understanding of life and morals of administration and government of man and his way was very deep and profound. His essays are jewels of wisdom.

Bacon's Contribution To English Prose

By Prof. Muhammad Azeem Farooqi

Introduction

English prose is owed to Bacon's way of writing. A critic has rightly pointed out that Hooker and Bacon did great work for the development of English prose. When alliteration, antithesis and similes were rampant, these two men showed that English prose was capable of expressing highest purposes and subtle thoughts in a very clear, vivid, easy, lucid and straight forward style. Sentences of prose are very condensed and greatest meaning could be expressed into a few words.

Man Of Worldly Wisdom

Bacon shows himself in his essays a man of worldly wisdom. He invented a new style to convey his special thoughts when the English prose was written in loose sentences and in great length. He supplied a short and firmly knit sentence in English prose. He rejected the way of exaggeration, overcrowded imagery and euphuism. He introduced a figurative style against Ben Jonsen's unfigurative style whose writings were full of euphuism imagery and exaggeration.

Essays of Endless Interest

Bacon's essays are of endless interest and profit for the students and other people. The more we read them, the more we find their value. His essays give us shocks in wakefulness like electric shocks and they never fail to stimulate.

Emerson A Copier

Emerson is only one modern writer with whom Bacon may be compared because both have apparently disconnected and disordered sayings but innerly full of aphoristic attaches.

When Bacon is compared to his predecessors we come to know, how he departs from the prevailed methods of writing.

Logical Power

In rhetoric power he is equal to many of his contemporaries but in easy, clear and lucid writing, he is not behind Ben Jonsen. Even today his essays are models of lucid prose.

Evolution Of Prose

That is why an eminent English critic says about Bacon's contribution to the development of English prose as, "Bacon took one of the longest steps ever taken in the evolution of English prose style." Hooker also has the same rank. So is the case of Raleigh.

Condensed Style

The writing of these skillful writers excluding Bacon are very ambiguous but in case of essays, Bacon has set a unique example. The essay's style is not obscure, inspite of having condensed with great themes.

Clarity

The grammatical structure is sometimes loose but not ambiguous. In short English language is largely indebted to Bacon in removing its defects of ambiguity, euphuism, exaggeration and overcrowded imagery.

Shakespeare & Bacon

Till the closing years of 16th century, except in translation, no one had shown his mastery in prose except Bacon and Shakespeare while the latter was higher in degree than Bacon.

Historical & Literary Importance Of Bacon Essays

The credit of introducing "Essays" into English literature goes to Bacon. So we can say him a pioneer in this connection. His name is very great in the history of English essays. After Bacon many authors practised in this branch of English literature.

Mountaign Like Qualities

The founder of essays, Mountaign (French) who published his first two books in 1550. From him Bacon derived the concept of essays.

Practical Knowledge

To Bacon, the word essay means, "Certain brief notes set down rather significantly than curiously."

Bacon himself says that he has taken all the knowledge from the province (society). He took the idea of essay from Mountaign but interpreted it in "dispersed meditations."

Popularity

His essays gained a lot of popularity and soon they were translated into French, Latin and Italian. A very few books have been read as Bacon's essay.

Vast Range

The range of his essays is very vast. He writes on all kinds of themes and subjects. He writes on truth, on death, on religion, on revenge, on adversity, on parents and children, on friendship, on ambition, on studies, on empire buildings, on seductions, on war, on military greatness, on plantation (colonization), on mosques, on gardens, on subjects relating to domestic life, social life, political life and so on.

Four Groups Of Essays

His essays may be divided into four groups.

1- Man in his home

2. Man in public life.
3. Politics.
4. Abstract subject.

Unlike Mountaign, his essays are impersonal. He does not give us any self revelation.

The word essay means attempt. None of Bacon's essay can be said comprehensive with respect to its subject. These essays are sketchy and incomplete. He gives us mental jerk. His essays are read like proverbial sayings.

Ethical Aspects

His many essays deal with ethical qualities of men and matters of the states. From moral point of view, he appears as an opportunist. In the essay "Of Truth" he admires truth, moral and intellect but in the same essay, he says falsehood is alloy in silver or gold which makes the metal shining, hard, value able and better.

In the essay "Of Friendship" he judges friendship according to utilitarian view point. He does not give much importance to feelings and sentiments as is clear from his essays, "Of Parents and Children", "Of Married and Single Life" and "Of Love".

Political View

In political attitudes, he is very close to Mountaign. The essay "Of Plantation" is a good example of this subject. In the essay "Of True Greatness, of Kingdom and Estates, he throws light upon military and navel strength.

His essays are of great importance from literary point of view. English prose was already rich before Bacon. Hooker and Ralieggh were really great authors but it can't be said that they were masters of every style of prose. This deficiency was filled by Bacon's unique and unmatched style.

Conclusion

Bacon saw that English prose was being written in loose sentences and enormous length. So he discovered a short, comprehensive, firmly limited style of writing. He rejected the style of exaggeration overcrowded imagery and euphuism.

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INFLUENCE OF RENAISSANCE ON BACON

Definition & Introduction To Renaissance

Renaissance is a process through which the whole Europe passed from medieval to modern civilization. It represents the advancement of human mind. It means revival of learning especially, study of Greek which at once wakened the prevailed conventions of Middle Ages. The fall of constantinople in 1453 and the invention of printing in 1140 are very remarkable events of this movement.

History Of Renaissance

At first this movement was started in Italy by Dante and his contemporaries to re-create the glories of ancient Rome and then it spread in the whole Europe especially in France and England. The writers of these two countries worked more than the Italians in this connection. In politics and religion the results of this movement are very far-reaching.

Influence Of Renaissance On Bacon

The influence of renaissance-spirit on Bacon is very obvious in his philosophy. He says that he has taken all the knowledge from his province. So his work would take him into every sphere of life. He wants to eliminate the word "Chance" from vocabulary of science. He says that science needs philosophy to analyse scientific methods. There is a need of great revolution in the methods of research and thought. New instruments are needed. All the medieval theories, theorems and laws must be forgotten. In this direction the first step is expurgation of intellect or the destruction of the "idols of mind". In this way he opened new ways for his countrymen. So Bacon was influenced much by Renaissance in philosophical words.

The Advantages of Learning by Bacon

In this book "The advancement of learning" he offers many hints on how to rise in life. Ambition and desire to rise in life were one of the greatest qualities of people of these times.

Bacon's Salient Features Of Renaissance Period

Next comes Bacon's classical learning.

A- Classical Study

This is also a characteristic of renaissance which means the revival of ancient learning. Bacon himself was a great scholar of Latin, and very much influenced by great ancient Latin writers. His essays are full of Latin quotations. There is hardly an essay which does not contain one or more Latin quotations. The essay, Of True Greatness, Of Kingdoms and Estates, contain thirteen Latin quotations. The

Renaissance; love of learning is also seen in the essay, "Of Studies", in which Bacon urges the need and value of studying books "Studies serve for delights, for ornaments and for ability. Again he says. "Reading Maketh a full man, conference a ready-man and writing an exact man." He goes on to say, "Histories make men wise, poetry witty, the mathematics subtle, natural philosophy deep, moral grave, logic and rhetoric able to content."

Bacon's Political Essays

The Renaissance period was a period of political conquest and exploration. This aspect of Renaissance is totally reflected in Bacon's political essays, especially in, Of Empire, Of True Greatness, Of Kingdoms and Estate. In the former essay Bacon points out various changes dangers that kings faced in their times. He gives very useful advices to kings with regard to their dealings with their neighbours, wives, children, clergies, nobles etc.

He says that the greatness of a country is determined by its territory or population but by its military power. Those were the days of naval wars. He cites the ancient battle of Lopanto to illustrate his points. He says that the chief reason of the greatness of his own country was its naval power. In this essay Bacon appears as a confirmed militarist. He likes the country which seeks excuses for war because a war is as important for a country as heat for body. According to him peace weakens a country. This aspect of war and peace is the essence of Renaissance.

Love for Nature

Another salient feature of Renaissance that is reflected in Bacon's essays is love with beauty. In his essays, "of Gardens, he appears as a great lover of natural beauty. Bacon's aesthetic sense appears in the essay, "Of Mosques and Trimphs" he shows his love for dancing, singing and acting but he is not very enthusiastic. After writing about fifty six lines on it he closes the essay.

Elizabethan Age is Bacon Essay:

The essay of building and gardens show the characteristics of Elizabethan age. A critic says, "The language of Bacon's essays is as supreme in prose as Shakespeare's in verse. Most of his metaphors and similies have a poetical quality. Here are a few examples of his metaphorical style.

1. Suspicious among thoughts are like bats among birds, they fly best by twilight. (of Friendship).
2. Virtue is like precious odours, most fragrant when they are incensed or crushed. (of Adversity)

Conclusion:

In the light of above explorations, we see that all characteristics of renaissance period are gloriously reflected from Bacon's writing. He is great inventor

and pioneer of wordly wisdom. His essays show his grave ambition for new knowledge and ambition and revolution in learning. He plunged himself deeper and deeper into unseen oceans of reasoning and perceiving knowledge. His essays are jerms of wisdom. He inspired a new spirit in English writers. He is like Moses on Pisgoha and Newton in like Juswa who began to take possession of the promised land.

+ FIRST AID

Medicine For Typhoid Fever

By Dr. Zulkifal Ihsan Khan

Bryonia:

This is the head remedy in this fever. Often small white or red pimple like eruptions are seen on the neck, chest and abdomen in the second week of this fever. The temperature falls when the eruptions come down the chest. Bryonia helps in bringing out these eruptions. Contipation, hard stools, first at long intervals but for large quantities of water are characteristic symptoms. In Bryonia. The patient is not restless and wants to lie down silently; motion aggravates his malady. 4 doses of 30 potency daily should be given.

Rhus-Tox

Symptoms opposed to Bryonia. The patient is restless and often changes position in bed.

Tongue is coated but the tip is red.

BADTISIA:

Mother tincture of this remedy, a drop for a dose 3 or 4 times daily is very effective in this disease. It is the chief remedy of typhoid. It controls even diarrhoea. Keeps the intestines safe and averts all complications. It can be given in alteration with other indicated remedies.

ARSENIC ALB:

From the very beginning the patient is extremely restless and prostrated. Thirst for small quantities of water at very short intervals.

Boiled water, light food should be given and milk also should be diluted with water. Even after the fever is down, solid food should be avoided for a week.

To be Continued.....

ARISTOTLE'S THEORY OF TRAGEDY

The Function of Tragedy

By
Prof. Muhammad Azeem Farooqi

OUTLINE

1. Introduction.

2. Definition.

3. Six elements of tragedy

- Plot.
- Character.
- Thought.
- Melody.
- Diction.
- Spectacle.

4) Critical appraisal of Aristotle's Theory of tragedy.

5) Modern tragedy deviates from Aristotle's theory of tragedy in many aspects.

1) It prefers to character.

Aristotle's Theory Of Tragedy

Perhaps no theory has held greater importance in the history of Literature than Aristotle's theory of tragedy as given in the "Poetics". Saint-Bury says, "it is impossible for anyone who under takes the office of a critic to omit the study of Aristotle". Aristotle gives his main attention to tragedy because he devotes 17 chapters out of 26 to the discussion of tragedy. For him tragedy is grand type of all the wits.

Tragedy is defined by Aristotle as:

"A tragedy is an imitation of an action that is serious and also having magnitude; complete in itself; in language with pleasurable accessories, each kind brought in separately in a dramatic not in a narrative form; with incidents arousing pity and fear, where with to accomplish its catharsis of such emotions".

This definition of tragedy is based on Aristotle's imitation theory of Fine Arts.

The means employed are words expressing thought with such pleasurable accessories as rhythm and harmony or song. The manner of tragedy lies in its being spectacular by having strange senses.

The object imitation what is represented in the plot. It is action. The aim of tragedy is pleasure and relief through a catharsis of pity & fear. Pity is defined as emotion occasioned by undeserved misfortune, and fear as an emotion aroused by the misfortune of one like ourselves.

Six Elements of Tragedy

Aristotle proceeds in analytical fashion to consider the elements out of which it is composed; and there he described as

1. Plot.
2. Character.

3. Thought.

4. Diction.

5. Melody.

6. Spectacle.

Aristotle declares the plot to be of supreme importance, more important than character or the intellectual process (thought) of the dramatic characters.

According to him the other elements that is diction, melody and spectacle are the least important.

I- Plot

By the plot Aristotle means human actions or experiences. He writes, "the most important of the six is the combination of the incidents of the story. Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery. All human happiness or misery takes the form of action the first essential, the life and soul of Tragedy is the Plot".

1. So the plot must have unity. It means in that action should be one and whole and its separate incidents must be so connected that if one is changed or removed the whole plot is altered and disturbed.

2. The plot must be completed and of certain magnitude; there must be a limit of length because beauty depends on magnitude and order.

3. The plot must consist of an action which has not happened, but which might happen. This is known as Aristotle's law of probability.

4. The plot must contain a powerful appeal to the emotions of pity and fear. The subject matter of the plot should be such as produces the necessary tragic effects of pity & fear. Therefore, the tragic theme must be one of human suffering. The most piteous calamities are the calamities that are brought about by those who are near and dear to the victim.

5. Lastly the ideal tragic story or plot must consist of a "complex action" i.e. Action containing two features a reversal of situation and recognition. By the first, he means the realisation of the truth, and awakening to the real position. These two elements create irony in the story.

II- Characters

It is the second element of tragedy. By character Aristotle means certain moral qualities which we describe to the agents in the tragedy. According to him,

1. The character may be good.
2. It must be based on prosperity.
3. It must be true to life.

Besides these qualities, the portraiture of character should always conform to the laws of probability and necessity.

His conception of an ideal tragic hero has in it much of interest. If tragedy aims at exciting pity and fear, then there are three kinds of situation. First, a good man hurled from happiness into misery arouses neither pity nor fear, his story merely shocks and revolts us. Secondly the bad man who wins to happiness out of misery does not excite the tragic emotions. Thirdly there is the villain who comes deservedly to a bad end, his history will not move us to either pity or fear. According to Aristotle, pity and fear are aroused only when a tragic hero is a man of average virtue and he is overtaken by misfortune not by vice but some error of judgement. The tragic hero should be a distinguished person of high estate and his sufferings are only due to a false step blindly taken.

III- Thought

By thought Aristotle means intellectual qualities of characters that is, effective speech as employed by the various character. Thought means either the intellectual ability of a speaker, his skill in saying the right thing at the right time. Aristotle has not given much importance to this element of tragedy. H.A. Mayers in his book "Tragedy A View Of Life" has severely criticised Aristotle for this treatment of Thought.

IV- Diction

It means the poet's choice and arrangement of words. He appreciates poetic vocabulary. He says about the nature of the poetic vocabulary that the terms which a poet uses may be divided into six kinds, words current in common everyday speech; foreign words imported from other languages, those which are metaphorical, words are newly coined and forms modified by lengthening or shortening them. Secondly the poetic expression should be clear.

V- Melody

It means the lyrical or musical element provided by the chorus. It is an important element because we know that historically tragedy began with song and dance. Greek Chorus was not a mere luxury; it performed certain functions essential in drama and when it disappeared, other means had to be found of doing its work. Concerning melody Aristotle has less to say. Its chief purpose is only that it makes tragedy pleasing but it should not be un-connected with the action of the tragic.

VI- Spectacle

It means the costuming and scenery required in the theatrical production of a tragedy. He writes, "The spectacle, through an attraction, in the last artistic of all the parts, and has least to do with the art

of poetry. The tragic effect is quite possible without public performance and actors. Spectacle is more matter for costumer than the poet".

A Critical Appraisal of Aristotle's Theory of Tragedy

There is hardly any aspect of human thought which is so clearly true and final as to need no review. Same is the case with Aristotle's theory of tragedy. M.M. Sharif in his book "Studies in Aesthetics" regards Aristotle's theory a faulty concept.

1. The tragedy defined by Aristotle is not tragedy as kind of art, but one specific kind of tragedy, his chief aim is to describe not tragedy, but the ideal of tragedy. In fact, a tragedy is not only a play; it may be play as it often is, it may also be a poem, an epic, short story, a dance even a series of paintings. Thus tragedy may be in its manner dramatic, narrative or descriptive, Chaucer's tales (Monk's tales).

2. Object of tragedy is action and this action must arise from the characters or persons enjoying great reputation and there may be tragedies of family life, tragedies of social life, tragedies of personality, tragedies of human life as a whole.

3. Acc. To Aris, a tragic hero is hurled from fortune into misfortune. But the movement may be from misery to greater misery of almost reaching the height of success and then a sudden downfall as in Shakespeare's "Macbeth", and "Romeo & Juliet".

4. He says that poetry tends to express the universal; the tragic hero may truly represent mankind and his fate may be the fate of all men. But Aristotle never credits the tragic poet an important view of life and is content to explain the aim of tragedy to be the purgation of emotions of pity & fear.

5. Modern tragedy deviates from Aristotelian pattern in many respects.

1. It is an exhibition of character not action.

2. It replaces much of action by discussion.

3. It shows not so much external clashes as clashes with the soul.

4. Its heroes are not men "enjoying great reputation and prosperity", but normal men in everyday situations. But though Aristotle's laws have been broken, their history is the history of tragedy.



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Aristotle's Theory Of Imitation

Outline

1. Concept Of imitation is inherited from Plato.
2. Aristotle, a great worshipper of truth.
3. Aristotle enlarged the meaning of the poetic imitation.
4. Imitation means reference of some object.
5. Unity between imitation and fine arts.
6. Two aspects of imitation.
7. Objects of imitation.
8. The different arts may differ from each other on the basis of the manner of imitation.
9. Imitation is closely related to art.
10. Aristotle has briefly discussed its relation with various arts in a brief manner as follow..
 - Music.
 - Painting & Sculpture.
 - Dancing.
 - Poetry.
 - Architecture.
11. Comments.
12. Conclusion.

1. Concept Of Imitation is Inherited from Plato

The term "imitation" has great place and importance in the tragic conception of Aristotle. Actually this term was not used by Aristotle first of all but it was inherited from Plato who used this word in his famous book "Republic" in order to draw the distinctive line between the useful arts and the imitative arts. In this way the credit of introducing this technique goes to Plato but Aristotle is also more useful person who widened its range by providing it with deep and great implications in meanings and senses. If we see critically, we find that the conception of Plato's imitation takes us away from reality and so his knowledge remains unreliable.

2. Aristotle a Great Worshipper of Truth

Aristotle is a great worshipper of truth and real art. Plato's "Republic" has no place for poets and poetry, which he called the mother of lies while with Aristotle the true art of poetry may play a vital role to spread the great and noble values among the people. A critic remarks, "Aristotle's way of interpreting poetic imitation is possibly more valuable of all his contributions to aesthetic theory"

3. Aristotle Enlarged the Meaning of the Poetic Imitation

In this way we may say that according to Plato

the art's object or reproduction was only an imperfect copy of the subject. It was, however Aristotle who enlarged the meaning of the term and made it an "Art-theory" emphasizing its purely artistic value.

4. Imitation Means Representation of some Object

The word imitation means representation or reproducing of some object, thought or person. In this way it's connected with the fine arts and it was only Aristotle who did so.

5. Unity Between Imitation and Fine arts

Aristotle brought the unity between imitation and fine arts. Although in fine arts only the external or the outward appearance is portrayed, yet this thing has too a great significance because it shows the very feelings and emotions of the artist. In other words it is the poetic truth in poetry that reveals the innermost feelings of the poet. The same type of object is versed in quite different ways by the different poets. This shows that imitation is the copy of the deeper reality, or the very basic element of human nature.

6. Two Aspects of Imitation

Now there are basically two aspects of imitation; firstly it is the photographic description of some object or the individual in order to give us aesthetic pleasure. According to professor M.M.Sharif, "Imitation must be a photographic copy of the original in order to give us pleasure, and the more exact it is, the greater must be its aesthetic pleasure. This aspect of the imitation is called the truth or the photographic one. It depicts the permanent and the universal characteristics of human life and thought. The second aspect is the imitation as a creative process. In this respect the poet's imaginations go beyond the real thing and he suggests "what is ought to be?"

And in this way the poet is enabled to create something new out of the real one. The poet's ideas and ideals colour the thought and embellish it in so me enhancing manner. That the idea seems to be a quite new and unique while its roots are always in the real ground of that thing. The things that have been created by good will remain same but it's art by that we can make things look more beautiful according to our taste.

In art, we imitate, yet improve nature. So art as a creative mode of imitation, is an improvement upon nature.

7. Objects of Imitation

At the next stage it must be clarified that what

is or what are the objects of imitation.

In this connection Aristotle points out two functions, firstly the object of poetic imitation is men in action. These men may be better or worse than the normal or average men of our surroundings. This imitation in poetry is clearly distinct from photographic representation. It is the process involving the creative imagination and the intellectual faculty of the poet. Tragedy and epic represents or imitate man better or higher than normal men. e.g. Homer's Sophocle's heroes. While comedy and satire show man lower than this actual position e.g. Swift and Hemingway do so.

At the second step Aristotle enlarges this theory by referring that art imitates nature. This step has already been discussed. However, it would be enough to say that Nature, in Aristotle is not the outward world of created things; it is creative force, the productive of the universe. Butcher observes that art seeks to reproduce an inward process, a physical energy working outwards; deeds, incidents, events, situations being included act of will or elicit some activity of thought or feeling. So the imitation in art is actually the imitation of nature which is the productive principle of the universe.

8- The Different Arts may Differ from each other

The different art may differ from each other on the basis of the manner of imitation. Poetry itself is of different types because of the different manner of imitation involved in different types. There is the purely narrative poet, who may continue speaking in the same person without change. Another kind of poetry is that in which the poet may imitate by now speaking in narrative and now in an assumed role. Aristotle gives the example of Homer. The third manner of imitation is that in which the whole story is represented in the form of an action carried out by several persons, as in real life. This, of course, is the dramatic mode of poetry. In this way the poets differ from one another by manner of their imitation of the actions.

9- Imitation is Closely Related to Art

Imitation is closely related to art. The different arts have their roots deep in imitation.

10- Aristotle has briefly discussed its relation with various arts in a brief manner as follow

I- Music

Music was held by Aristotle, as by the Greeks, generally to be the most "imitative" or representative of arts. It is a direct image. A copy of a character. In rhythms and melodies we have the most realistic imitations of anger and mildness as well as of courage, temperance and all their opposites. It was believed, and it is true to a great extent, that the

external movements of rhythmical sound bear a close resemblance to the movements of the soul. In brief Aristotle's view is that music is a copy or reproduction of certain mental and moral qualities.

II- Pointing & Sculpture

When we come to Aristotle's view on painting and sculpture, we find the moralistic view still more dominating. We are told that form and color and "rather signs of more qualities". Then painting and sculpture are imitative the sense that they represent not original symbolically; they produce their effect by special extension. Painting is a prominent part of fine arts. It helps a man to express his inner feelings and emotion. It gives vent to picture of our soul.

Aristotle no doubt holds that sound is unequalled in its power of direct expression but he does not deny that color though in an inferior degree.

Dancing

We read in the poetics that even dancing imitates character, emotions action. The expressive power of dancing is admitted by Aristotle and by all Greek traditions. Dancing is placed in the front rank of the fine arts, and all the sciences are made have a fine genius, a comprehensive memory. He must be understood though he is dumb, and heard though he says nothing.

Poetry

Poetry always produces its effects through symbols, metaphors, images etc. It does not directly present form and color to the eye; it can only employ words to call upon images of the objects to be represented; nor need these words be audible; they may be merely written symbols.

"Heard melodies are sweet but those of unheard are sweeter".

Actually these symbols and signs are very medium of expression. No other art is so satisfying and complete as poetry.

A poet says, "Poetry is the spontaneous overflow of powerful feelings". (Wordsworth)

In this way poetry is the real imitation of the innerly man and its sentiments.

Architecture

Aristotle omits architecture from the list of the fine arts, and this may cause surprise to modern readers for in architecture as in sculpture, the artistic greatness of Greece stands undisputed. So architecture had not the imitative quality which was regarded as essential to fine art. The Greeks did not find the primitive type and model of architecture in the outward universe. A building as organic whole did not call up any image of world or outside itself.

11- Comments

Critics have found, however, Aristotle somewhat inconsistent in his use of the word "imitation", in the "Republic", Plato compares the imitative artist with the narrative poet; who reveals his own person; i.e. Speaks of himself. Aristotle comments that the poet should not speak in his own person "for this does not make him an imitator". Similarly Aristotle's concept of the tragic character as being better than average, and the comic character as worse than real life, may not be quite valid for all tragedies and comedies. A Shakespearean tragedy like Macbeth processes a tragic hero not better than average in the moral sense

of the term.

12- Conclusion

To conclude the dispute, we can say that Aristotle took the term "imitation" from Plato. He gave to the term a wider significance and range. He reputed the charge of poetry being a pack of lies. He brought out the higher truth involved in poetry, which made it higher than history. He gave to the term imitation a more precise as well as deeper significance. In this way imitation is the art of recreation and representation rather than quite copying the object or some phenomenon.

ARISTOTLE'S TRAGIC HERO

OUTLINE

1. Introduction.
2. Lord Chesterfield Describes Tragedy Qualities of the Tragic Hero.
3. His Concept Of Hamartia.
4. Hero-A Famous Man.
5. Moral Lesson Through Tragedy.
6. Aristotle's Justification For Tragedy.
7. Dr. Smart's Objection Against Aristotle.
8. Tragic Hero and Theology
9. A Total Villian can't be a Tragic Hero.
10. Change in Concept of Tragic Hero.
11. Influence of Democracy.
12. Conclusion.

1- Introduction

Aristotle defines tragedy as, "A tragedy is an imitation of an action that is serious, complete and of certain magnitude. In language embellished with each kind of ornaments, through pity and fear affecting the proper Catharsis of the purgation of these emotions".

2- Lord Chesterfield describes tragedy, "Tragedy must be something bigger than life or it would not affect us. In nature the most violent passions are silent but in a tragedy they must speak and speak with digoraty too".

While giving out Aristotle's ideas of a perfect tragedy in Chapter XIII of the poetics, we may enumerate the requisite qualifications of the tragic hero. First he says that a perfect tragedy should be arranged not on the simple but on the complex plot. It should imitate actions which excite pity and fear. The nature and characteristics of the tragic hero should be determined in the light of the function of tragedy.

Since he is the chief agent of the tragic action, he must be capable of evoking the twin emotions of pity and fear. He must be a man above the average; serious, elevated and dignified, and yet human enough to make us read our own misery in his woes. He should be neither perfectly virtuous, nor a consummate villain. His misfortune should be brought by some tragic flaw in his character, by some error of judgement or some other frailty moral or intellectual, Aristotle gives it the term Hamartia.

3- The Concept Of Hamartia

The theory of hamartia or the tragic flaw has one chief merit. It tries to explore the possibilities of tragedy within human nature itself. It involves both pity and fear. Since the tragic sufferer has some human weakness, we can identify ourselves with him. His misfortunes can evoke a sympathetic shudder in us. We feel pity on him because he is a man like ourselves; the things that are happening to him might happen to our selves or to some of our near and dear ones. This very idea of similar circumstances creates the feeling of fear in our minds. The pity and fear are closely linked to each other. "Pity turns into fear where the object is so nearly related to us that the suffering seems to be our own". On this inner likeness between the tragic sufferer and the spectator depends the essential effect of tragedy.

4- Hero--- A Famous Man

The tragic hero, according to Aristotle, should be a famous man, raised above the common level in external dignity and station. He should be brought low from a height of greatness through some error of judgement or shortcoming in his character. This has a double advantage. In the first place, it'll enhance the effect of tragedy if there is a mighty fall; secondly, if

the distance from the spectator, the pressure of immediate reality would be removed.

5- Moral Lesson Through Tragedy

It is general opinion that the evil comes without, or arises out of fate, accident or change, there is a kind of evaporation of grief and real sympathy. The catastrophe must be hinged upon the deeds of the sufferer or at least somehow connected with them. Bacon says, "where evil is derived from a man's own folly all striketh inwards and suffocateth." In this type of tragedy the hero turns upon himself, realizes his own mistake and dies penitent or remorseful like Othello, or like Macbeth, still defiant. His death fills the spectators with pity and fear. And provides them with a moral lesson.

6- Aristotle's Justification For Tragedy

Aristotle maintains that the misery portrayed should not be entirely undeserved. The hero should be good but he should suffer misfortune due to some fault or frailty of his own. The tragedy of a faultless man will repel us, and person would be too terrible for us to endure. The disaster which overtakes the good man must be self-inflicted consciously. "The rebound of his own act must bring him down." The theory of hamartia was thus expounded by Aristotle to exhibit the rationality of things.

7- Dr. Smart's Objection Against Aristotle

Dr. J.S. Smart has forcefully challenged the view of Aristotle on this point. He argues; "A very great part of Christian literature is filled with the stories of saints and martyrs who were destitute, afflicted and formented, and of whom the world was not worthy. Aristotle's theory is that such stories are merely unreadable, that they can cause no feeling but instinctive aversion. Yet they have been read and the fact is a sufficient criticism of Aristotle.

8- Tragic Hero And Theology

In fact, the possibility of a dimensions to the tragic concept of Aristotle. Tragedy and religion are not irreconcilable. Tragic vision belongs to the various schools of philosophy and tragic sense confronts in common to christian and tragedy. This new idea of suffering is well represented by Thomas Becket, in T.S. Eliot's "Murder in the cathedral". And Bernard show have given us this new type of tragedy in "Murder in the Cathedral" and "Saint Joans" respectively.

9- A Total Villain Can't Be A Tragic Hero

A total villain can't be a tragic hero. He can not arouse in us "A certain tragic sympathy----- a sense of less and regret over the waste or misuse of gifts so splendid. If he does so, he ceases to be a total villain. He may have grandour, but he can't touch our hearts. A deep and horrible crime committed by a villain may

evoke our terror, but that's not enough for tragedy. It must arouse pity as well.

10- Change In Concept Of Tragic Hero

On one point more, Aristotle's concept of the tragic hero has undergone a considerable change. In modern social tragedies the tragic flaw often exists more strongly in society than in the hero, who becomes the victim of external circumstances. Such is the case with the tragedies of Galsworthy. The principle of a dignified or elevated protagonist has also been modified to include common people.

11- Influence Of Democracy

The rise of democracy has brought forward the common man as subject for tragedy. This has a definite advantage. The case of the common man advantage. The case of the common man as a hero of tragedy has been put forward. The nearer the suffering man is to my station in life, the greater is his claim upon my sympathy.

12- Conclusion

Thus, we find that Aristotle's concept of the tragic hero has under gone a considerable change. Now even a saint or a commander can become the hero of a tragedy. There are religious tragedies and there are social tragedies. Moreover, the casual tragic factor may not necessarily be an error of an individual's conflict with society. Tragedy is thus seen as produced by conflict between the concious and unconscious forces of the psyche. In short, Aristotle must be champion and founder of clear vision of tragedy and tragic hero.

ADVICE

*Don't be proud, Be humble;
And then you walk, you won't stumble.
In the race of this tough life
You do have to struggle and strife.
Be honest always in your ways,
You will never fail the saga says.*

*One thing you must do is care.
That's the best attitude and fare.
If you want anything to do,
Before doing, think about it too.
The love is the sublime device,*

By
M. Wasim Sheikh

THE TRAGIC PLOT

DEFINITION

Aristotle asserts

"The perfect plot ... Must have a single, and not (as some tell us) a double issue; the change in the hero's fortune must be not from misery to happiness, but on the contrary from happiness to misery; and the cause of it must be not in any depravity, but in some great error on his part, the man himself being either such as we have described, or better, not worse than that. The theoretically best tragedy, then, has a plot of this description"

Importance

Aristotle considered to be the pioneer of the tragic framework and his name is enough to bring the concept of tragic rules in our minds. Among all the ingredients of a tragedy he pays excessive and devoted attention to the framework or the plot of tragedy. Actually the plot acts as a web in order to weave all the characters and events in the story. Without a good tragic plot, a good tragedy can't be imagined. In this it's considered the basic element of the tragedy and Aristotle pays his combined attention to beautify and adorn it in every manner. It is the very soul of the whole story. The whole tragedy may be said to a living organism and among all the parts of body, plot acts as a skeleton to modify the structure and exaltation of the organism. Now without skeleton we can't have an organism and similar is the case with tragedy and plot

Plot & Action

Aristotle states that "tragedy is an imitation of an action that is serious, complete and of certain magnitude". It is noteworthy that a tragedy is an imitation of an action and what is action? Actually action is the process or the series of events which bring the dashing figure from high position to a low one. In this whole process, the role of characters and of plot can't be refuted. But between the two, plot is more significant for tragedy because the role of characters itself is indebted to the plot and, it is again the plot which allots their roles and satisfies their positions in the whole tragic piece of work.

Difference Between Plot & Simple Story

With the above discussion this confusion may come in our minds that plot and story are the similar things. But it is altogether wrong. The reality is that a poet is a maker; he is a maker of the plot and not of the story.

1. The story develops itself but the plot requires a

great penetration and keen observative mind and eye. The distinction between the plot and the story is, though, somewhat, difficult, yet it's very essential.

2. The plot has to involve all the events and incidents in coherent manner. This process requires inevitability and probability and necessity; while these things do not happen in a simple story.

3. Again the plot has to be episodized.

4. It needs selection and the arrangement of the material in a very logical way.

5. All the irrelevant and superfluous elements are neglected and purged out very strictly.

6. The plot is further more decorated with the help of imagination and intellectual struggle of the poet. In this way we can carefully assert that the plot is the very thing that can be said the first and foremost (target) aim of the poet and all the other things take the secondary place.

Three Parts Of Plot:

1. Beginning.

2. Middle.

3. End.

Aristotle says that the action must be complete. It means there must be no lack of any kind of exploratory or satisfying event in the plot. The term complete is regarded to have a beginning, middle and end. First comes the beginning of the play which requires some enchanting style and ----

Snaring event in order to occupy the mind of the reader at the very outset. A critic opines, "the beginning of an action might ... be perceived as a sort of momentary slack water before the turn of the tide."

Aristotle himself says that the beginning must be clear so that there may be no need to ask how or why.

Actually it's the very beginning of the play, from where all the events are focused turn by turn and the subject matter of the play. We can take the example of 'Hamlet' where the appearance of the ghost acts as a starting point and without it the whole tragedy would have been silent. Similar is the case with Sophocles in his 'Oedipus Rex' where the oracle of Delphic Appolo springs the whole detail of the tragedy. The beginning is followed by 'middle' which is the series of events and occurrences. The whole action, lies in the middle. The hero is exposed in his true colours and all the other characters are introduced in a very logical manner. The incidents are described by acting in a logical and not in a haphazard way. There is also a close link between cause and effect in the middle of action

otherwise the element of artificiality would come into the mind of the reader or spectator. Then comes the 'end' of the tragedy which brings catastrophe and devastation by the characters. The end also plays an inevitable part as it's very responsible to bring purgation or the catharsis of pity and fear from the readers's mind; as the tragedy always hits as catharsis; says aristotole.

Certain Magnitude of Plot

According to Aristotle, a tragedy must have a certain magnitude, the term 'magnitude' is taken as 'importance' or dignity. But with Aristotle it's the size or the length of the story of the tragedy. The size must be proper. It should not be too long to be remembered easily or burdensome. Again its range must not be too smart to make the important events unfolding. In other words it must be on the natural basis; neither too long nor too short but of mild length with all the necessary events of the play.

Difference Between Action & Plot

It is important to denote that Aristotle stresses upon us to make a sheer difference between action & plot; the action must be single and whole like a living organism. As action is consisted of many episodes and the dislocation or removal of any one of them will not bring any harm to the tragedy while on the other side, the plot has always a structural unity. It means the removal or misplacement of any event may disturb the whole tragedy. So the events in the plot should be firmly and logically connected.

The Role Of poetic Truth

Another fact in a good tragedy, that can't be ignored at all, is poetic truth. Poetic truth means the events and the incidents in the tragedy must be believable, convincing and credible. They must not be out of possibility. Keeping the poetic truth in mind there emerge probability and necessity. Probability means the events and tragic incidents must not be essentially true or the historic truth but they must show us what might happen or what ought to happen in the range of poetic truth. In other words they show us the possibility of something in certain circumstances. In this way probability and necessity govern over tragedy to a large extent. Furthermore the characters' dialogues should have an accordance with their appearances.

Fatal & Fortunate Plots

Tragedy simply means a story of grave and gross events. In this way pity and fear arise from the tragic structure and they can arise if the plot moves from happiness to misery. This kind of plot that drags the dashing figure to his doom is called a fatal one while, on the contrary, a plot that shifts the events from misery to happiness will certainly remain

failure to touch our most violent passions and this plot is called fortunate plot. Aristotle always gives his verdict in the favour of fatal plot and thus one of the favorites of Aristotle. Again he has great admiration for Euripides, whose plays are the most tragic ones.

Simple, Complex & Suffering Plots

With Aristotle plots may be differentiated in following three ways:

1. Simple.
2. Complex.
3. Plots based on scenes of suffering.

Simple Plots are those having a straight flow of events till the end. They bear no peripety and anagnosis. In other words the destiny of the character is changed without any sudden surprise or discovery.

A complex Plot is always a plot having peripety and anagnosis in a very proper ratio and Aristotle himself has admiring words for this kind of Plot. In such plots tragedy arouses from the very actions of the character without any interference of outside evil agent.

In other way a complex plot develops mostly by the very role of hamartia or the misunderstanding mostly on behalf of the towering figure. This plot has the feature to outshine the reader again and again.

The third type of plot is that which is based on the scenes of sufferings such as murdering, wounding, beating, injuring, kidnaping, etc. Aristotle does not show any preference for such kind of plots. The scenes of sufferings may be used to cast the effect of fear and terror but the tragedy must not be based on such events.

Preference To Complex Plot

With the reference of a complex plot, we can easily pin-point that peripety and anagnosis are the very soul of a successful tragic play. They may be used separately in the play but the best play is that which possesses the proper combination of the two simultaneously. In fact peripety means the reversal of the events which are intended in order to have a glimpse of the events of the past. While anagnosis is the name of discovery or the identity of the truth. Anagnosis has the irony of circumstances to disclose the human follies and follies in a very convincing way. Oedipus has been denoted a good tragedy by Aristotle's on having a true combination of peripety and also responsible to arouse pity and fear.

Complication & Denouncement

In Aristotle's conviction a tragedy occurs into two parts; the complication and the denouncement. The complication is the part of tragedy from beginning to the point where it has a turn. This part is consisted of all the complexities and jumping of events. While the denouncement is the portion which begins from the

turning point to the end of the play. This part is consisted of the logically connected incidents leading to the single end. The reward to the others. This double end is more suitable for comedy or tragic comedy but not for a pure comedy. So Aristotle firmly denounces the poetic justice in a tragedy.

Unity Of Time, Place & Action

Whereas dramatic unities (unity of time, place and action) are concerned, Aristotle stresses only on the need of the unity of action. The other two unities are wrongly attributed to him. Unity of action means the single action should be there to bring tragic fate.

For instance in "Oedipus Rex" the action is the discovery of the murder of king Laius and it is the very factor which is the cause of tragedy.

Conclusion

In short we can unhesitatingly declare that Aristotle's concept of plot is in keeping with what we have come to call classical. His rules of tragedy are considered to be authentic ones and the modern concept of tragedy has changed a great deal. But we find that Aristotle's concept of plot construction is still valid to a large extent and he will be remembered throughout the ages.

Catharsis Conception Of Aristotle

The Function of Tragedy

OUTLINE

"Catharsis conception of Aristotle"

The function of Tragedy

- 1) Introduction
- 2) Two factors led to Aristotle's adoption of this conception..
 - A) The Greek View of Life
 - B) Plato's View of Life.
- 3) Three interpretations of the term
 - A) Religious.
 - B) Moral.
 - C) Medical.
- 4) "Catharsis" from Religious point of view.
- 5) "Catharsis" from Moral point of view.
- 6) "Catharsis" from Medical point of view.
- 7) A nature of this classifying process.
- 8) A critical Appraisal.

The Function Of Tragedy

Aristotle's definition of tragedy runs thus: "Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude, in language embellished with each kind of artistic ornament, in the form of action, not of narrative, through pity and fear effecting the proper catharsis or purgation of these emotions". Along with other things, the definition describes the specific effect, the proper function of tragedy namely, to produce a certain kind of catharsis. An important problem Aristotle's theory of tragedy is the catharsis of such emotions as pity and fear. F.L. Lucas asks: what led Aristotle to adopt this? His answer is that two factors led to Aristotle's adoption of this conception:

The Greek View Of Life And Plato's View Of Life

First, ever since man began to reason as well as the desire, he has been eternally tormented by the

conflict within him between the spirit and flesh. What is to be done with passions? "Govern them by reasonable indulgence" was the instinctive reply of the Greek and he reasoned conclusion of Aristotle. Secondly, Plato half belonged to his age and his views seems to us not typically Greek, because in Greece, though present, they failed to win the upper hand. Art, he cries, is bad because it is but the imitation of the eternally existent reality; poetry is bad because it tells lies, and fails to teach men that the world is a place of perfect justice; and it is again bad because it encourages the passions. And so poets are banished without money from his ideal republics. "The natural hunger for weeping and lamentation, which we keep under control in our own hours of happiness, it is just what your poet gratify and indulge". "Poetry feeds and waters the passions, weeds that should rather be killed by draught". It is this attitude of his master that Aristotle is here concerned to answer. Aristotle says that poetry makes our passions less, not more emotional by giving a healthy outlet to their feelings.

Three Interpretations of the Term

It has been vitally and so long accepted but less often understood. There has been age-long controversy about Aristotle's meaning. The word 'Catharsis' has been variously defined as "Purification", "Purgation", "Correction or Refinement", or "The restoration of a healthy balance". All the critics like Lessing, Butcher, Goethe, Schopenhauer, Lucas, Fyfe, Bywater etc, have controversial statement for catharsis. However, all agree in one thing that the Catharsis brings about some sort of relief. As to how this relief is brought about, they differ. With major or minor variations there have been no less than seventy versions of the phrase **Catharsis of such emotions**

All interpretations and explanations can be brought under three heads:-

- 1) Religious.
- 2) Moral.
- 3) Medical.

1. Catharsis from Religious Point Of View

Butcher has pointed out, the key to the meaning Catharsis. It is found in a passage in the politics by Aristotle. Aristotle says that passions which affect some temperament violently, occur to some instance, with pity and fear, and again with religious ecstasy. By this emotion some minds can overpowered, yet we see their balance restored by sacred music of an orgiastic as if they have received treatment and catharsis. Similarly with those emotions of pity and fear, they can all undergo a kind of catharsis and find it a kind of pleasureable alleviation. These words of Aristotle throw light on Catharsis from all the three points of view. Catharsis may be for religious purpose when each time the singers of the chorus sing the praise of God. Some persons are enraptured and thrown into ecstasy. They are relieved when the same verse of choral song is repeated with music again & again. Moreover, by being sympathetic to others and fearful of our fate by seeing the tragic incidents of tragedy, we may be God-fearing and pious. But Purgation of the soul of religious frenzy by sacred melodies is given as pergration, not identical with, but analogous to the Catharsis of fear and pity by tragedy. The purgation of the tragic emotion is like the purification of religious frenzy; it is not the same thing. So by Catharsis, Aristotle does not mean religious purification.

2. "Catharsis" From Moral Point Of View

We may interpret from Aristotle that Catharsis may improve our morals by creating such emotions as pity and fear. By raising pity, it makes a man nobler, and by raising fear, it makes a man sympathetic to others. When a cruel man weeps over the difficulties of a hero, it means that his feelings of cruelty are alleviated and moderated. Though fear and pity are different things, yet they work together and are closely related. First, we take pity on a hero, and then think of our own destiny. When we see the hero of a tragedy in difficulties, we think if God punishes those who are innocent or so great. He can punish us also; and feeling this fear we decide to be sympathetic and helpful to others. In this way, Catharsis of emotions is regarded as the function of tragedy. Hence the function of tragedy is to create a morally desirable state in the spectator's minds. But the moral purification is ruled out by the fact the Aristotle distinguishes the catharsis value of melodies from their primarily the moral purification.

3. "Catharsis" From Medical Point Of View

Just as in ancient times a little blood was drawn from the body and the rest of it was thereby supposed to have been purified and the body restored to health, so by purging of the excess emotions, the remaining emotional attitude is supposed to be refined as well as the health of the mind restored. According to Lucas, it is strong evidence that Catharsis means not "Purification" which has religious and moral implications, but it means not "Purgation" a medical metaphor. It must be kept in mind that Aristotle was the son of a physician. But according to modern medical thought 'purgration' means complete evacuation of waste products. It will be misleading in this sense. But Catharsis means purgation not the modern, but in the older, wider English Sense which included the partial removal of excess. It means simply that the passions themselves are reduced to healthy, balanced proportion. Italian Renaissance critics and later Milton, regarded the term Catharsis as a metaphor from medical and rendered by the English "purgation" and in the sense of a restoration of equilibrium by Greeks.

It is common psychological fact that we have many rules and desires which we have to suppress of impulses and their connected emotions and desires may lead to mental ailments. Even those who remain mentally healthy throughout their lives have such suppression, they want healthy outlets to get normalcy. Fyfe says "Poetry is the Lava of imagination whose eruption prevents an earthquake". In tragic drama, the spectators get an outlet for the suppressed impulses and emotions. Tragedy is the vent for the particular emotions of pity and fear. Poetry excites emotions but only to allay them. It is a sort of homeopathic treatment curing emotions by means of an emotion like kind, first raising it to a pitch and then making it fall.

The Nature Of This Clarifying Process

How this process is affected? What does Aristotle mean by "Pity", "Fear" and such emotions?"

Pity & Fear and their inter-relation

According to Aristotle, Fear is a species of pain or disturbance arising from an impression of impending evil which destructive or painful in its nature. Evil is near not remotes and the person threatened are ourselves.

"Pity" is a sort of pain at an evident evil of a destructive or painful kind in the case of somebody who does not deserve it. The evil being one which we might expect to happen to ourselves or to some of our friends. Pity turns into fear where the object is so nearly related to us the suffering seems to be our own. We pity others where under like circumstances, we should

fear for our selves. 'Those who are incapable of fear are incapable also of pity. These emotions may be aroused by three means the spectacle, the character, the situation. According to Aristotle: the essential tragic effect depends on maintaining the intimate relationship between pity & fear.

"Such Emotions"

The first means that the purgation of only pity and fear is affected. The second means that the purgation of other emotions like sympathy, delight,

contempt, blame, weakness etc.

A Critical Appraisal

1. He ignored pleasure as function.
2. Emotions excess, no less.
3. Lucas: no man goes to theatre to get rid of excess-writer.
4. Limited (Contemplation) (Hegel).
5. Check on artists.
6. Incomplete Analysis.

Activities Of Azeem Academy

Report By Muhammad Riaz Gohar

Azeem Academy, a unique name among the literary circles, has always proved her leading faculty to guide the students on the positive lines. Continuing her matchless and meritorious traditions, it has started publishing "Azeem English Magazine" since May 2000, on monthly term. The main object of this magazine is to enhance the literary taste among the students of English literature. Apart from this it is going to serve as a stimulator to learn English language. Actually, behind this magazine a group of scholars has been working whose mission is to shatter the fear of people of English. They want to make people acquainted with this foreign language on habitual and easy terms.

On May 21, 2000, a handsome gathering of students, professors and scholars was requested to arrive at Azeem Academy to make share on this good deed. The inauguration ceremony of this Azeem Educational Magazine was to be performed by their active and noble hands. The students of different classes were seated section-wise. The English language class, M.A English, M.A Urdu, M.A Economics, M.A Pol. Sciences, M.A Islamic studies, M.A History, Computer classes, all were there to show their active co-operation with M. Azeem Farooqi the actual legend of the whole phenomenon.

First of all the recitation of Holy Quran was made by Mr. Ahmed Shahzad Farooqi and then by Miss Zubia Naseer. Later on the encomium was sung by Tooba Azeem. At next stage, from every group of the students, the representative was invited to make a brief expression of feelings of his relative class. Mr. M. Azeem Farooqi and Mr. M. Waseem were there to arrange this circle. The chief guest Prof. Javid Iqbal and the other honourable guests.

The photographers of news papers and the movie maker were performing very inspiring and exciting roles.

The group photos of the different classes were drawn. The speakers were encouraged with clappings by audience.

At the end of representation and other speakers the guests and chief guest were invited to make advisory words to the students and the academy staff. The editorial board and the group of writers were given very important suggestions to improve the standard of the magazine and it was promised by staff to keep them in mind. At the end of the function, all the guests and students were offered cold-drinks, ices-cream etc. And they were thanked for their kind Patronage.

Shure Short Guesses For The Year 2000

By Prof. Muhammad Azeem Farooqi

M.A. ENGLISH LITERATURE PART I FOR 2000

1- Classical Poetry

***CHUCER:-** Father of Eng. Poetry, Art of characterization.

***POPE (Rape of the lock):-** Mock Epic, Social satire.

***MILTON (Paradise Lost):-** Themes; Hero of the poem

***DONNE:-** Metaphysical poet; Love poems & Moods.

2- Drama

***MARLOWE:-**

I-(Dr. Faustus) Child of Renaissance, Tragedy.

II- Jew of Malta:- Morality, Barabas (character).

***SHAKESPEARE**

I- (King Lear) Madness, Redemption

II- Hamlet:- Tragic hero, Hamlet as a tragedy.

III- Winter Tale:- Theme of Jealousy, Tragic-Comedy.

IV- Oedipus Rex:- Tragedy, Character and Fate.

***G.B. SHAW**

I- Pygmalion: Money & Society, Contribution to Drama

II- Arms & The Man: Theme of marriage, Irony & satire, characterization.

3- Novel

Joseph Andrew:- Comic epic, Humour, Realism

Pride and Prejudice:- Irony, Domestic Novel.

Mill on the Floss:- Psychological, Autobiographic, Maggie

Passage to India:- Themes, Realism, Dr. Aziz.

Great Expectations:- Humour, Themes.

Tess:- Pessimism, Alec (character)

4- Prose

Huxley:- Satirist, Adonis and Alphabet.

Bacon:- Contribution to Eng Prose, Literary style (Of Study, Of Truth)

Lamb:- Humour, Autobiographical.

Swift:- Misanthropist, Satirical Devices, Last Voyage.

Russel:- Prose writer, Causes of unhappiness, Is happiness still possible.

5- American Literature

Faulkner:- (Sound And Fury) Theme of Decline of family, Character of Caddy, Stream of Consciousness.

Hemingway:- (The Sun Also Rises) Tragic novel, Crash of Pre-War values.

Miller:- (Death of A Sales Man) Themes, Challenge

to American dream.

Frost:- Pastoralism, Symbolism, Representative of America. 3 Poems.

O'Neil:- (Long Days Journey into Night) (Novel) Themes, Philosophy and Symbolism, Autobiographical element.

Emily Dickenson:- Theme of Pain, Autobiographical element, Representative poetess of Age (3 poems)

M.A. ENGLISH LITERATURE PART II FOR 2000

1- ROMANTIC POETRY

William Wordsworth

I) Words Worth "A poet of Nature".

II) "The Prelude" As an epic.

P.B. Shelly

I) Hymm to intellectual beauty.

II) Critical appreciation of "Ode to the West Wind".

III) Shelly as a lyricist.

IV) Prometheus unbound (act III & IV) summary.

John Keats

I) As a Romantic Poet.

II) Hellenism of Keats.

III) Keats as a writer of odes.

IV) "Ode to a Nightingale", "Ode on a Grecian Urn", "Ode to Psyche" (Critical appreciation).

Robert Browning

I) Ruskin described "The Bisop orders his Tomb" as the best expression of the Renaissance spirit in English prose or Poetry. Analyse the poem and indicate how Browning expases the soul of the Bishop without losing our sympathy.

II) It is said that since Browning was apostle of the strenous life, he drew a more sympathetic of Fra Lippo Lippi than of Andrea Del Sarto. Compare & contrast the two poems in the light of this remark.

III) Dramatic Monologue In Browning's poetry.

T.S. Eliot

I) Post-War generation

II) "The Love Song" as anti-romantic poem.

2 DRAMA

Henrik Ibsen (The Wild Duck)

I) Themes of Illusion & reality.

II) "The Wild Duck" as a Tragic-Comedy.

Bernard Shaw (Arma & the Man)

I) G.B. Shaw and Realism in modern drama.

II) Shaw's attitude to the problems of modern society.

III) "Arms & the Man" is a masterpiece both

“From the psychological and purely theatrical point of view” Discuss.

IV) Shaw’s contribution to the art of modern English drama.

Sean O’Casey (Juno & Paycock)

I) Themes, Structure & Subjects.

II) “Juno & Paycock” as a tragic-comedy.

Samual Beckett (Waiting for Godot)

I) Major Themes of “Waiting for Godot”

II) Compare and Contrast of the various human relationship in waiting for Godot.

Harold Pinter (The Caretaker)

I) Themes in “The Caretaker”.

II) Characters in “The Caretaker”.

III) “The Caretaker” as a play of social criticism. Discuss.

3- **NOVEL**

Joseph Conrad (Heart of Darkness)

I) The themes of “Heart of Darkness”

II) Autobiographical elements in the novel.

III) Use of irony in “Heart of Darkness”.

Virginia Woolf (Mrs. Dalloway)

I) Virginia Woolf’s Narrative technique.

II) The love theme of Mrs. Dalloway.

William Golding (Lord of the Flies)

I) Allegorical significance of Evil & Good in “The Lord of the Flies”.

II) Principal recurrent motifs in “The Lord of the Flies”

Margaret Drabble (The Ice Age)

I) Drabble’s optimism.

II) Margaret Drabble “A Feminist”

Paul Scott (The Jewel in the Crown)

I) The theme of “The Jewel in the Crown”.

4- **LITERARY CRITICISM**

Aristotle

I) Aristotle’s theory of Tragedy.

II) Catharsis conception of Aristotle’s or The function of Tragedy.

III) Tragic Plot.

Words Worth

I) WordsWorth’s theory of poetic diction & Coleridge’s criticism on it.

Coleridge

I) Coleridge points out defects in the poetry of Words Worth.

II) Coleridge’s theory of criticism (Coleridge’s contribution to criticism)

T.S.Eliot

I) Tradition and the individual talent. (A critical summary)

5- **THE TEACHING OF ENGLISH**

I) The status of English in Pakistan.

II) Methods of teaching English.

III) Four language skills.

1- The Listening Skill

2- The Speaking Skill

3- The Reading Skill

4- The Writing Skill

6- **ESSAYS**

I) The English Essay.

II) Poetry: Its Nature & Functions

III) Romanticism & Classicism.

IV) What is Literature OR Function of Literature.

WE ARE NOTHING WITHOUT “UNITY”

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 Pakistan’s, we are the Muslims.

E.g, 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 depth 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

By Amna Gul

دیش پاکستان - تونس - سوڈان - سعودی عرب - قلمین - کویت - متحدہ عرب امارات - مراکش - مصر - ۲- عالم اسلام کے مسائل - ۱- حدیثی مسائل ۲- زری مسائل ۳- صحتی مسائل ۴- اسلامی گھوں کی درآمد اور آمد - ۵- علم اسلام کی برآمدات ۳- عالم اسلام کے مسائل - مسلمانوں کے فکری مسائل پر نوٹ ۲- مسلم ممالک پر مغربی تہذیب کے اثرات (ب) عملی مسائل (۱) مسئلہ افغانستان پر ایک نظر - (۲) تاجک (۳) کشمیر (۴) چین کی جنگ اسباب و نتائج (۵) نندورلڈ آرڈر اور اسلامی دنیا (۵) کوسوا ایشیاء کے مسلمانوں کا تشخص (۶) پہلی اسلامی سربراہی کانفرنس (۷) دوسری اسلامی سربراہی کانفرنس (۸) اہل عالم اسلام کا نفرنس (۹) عالم اسلام کے استحکام و اتحاد کے لئے تجویز

پہلا پرچہ - تاریخ اسلام - اہم اے تاریخ (سال بول لکھیں)

۱- قبل از اسلام عرب کے جغرافیائی سیاسی صورتی اور مذہبی حالات پر روشنی ڈالیں ۲- رسول اللہ ﷺ کی کنی زندگی کے حالات قلمبند کریں۔ ۳- (الف) بیعت مدینہ پر نوٹ لکھیں۔ (ب) مدینہ کے یہودیوں سے آنحضرت کے تعلقات پر روشنی ڈالیں۔ ۴- جنگ بدر کے اسباب و واقعات اور نتائج پر روشنی ڈالیں۔ ۵- صلح حدیبیہ اور اس کے اثرات و نتائج پر روشنی ڈالیں۔ ۶- مکہ فتح کرنے کی ضرورت کیوں پیش آئی۔ فتح مکہ پر تفصیل سے روشنی ڈالیں۔ ۷- حجیہ والوں پر نوٹ لکھیں اور حجیہ خیمہ والوں کے اہم امور کا خلاصہ درج کیجئے۔ ۸- حضرت ابو بکر صدیقؓ کے حالات زندگی اور خدمات اسلام پر نوٹ لکھیں۔ ۹- حضرت عمر فاروقؓ کے قول "عالم اسلام اسلامی خدمات خلافت اور انتظام حکومت پر نوٹ لکھیں۔ ۱۰- عمر فاروقؓ کے حوالہ سے صدر جہ ذیل پر نوٹ لکھیں۔ ۱۱- معاشی نظام ۲- زری نظام ۳- عدالتی نظام ۴- فوجی نظام ۱۱- فرقہ سہائی (فترت سہایت) کا تعارف کروائیے اور حضرت عثمانؓ کے خلاف فرقہ سہائی کی سازش اور شہادت عثمانؓ کے اسباب پر روشنی ڈالیں۔ ۱۲- خلافت سنیہ کے تحت عثمانی حکومت علیؓ کو کن مشکلات کا سامنا کرنا پڑا؟ ۱۳- جنگ جمل کے اسباب و واقعات اور نتائج قلمبند کیجئے۔ ۱۴- جنگ صفین اور کربلا کی وجہ سے جو مشکلات پیش کیجئے۔ ۱۵- خلافت راشدہ کی نمایاں خصوصیات بیان کیجئے۔

دوسرا پرچہ - تاریخ نویسی (مطالعہ تاریخ)

۱- تاریخ کا مفہوم کیا ہے تاریخ کی تعریف کیجئے اور اس کی وسعت و افادیت پر روشنی ڈالیں۔ ۲- (الف) دستاویز سے کیا مراد ہے؟ (ب) دستاویزات کی قسمیں بیان کیجئے؟ (ج) لادری دستاویزات پر روشنی ڈالیں۔ (د) تحریری دستاویزات کے ماخذات کی فہرست ترتیب دیجئے اور اہم تحریری دستاویزات پر روشنی ڈالیں۔ ۳- تاریخ کے لادری اور ذہنی علوم کون کون سے ہیں؟ مطالعہ تاریخ میں ان کے کردار پر بحث کیجئے۔ ۴- صدر جہ ذیل پر نوٹ لکھیں۔ (الف) سیاسی تاریخ (ب) مذہبی تاریخ (ج) قرآن حکیم کے نظریہ تاریخ پر روشنی ڈالیں۔ ۶- طبری کے مختصر حالات زندگی اور تاریخ طبری کے حوالہ سے اس کے تاریخی نظریات پر روشنی ڈالیں۔ ۷- ابن خلدون کے مختصر حالات زندگی بیان کرتے ہوئے اس کے فلسفہ تاریخ اور تاریخ نویسی کی خصوصیات پر روشنی ڈالیں۔ ۸- بیگل کے مختصر حالات زندگی بیان کیجئے اور اس کے فلسفہ تاریخ پر روشنی ڈالیں۔ ۹- بیگل کے فلسفہ تاریخ پر پھر پور روشنی ڈالیں۔

تیسرا پرچہ - اسلامی ہند کے مسلم حکمرانوں کے تہذیبی اور سیاسی کارنامے

۱- سندھ میں عربوں کی حکومت اور نظام سلطنت کا جائزہ لیجئے۔ ۲- ۱206ء اور 1526ء کے درمیان شمالی ہند (سلطنت دہلی) میں مسلم معاشرہ کی حیثیت و صورت کا جائزہ لیجئے۔ (یا) خاندان غلاماں سے خاندان لودھی تک کے مسلم معاشرہ کی حیثیت و صورت واضح کیجئے۔ ۳- سلطان اور بادشاہ میں کیا فرق ہے؟ سلطان اور بادشاہ کے اختیارات پر نوٹ لکھیں۔ ۴- سلطان اور بادشاہ کے تحت فوجی کے اصولوں پر روشنی ڈالیں۔ ۵- سلطنت دہلی کے نظام حکومت میں شاہی محل کے کردار پر روشنی ڈالیں۔ ۶- عہد منلیہ میں شاہی محل کے کردار کا جائزہ لیجئے۔ ۷- منلیہ دور حکومت کے مرکزی نظام پر نوٹ لکھیں۔ ۸- عہد سلاطین میں عدالتی نظام پر نوٹ لکھیں۔ ۹- منلوں کے تحت عدالتی نظام کا جائزہ لیجئے۔ ۱۰- سلاطین دہلی کے تحت فوجی نظام پر روشنی ڈالیں۔ ۱۱- صدر جہ ذیل پر نوٹ لکھیں۔ (۱) منلوں کے دور میں نظام تعلیم (۲) درس نظامی ۱۲- سلسلہ قادریہ کا تعارف کروائیے۔ عہد منلیہ میں سلسلہ قادریہ کے مشہور صوفیاء کا تذکرہ کرتے ہوئے بیان کیجئے کہ منلوں پر یہ سلسلہ تصوف کس حد تک اثر انداز ہوا؟ ۱۳- صدر جہ ذیل سوالات کے تحت تشبیہ پر روشنی ڈالیں۔ (۱) سلسلہ نقشبندیہ کا تعارف کروائیے۔ (۲) منلیہ عہد میں سلسلہ نقشبندیہ صوفیائے نے جو کردار اکیال کی وضاحت کیجئے۔

چوتھا پرچہ - ہندی مسلمانوں کی تاریخی جدوجہد اور پاکستان

یہ پرچہ دو حصوں پر منقسم ہے۔ اول (آئینی ارتقاء دوم) سیاسی ارتقاء) آئینی ارتقاء اور انڈیا کو نسل ایکٹ 1858ء کے اہم نکات بیان کریں۔ ۲- پٹیو جینس فورڈ ریفرم سکیم اور گورنمنٹ آف انڈیا ایکٹ 1919ء پر روشنی ڈالیں۔ ۳- صدر جہ ذیل پر نوٹ لکھیں۔ (الف) مساعن کیشن (ب) گول میز کانفرنس (۱۹۳۱-۱۹۳۱-۱۹۳۱) ۴- گورنمنٹ آف انڈیا ایکٹ 1935ء کا جائزہ لیجئے۔ سیاسی ارتقاء ۵- سر سید احمد خان کا تعارف کروائیے اور ان کی خدمات پر روشنی ڈالیں۔ (۱) تحریک علی گڑھ یا تفصیل سے روشنی ڈالیں۔ ۶- انڈین نیشنل کانگریس کے پس منظر (زوجہات) اور تشکیل پر روشنی ڈالئے ہوئے اس جماعت کے خلاف مسلمانوں کا رد عمل بیان کیجئے۔ ۷- تقسیم بنگال کے محرکات اور ہندوؤں کے رد عمل پر روشنی ڈالئے ہوئے بیان کیجئے کہ اس تقسیم سے مسلمانوں کو کیا مفادات حاصل تھے اور یہ

تقسیم کیوں منسوخ کی گئی؟ ۸- آل انڈیا مسلم لیگ کے پس منظر اور قیام پر روشنی ڈالئے ہوئے اس کے مقاصد بیان کیجئے۔ ۹- بیٹیک کنگون پر نوٹ لکھیں اور اس کی اہم شخصیں درج کیجئے۔ ۱۰- صدر جہ ذیل پر نوٹ لکھیں۔ (۱) تحریک خلافت (۲) تحریک عدم تعاون۔ صدر جہ ذیل پر نوٹ لکھیں۔ (۱) سرور رپورٹ (۲) جناح کے چودہ نکات ۱۲- صوبوں میں کانگریس کی ذرا توں پر روشنی ڈالئے ہوئے کانگریس دور حکومت میں مسلمانوں پر ڈھائے جانے والے مظالم کی نشاندہی کیجئے۔ ۱۳- "قرارد لاولا ہور" (قرارد واپاکستان) پر نوٹ لکھیں۔ ۱۴- انتقال اقدار کا پس منظر بیان کیجئے۔ (یا) صدر جہ ذیل پر نوٹ لکھیں۔ (الف) 3 جون 1947ء کا منصوبہ (ب) آزادی ہند کا قانون ۱۶- قائد اعظم محمد علی جناح کی قیادت کا جائزہ پیش کیجئے۔ ۱۷- علامہ اقبال کی سیاسی و قومی خدمات پر نوٹ لکھیں۔ ۱۸- سید امیر علی کی سیاسی و قومی خدمات پر نوٹ لکھیں۔

پانچواں پرچہ - تاریخ پاکستان - آئینی ارتقاء کی تاریخ

۱- 1947ء سے 1956ء تک پاکستان میں آئین سازی کے اہم مراحل بیان کریں۔ (یا) ۲- دستور پاکستان 1956ء کے پس منظر، خصوصیات اور اہم نکات پر پھر پور روشنی ڈالیں۔ ۳- دستور پاکستان 1973ء (اسلامی جمہوریہ پاکستان کا دستور) کا پس منظر بیان کرتے ہوئے اس کے اہم نکات پر روشنی ڈالیں۔ ۴- قائد اعظم کے دور حکومت پر نوٹ لکھیں۔ (یا) قائد اعظم کے بعد پیش آنے والی ابتدائی مشکلات پر کیسے قابو پایا گیا؟ ۵- پاکستان پیپلز پارٹی (بہشتو) کے دور حکومت کے جائزہ لیجئے۔ ۶- مارچ 1977ء کے آواز سے خاتمہ تک کے تاریخی اور سیاسی حالات و واقعات پر روشنی ڈالیں۔ ۷- پاکستان کی خارجہ پالیسی کے اصول بیان کیجئے۔ ۸- اقوام متحدہ میں پاکستان کے کردار پر روشنی ڈالیں۔ ۹- پاکستان اور امریکہ کے تعلقات کا جائزہ لیجئے۔ ۱۰- پاکستان اور چین کے تعلقات کا جائزہ لیجئے۔ ۱۱- پاکستان اور بھارت کے تعلقات پر روشنی ڈالیں۔

دوسرا پرچہ - قلمی یا نظام اہم اے سیاست پارت ۲

۱- کمال اتا ترک کی بڑی دستوری اصلاحات ۲- ترکی کے سیاسی نظام میں سیاسی جماعتوں کا کردار ۳- امریکی صدر کا طریقہ انتخاب ۵- طانیہ میں کانپنہ کی اجتماعی ذمہ داری ۶- طاہوی دارالامرا بر طاہوی دارالاعوام ۷- طاہوی وزیر اعظم کے اختیارات ۸- چین کے سیاسی نظام کے پہلو ۹- چین کے سیاسی نظام کے لئے کی جانے والی کوششیں ۱۰- امریکہ کا کینیسم کا طریقہ ۱۱- چین کی کیونٹ پارٹی کا کردار

پہلا پرچہ - تاریخ پاکستان و تحریک پاکستان

۱- انڈین نیشنل کانگریس ۲- مسلم لیگ ۳- تحریک خلافت ۴- سکونہ پلان ۵- خطیہ ایکٹ 1935ء ۶- علامہ اقبال - قائد اعظم ۷- سرور رپورٹ ۸- دو قومی نظریہ ۹- 1919ء کا ایکٹ ۱۰- شملہ وفد ۱۱- سید امیر علی مولانا ظفر علی ۱۲- تقسیم بنگال ۱۳- کربن میسج ۱۴- سرور ہندی تاریخہ ۱۵- کنگون ایکٹ ۱۶- کینول ایوارڈ ۱۷- نوٹ لکھیں۔ خواتین کا تحریک آزادی میں کردار علامہ کاردار آزادی مسلم سٹوڈنٹس فیڈریشن کاردار کانگریس کاردار ترقی کاردار

تیسرا پرچہ - پاکستان کی خارجہ پالیسی

۱- خارجہ پالیسی کے اہم محرکات، عوامل، مضمر ۲- تنازعہ کشمیر ۳- پاکستان بھارت تعلقات ۴- مسلم دنیا کے ساتھ پاکستانی تعلقات ۵- پاکستان کی خارجہ پالیسی اہم اصول ۶- ذوالفقار علی بھٹو اور ضیاء الحق کی خارجہ پالیسیاں ۷- سارک تنظیم ۸- افغانستان میں سویت مداخلت (پاکستان کا رویہ) ۹- پاکستان کی جغرافیائی معیشت کے مضبوط پہلو ۱۰- روس پاکستان تعلقات ۱۱- ایران پاکستان تعلقات ۱۲- پاکستانی دفاعی معاہدہ بغداد - سیٹو ۱۳- اقوام متحدہ ۱۴- مشرق وسطیٰ کی مسلم ریاستوں کے ساتھ تعلقات

چوتھا پرچہ - اہم اے سیاست - قانون بین الاقوام

۱- مفہوم و تعریف ۲- موضوعات ۳- مظاہر ۴- تدوین ۵- بین الاقوامی اور قومی قانون میں تعلق ۶- سیاست کا علاقہ ۷- قومیت ۸- سفارتی نمائندے ۹- معاہدات ۱۰- بین الاقوامی مذاہات ۱۱- غیر جانبداری ۱۲- اسلامی بین الاقوامی قانون ۱۳- سیاست کا دائرہ اختیار ۱۴- سیاست کے فرائنس ۱۵- سیاست کا علاقہ ۱۶- بین الاقوامی حکومت کی صورتی

پانچواں پرچہ - اہم اے سیاست تحلیلی علم

۱- پبلک ایڈمنسٹریشن ۲- نوکر شاہی ۳- بھرتی ۴- خود مختار اور نیم خود مختار ادارے ۵- منصوبہ بندی ۶- جدید نظریہ تنظیم ۷- جٹ - میزانیہ ۸- تعمیری ۹- ضروریات کی درجہ بندی ۱۰- لائن اور کڑی ۱۱- سہرمت سامعین ۱۲- تعلقات عامہ ۱۳- ایڈورٹ شپ ۱۴- تربیتیت ۱۵- پاکستانی بیورو کریسی ۱۶- کلرک پوریشن

۳- سر ۳- مشہور نظیر اکبر آبادی۔ میر میر علی انیس کے مرتے کے پہلے دس ہجرت۔ قصیدہ ذوق اور سودا کا مکمل ہجرت۔ میر صاحب گل و شمع ہجرتوں ایک (سودا) سادان میں دیا پھر مرثیہ شوال دیکھا (ذوق)

دوسرا پرچہ — افتادہ نثر و ادب

مردچہ ذیل اصناف کا تنقیدی مطالعہ۔ داستان = ۲۰ نمبر۔ بول = ۳۰ نمبر۔ افشاہ = ۲۰ نمبر۔ شمارہ ۲۰ نمبر
تفصیل = داستان۔ "بلغ و ہمار"۔ "فلسفہ کتاب"۔ "اسلوب گفتاری معاشرت و کردار بول"۔ (۱) نون اوقات نثر پرچہ
(۲) فلسفہ آواز نثر تا حد سرشار (۳) فردوسی مدیہ سرشار (۴) اسرار چنان لاور سو (۵) آخر شب کے ہم سفر قرقہ
الین حیدر۔ افشاہ۔ (۱) جلا حیدر بلدرم (۲) خارستان گلستان (۳) ذوالججت (۴) سو دوائے سنگین (۳) نکاح
ثانی (۵) حکایت علی بنیوں (۶) پریم چند۔ (۱) راہ نجات۔ (۲) آکر۔ سو ابر گیوں۔ پوس کی لات۔ (۳) نغم (۴) اتمام
عیاش۔ (۱) آوی (۲) کبیر (۳) لور کوک (۴) سایہ (۵) بیوی (۶) منو (۷) نیا قانون (۸) نمبر (۹) کرکھ گم کی
وسیت (۱۰) محمد بھائی (۱۱) سائے (۱۲) انقلاب سین۔ (۱) آخری آوی (۲) زرد کلا (۳) جو جو گم (۴) حرم الحرم
(۵) بزبان ڈراھا (۱) آغاز۔ (۲) سراب (۳) تیزار علی جناح۔ (۴) خواجہ مبین الدین۔ تعلیم افغان

تیسرا پرچہ — امالیہ نثر و ادب

(۱) صاحبان نثر کا تنقیدی مطالعہ۔ ۸۰ نمبر (۲) متن ۲۰ نمبر
تفصیل = مردچہ ذیل نثر نگاروں کے اسلوب کا تنقیدی مطالعہ۔ ۱۔ ملاوچر "سب رس"۔ ۲۔ "ناب"۔ "مخلوط"۔ ۳۔ "سر سید"
"مظاہر"۔ ۴۔ "سین آزاد"۔ "تیرگ خیال"۔ ۵۔ "حالی"۔ "حیات جاوید"۔ ۶۔ "شلی"۔ "سیرت النبی
" (۷)۔ ۸۔ "سورۃ انعام آزاد"۔ "غبار خاطر"۔ ۸۔ "فرحت اللہ بیگ"۔ "مضامین فرحت"۔ ۹۔ "پلرس"۔ "مضامین پلرس"
۱۰۔ "سر سید احمد حقینی"۔ "مضامین رشید"۔ ۱۱۔ "مشتاق احمد یوسفی"۔ "آب گم"۔ "متن میں"۔ "سب رس"۔ "ناب" کے پانچ مخلوط
تیرگ خیال کے دو مضامین اور غبار خاطر کے دو خطا

چوتھا پرچہ — تاریخ زبان و ادب

مردچہ ذیل رجحانات، تحریکات اور موضوعات کا مطالعہ۔ ۱۰۰ نمبر۔ اردو زبان کی لہراء ۲۔ رکنی دور کا شعر و
ادب (غزل اور مثنوی کا خصوصی مطالعہ۔ ۳۔ ایہام گو شعر کا دور۔ ۴۔ سیر و سودا کا دور۔ ۵۔ آتش و ناخ کا دور۔ ۶۔ داستان
گفتگو۔ ۶۔ "ناب و موسیٰ کا دور"۔ "نور و لیم کا گنج کی نثری خدمات"۔ ۸۔ "علی گڑھ تحریک"۔ ۹۔ "علی گڑھ تحریک کا
رد عمل"۔ (۱۰)۔ "انجمن پنجاب اور اردو شاعری"۔ ۱۱۔ "رومانوی تحریک"۔ ۱۲۔ "ترقی پسند تحریک"۔ ۱۳۔ "پاکستانی
ادب میں جدید رجحانات"

پانچواں پرچہ — میر و غالب کی شاعری کا خصوصی مطالعہ

۱۔ میر کی شاعری کا تنقیدی مطالعہ۔ ۳۰ نمبر۔ غالب کی شاعری کا تنقیدی مطالعہ۔ ۳۰ نمبر۔ ۳۔ متن دونوں کا۔ ۲۰ نمبر
۱۔ میر کی شاعری کے موضوعات۔ ۱۔ میر کا تمدن کی شاعری میں ۲۔ میر کا تصور نظم۔ ۳۔ تصور حسن و عشق۔ ۴۔ میر
کی شاعری میں فطری اور صوفیانہ عنصر۔ ۵۔ میر کی شاعری کے فنی و اسلوبی عناصر۔ ۶۔ میر کا لسانی شعور۔ ۷۔ میر کی
مثنوی نگاری۔ ۸۔ میر کا تہذیبی و سیاسی شعور۔ ۹۔ جدید اردو غزل پر میر کے اثرات۔ ۱۰۔ میر شناسی کے اہم رجحانات
غالب کے موضوعات۔ ۱۔ غالب کی شاعری کے ادوار۔ ۲۔ غالب کا حسن و عشق۔ ۳۔ غالب کی شاعری میں فطری اور
صوفیانہ عناصر۔ ۴۔ غالب کی شعری عظمت۔ ۵۔ غالب کا تصور رنگ، تکلیف۔ ۶۔ غالب کی مشکل بندی۔ ۷۔ غالب
کا اختتامیہ لہجہ۔ ۸۔ غالب کی شاعری میں شوخی و طراوت۔ ۹۔ اسبجری۔ ۱۰۔ غالب شناسی کے اہم رجحانات
۱۱۔ اردو (سال دوئم ملتیس)

سال دوم کا نصاب کل پانچ پرچوں پر مشتمل ہے۔ پہلے تین پرچے لازمی ہیں جبکہ آخری دو پرچے اختیاری ہیں۔
پرچوں کی تفصیل حسب ذیل ہے۔

پہلا پرچہ — حسب ذیل شعراء کا تنقیدی مطالعہ

۱۔ حسرت موہانی (غزل گوئی)۔ ۲۔ ناصر کاظمی (غزل گوئی)۔ ۳۔ فیض احمد فیض (غزل گوئی و نظم نگاری)۔ ۴۔ مجید
احمد (نظم نگاری)۔ ۵۔ حفیظ جالندھری (دیکھت نگاری)۔ (ب) متن کی تشریح مطالعہ کے لئے حسرت موہانی کی دو دو
اور فیض کی منتخب غزل، مجید احمد کی دو فیض کا ایک منتخب مضمون شامل نصاب ہے۔ **منتخب نصاب**
غزل لیاات۔ حسرت موہانی۔ حسن بے پروا کو دہین و خود آراء کر دیا۔ روشن جمال یار سے ہے انجمن
باہر ہے ہر کاظمی۔ ان سونے ہوئے شہروں کی فضا کچھ کہتی ہے۔ گمے دنوں کا سر ملے کر کدھر سے آیا کدھر گیا
وہ بے گسٹن احمد فیض۔ تم آئے ہو تو شب انتظار گزری ہے۔ منتخب مطبوعات مجید احمد (۱) اردو (۲) جیش رو فیض احمد
فیض (۱)۔ تمدن کی ایک شام (ج)۔ مردچہ ذیل نثر نگاروں کی نثر نگاری کا مذکورہ کتب کے حوالے سے تنقیدی
مطالعہ۔ ۱۔ شفیق الرحمن سزہ۔ ۲۔ جلد۔ ۳۔ احسان دانش۔ آب حقیقی۔ جہاں دانش

دوسرا پرچہ — تنقید شعروادب

نصاب کی تفصیل (الف) تنقید لورس کی اہمیت (الف) تنقید و تخلیق کا باہمی رشتہ (ب) تنقیدی داستان
۱۔ تنقید اور نبالی (ج) نئے تنقیدی مباحث۔ ۱۔ نئی تنقید (د) نئی تنقید ۱۔ اسطو۔ ۲۔ کورج۔ ۳۔ سحر
آرٹڈ (د) اردو تنقید۔ ۴۔ شلی

تیسرا پرچہ — اقبال کا خصوصی مطالعہ

(الف) اقبال کے فکر و فن کا تنقیدی مطالعہ۔ اقبال کا ذہنی و فکری ارتقا اقبال کی شاعری کے مختلف
ادوار۔ ۲۔ اقبال کا تصور خودی و بے خودی۔ ۳۔ اقبال کا تصور عقل و عشق۔ ۴۔ اقبال کا تصور مرد کامل (تصور فقر، تعمیر
شاہین کا فخرم کی وضاحت کے ساتھ)۔ ۵۔ اقبال نور تہذیب مغرب (نظام سرمایہ داری اور اقبال وغیرہ)۔ ۶۔ اقبال

اور اشراکیت۔ ۷۔ اقبال اور عشق رسول ﷺ۔ ۸۔ اقبال کا تصور تقدیر۔ ۹۔ اقبال اور روئی۔ ۱۰۔ اقبال کا تصور ریاست
(ب) تشریح متن اردو کلیات اقبال (اردو) کے مردچہ ذیل منتخب ہے۔ ۱۔ سنگ درآئی مطبوعات (۱) تالیف (ب)
عقل و دل (ج)۔ خضر لورس۔ ۲۔ جہاں جہاں کی مطبوعات (الف)۔ سمیرہ قریب (ب)۔ ساقی ہمد۔ ۳۔ جہاں جہاں کی سب
ذیل غزلیات۔ ۱۔ لید اور فاروقی ذیل لید اور کرداری۔ ۲۔ ستاروں سے آگے جہاں اور بھی ہیں۔ ضرب تعلیمی کی مطبوعات
ارمغان تجاویز کی نظم و نثر کی مجلس شوری (ج)۔ تشریح متن فارسی کلیات اقبال (فارسی) کے مردچہ ذیل منتخب
ہے۔ ۱۔ اسرار خودی کے مردچہ ذیل ہے (۱) الطاعت (۲) ضیاء نفس (۳) نیات الہی (۴) موزوں خودی کے
مردچہ ہے (۱) توحید۔ ۲۔ رسالت۔ ۳۔ جلائیہ ہمد۔ کلید مردچہ ذیل ہے (۱) دین پرستوں کا مطالبہ۔ ۲۔ "مہر قبر اندر
دعا گویم تیرا۔

سال دوم کے اختیاری پرچوں کی تفصیل امیدوار حسب ذیل اختیاری پرچوں میں سے کوئی سے دو پرچے منتخب
کر سکتا ہے۔

چوتھا پرچہ — لسانیات

(الف) اصول لسانیات و صدیات مردچہ ذیل مباحث۔ ۱۔ زبان کیا ہے؟ علم الانسان کے مباحث۔ صرف نحو
۲۔ علم الانسان (جدید لسانیات) کے آغاز اور قیام کی مختصر تاریخ (ب) اردو زبان کے مولد و مشاوار آغاز و قیام کے
بارے میں مختلف نظریات۔ ۱۔ اولیٰ میں اردو۔ ۲۔ دکن میں اردو۔ ۳۔ اردو زبان کے مختلف نام

پانچواں پرچہ — حالی و اکبر کی شاعری کا خصوصی مطالعہ

(الف) حالی کی شاعری کا تنقیدی مطالعہ۔ مردچہ ذیل موضوعات۔ ۱۔ نظم نگاری (انجمن پنجاب کے حوالے سے)
۲۔ قوری اور علی شاعری (مدرسہ مدرجہ اسلام اور دیگر علمی تنظیموں کے حوالے سے)۔ ۳۔ حالی اور اکبر کی شاعری
کے مشترک عناصر (ب) اکبر کی شاعری کا تنقیدی مطالعہ۔ مردچہ ذیل موضوعات۔ ۱۔ نظریہ اور مزاج
شاعری۔ ۲۔ نظریہ تعلیم۔ الطاف حسین حالی۔ ۱۔ تعلیم۔ ۲۔ مدرجہ اسلام۔ ۳۔ وہ نبیوں میں رحمت لیب پانے والا
۴۔ سر شہر نمر ازغاب (محل)۔ ۲۔ غزلیات۔ ۳۔ غزل کا پہلا مصرع درج ذیل ہے۔ آگے سے نہ قصہ عشق میں
سے ام ہے۔ جو کہ خوب سے ہے خوب تر کمال۔ کوئی حرم نہیں ملتا جس جہاں میں۔ جو جوئی میں تھی کج رانی
بت۔ اکبر ال آبادی۔ قطعات۔ ہر قطعے کا پہلا مصرع درج ذیل ہے۔ ۱۔ قدم تو مشغ ہے قائم رہوں اگر اکبر۔ ۲۔ پیر و
مردشد نے کہا تو میں تھکان پیدا۔ ۳۔ غزلیات۔ ہر غزل کا پہلا مصرع درج ذیل ہے۔ ۱۔ نہ خود رہے نہ حکومت رہی
مسلمان کی۔ اور بھی دور فلک ہیں ابھی آنے والے۔ ۲۔ دل میرا جس سے بہتا کوئی ایسا نہ ملے۔ ۳۔ قلمی کوجھ کے اندر خدا
ملا نہیں۔ ۴۔ تشریح متن کے لازمی سوال میں دونوں شاعروں کے منتخب کلام میں سے دو دو مختصر اقتباسات
دیئے جائیں گے جن میں سے ایک ایک اقتباس کی تشریح کرنا امیدوار کے لئے ضروری ہوگا۔

چھٹا پرچہ — حالی کلاسیک۔ تدریسی مطالعہ

(الف) منتخب شعراء کا مطالعہ۔ ۱۔ حور۔ ۲۔ روی۔ ۳۔ شیکسپیر۔ ۴۔ گلشن (ب) منتخب نثر نگاروں کا مطالعہ۔ ۱۔ ڈکٹیز
۲۔ ہالستانی۔ ۳۔ برن ہین بیول

ساتواں پرچہ — فارسی زبان و ادب کا مطالعہ

(الف) فارسی زبان کے قواعد بنیادی مباحث۔ ۱۔ مصدر۔ ۲۔ تصرف۔ ۳۔ افعال اور ان کی اقسام (ب) فارسی نظم و نثر کا
تنقیدی مطالعہ (۱) فردوسی شعراء۔ ۲۔ حافظ (۲) نثر نگار۔ ۳۔ سعدی متن کی تشریح مطالعہ متن کے لئے حافظ اور ملک
الشعراء ہمد کی غزلیں اور سعدی کی حکایتیں شامل نصاب ہیں۔ ۱۔ حافظ شیرازی منتخب غزلوں کے پہلے مصرعے
درج ذیل ہیں۔ ۱۔ "ملاح کار کجا دین خراب کیا۔ بادشاہ گنتہ امجاد در کجا کجا۔ بحر یلداوی گم شد عدت آرزو مندی۔"
اگر آن ترک شیرازی بدست آرد دل مارا۔ شیخ سعدی گلستان سعدی کے پہلے باب "در سیرت پادشاهان" کی پہلی
دس حکایتیں۔ تجزہ کتب فارسی زبان و ادب کا مطالعہ اقبال مجی

آٹھواں پرچہ۔۔ جنوبی ایشیاء کی مسلم تہذیب اور فکر کا مطالعہ

(الف) اردو میں کلام پاک کے تراجم (سانی اہمیت) (ب) اردو میں تنقید شاعری (ج) (مختصر علی تہذیب احمد رضا تہذیب
بریلوی کے خصوصی حوالے سے) (ج) جنوبی ایشیاء میں صوفیانہ فکر۔ صوفیاء کے اہم مسلک "چشتیہ" "قادریہ"
سرورویہ۔ نقشبندیہ۔ ۲۔ اردو کی نشوونما میں صوفیائے کرام کا کردار (د) محمد و خلفائے ثلاثی اور شاہ ولی اللہ کے افکار
(ه) مسلم ثقافت کے اہم اثر اور مذہبی علوم کے ادوار۔ ۱۔ اولیٰ۔ ۲۔ علی گڑھ۔ ۳۔ ندوۃ العلماء

نواں پرچہ — اصول تحقیق و تدوین

(الف) اصول تحقیق کے حوالے سے مردچہ ذیل مباحث۔ ۱۔ تحقیق لورس کی اہمیت۔ ۲۔ تحقیق کے مدارج (جیادوی
تحقیق۔ ثانوی تحقیق)۔ ۳۔ تذکروں کی روایت۔ آب حیات تک (ب) اصول تدوین کے حوالے سے مردچہ ذیل
مباحث۔ ۱۔ تدوین متن لورس کی اہمیت۔ ۲۔ تدوین کے ماخذ (مباحث)۔ ۳۔ تذکرہ "مخلوط" روزنامہ "مکتب" بطرف
غیرہ۔ ۴۔ اردو میں تدوین کی روایت (ڈاکٹر جمیل حالی کے حوالے سے) (ج) اصول تحقیق و تدوین مصدر علی

دسواں پرچہ — صدیقی مقالہ

تحقیقی مقالہ سمجھنے کے لئے امیدوار کا نصاب کی دیگر شرط کو پورا پورا کرنے کے ساتھ ساتھ "اصول تحقیق و
تدوین" کے اختیاری پرچے کا پڑھنا بھی لازم ہے۔

ایم۔ اے اسلامیات (پارٹن)

1- عقیدہ توحید و رسالت اور آخرت پر سیر حاصل کریں۔ 2- نماز۔ روزہ۔ حج۔ روزہ کے انفرادی و اجتماعی فوائد و شریعت بیان کریں۔ اور قرآن وحدیث سے حوالہ دیں۔ 3- تفسیر کی تعریف اور مفہوم بیان کریں نیز تفسیر اور تامل کا فرق بیان کریں اور تفسیر الماثورہ تفسیر بالرائے پر تفصیلی نوٹ لکھیں۔ 4- مفسر کے لئے کون سے علوم ضروری ہیں۔ التوز الکبیر کے حوالے سے بیان کریں نیز کوئی دس عربی اور دس اردو اہم تفسیر کے نام اور مصنفین کے نام لکھیں۔ 5- صحابہ کرام کی تفسیری خدمات بیان کریں۔ 6- حدیث اور سنت کی تعریف کریں اور اس کی شرعی حیثیت قرآن و سنت کی روشنی میں بیان کریں۔ 7- خیر متوال خیر واحد کی وضاحت کریں اور مندرجہ ذیل کی تعریف کریں (1) سر فوٹ (2) مو فوٹ (3) مقلوٹ (4) شاذ (5) متروک (6) ضعیف (8) صحیح و متدین حدیث کے مختلف ادوار احاطہ تحریر میں لائیں۔ (دور رسالت سابق۔ دور صحابہ کرام۔ دور تابعین و بعد) 9- فقہ کی تعریف اور مفہوم بیان کریں نیز اس کی ضرورت و اہمیت پر بحث کریں۔ 10- صحابہ کرام میں فقہی رجحانات کا جائزہ لیں۔ نیز فقہ اسلامی کے سہری دور کا تعین کریں۔ (لام مالک۔ امام احمد۔ امام ابو حنیفہ) 11- مشرک و متوکل اور خاص و عام کی احاطہ پر نوٹ لکھیں۔ 12- اولیائے حضرت عمرؓ سے کیا مراد ہے نیز کیا اسلامی قانون رومی قانون کا چہرہ ہے؟ تفصیلی بحث کریں اور دلائل پیش کریں۔ 13- کسی دور کی نمایاں خصوصیات اور اہم واقعات احاطہ تحریر میں لائیں۔ 14- ظہور اسلام سے پہلے عربوں کے سیاسی۔ معاشرتی۔ مذہبی۔ اور معاشی حالات پر شہورہ قبلہ نہ کریں۔ 15- مدنی دور کی نمایاں خصوصیات بیان کریں۔ اور حضور کی خانگی زندگی بیان کریں۔ 16- اسلام کے نظریہ تعدد ادواج کی حکمت و فلسفہ پر بحث کریں۔ اور مسجد۔ قین۔ مسجد دین کے امتزاجات کا بھی جواب دیں۔ 17- مندرجہ ذیل پر نوٹ لکھیں۔ یشاق مدینہ خزیدر ہجرت مدینہ فتح مکہ خلیفہ خدیجہ ابوداع۔ 18- اسلامی جنگوں کے مقاصد و نتائج بیان کریں اور معترضین کے اعتراضات کا جواب دیں۔ 19- مندرجہ ذیل علماء کے سیاسی افکار و نظریات پر روشنی ڈالیں۔

حضرت شاد ولی اللہ۔ حضرت امام غزالی۔ علامہ اقبال۔ 20۔ مسلمانوں کا تصور ریاست بیان کرتے ہوئے ریاست اور اس کی ذمہ داریاں بیان کریں۔ نیز ریاست کا شہری ہونے کے ناطے فرد کے فرائض پر روشنی ڈالیں۔ 21- اسلامی تعلیمات کی روشنی میں مندرجہ ذیل پر نوٹ تحریر کریں۔ 1- متفقہ 2- عدلیہ 3- انتظامیہ 22- قرآن وحدیث کے حوالے سے مندرجہ ذیل جدید سیاسی افکار پر سیر حاصل بحث کریں۔ 1- جمہوریت 2- قومیت 3- سوشلزم 4- کیتھولزم 23- اسلام نے معاشرت و عظمت انسانی اور انسانی معاشرتی فطرت کے بارے میں کیا رہنمائی کی ہے؟ نیز اسلامی ثقافت کی رو بہ جوش روشنی ڈالیں۔ 23- اسلامی معاشرہ کی تشکیل میں مندرجہ ذیل معاشرتی اداروں کے کردار پر روشنی ڈالیں۔ 1- خاندان 2- مدر 3- مسجد 4- بازار 24- عقد خلافت راشدہ کے نمایاں خدوخال بیان کریں اور انتظامی معاملات میں ترقی کا جا

اجتہاد کو کیا اہمیت حاصل ہے۔ 37- اسلامی فقہ کے اصول (قلت تکلیف عدم حرج تدریج) کے 3- پاکستان میں فقہ اسلام کی کوششوں کے کس حد تک مطمئن ہیں۔ 38- مندرجہ ذیل پر نوٹ لکھیں۔ شریعت۔ طبع۔ نان و نفقہ۔ طلاق۔ 39- اسلامی حکومت میں استحکام معیشت کے بارے میں کیا فرائض ہیں۔ تفصیل سے لکھیں۔ 50- اسلام میں سود کو اجتناب قرار دیا گیا ہے جبکہ مغرب میں اس کو کاروبار سمجھا جاتا ہے۔ اسلامی نظریہ میں جدید نقطہ نظر کی وضاحت کریں۔ 51- مسلمانوں کے فکری مسائل پر نوٹ لکھیں۔ (1) مسلم ممالک پر مغربی تہذیب کے اثرات (2) عملی مسائل (3) مغربی ممالک پر مسلم تہذیب کے اثرات (4) وسط ایشیاء کے مسلمان اور ان کا شخص (5) عالم اسلام کے استحکام و اتحاد کے لئے تجویز مندرجہ ذیل حربہ عنوانات اور ذوق حلال 2- اخلاق نبوی 3- جماد 4- 5- 6- شرف انسانیت 7- 8- عشرہ مبشرہ 9- پانچ اہم تقاریر 8- پانچ اہم کتب سیرت طیبہ 9- پانچ اہم شریعتی احکام و احکام جاری و مسلم 10- امام بخاری و مسلم 11- امام اعظم ابو حنیفہ مندرجہ ذیل الفاظ کی مختصر تعریف و وضاحت۔ صحیح۔ جہت۔ مفسر۔ فقہ۔ منہج۔ اجتہاد۔ حج۔ صوم۔ مفاء و مردہ۔ سعی۔ عرفات۔ حرم خد اور رسول۔ مسجد اقصیٰ۔ جزل نابغہ کبلیئے ا۔ مطالبہ پاکستان۔ میٹرک۔ ایف اے۔ بی اے اسلامیات لازمی۔ میٹرک۔ ایف اے۔ بی اے

پہلا پوچھ ———— **قدیم و جدید سیاسی نظریات و افکار (اہم اے سیاسیات)**

1- افلاطون نے مثالی ریاست کا تصور کن وجوہات کی بناء پر ترک کیا؟ وضاحت کریں۔ 2- تصور انصاف کو افلاطون کے فلسفہ میں سیاسی حیثیت حاصل ہے۔ متبادل درجہ صورتوں کے متبادل اس کے نمایاں خدوخال کی وضاحت کریں۔ 1990ء (یا) ریکارڈ پبلک انسانی عدم مساوات پر یقین رکھتی ہے۔ وضاحت کریں۔ 1991ء 3- افلاطون کے فلسفی نظام کا تختہ بیاڑا۔ 1990ء 4- انقلاب کے بارے میں میکاٹی کے خیالات بیان کیجئے۔ کیا وہ در حقیقت ایک فسطائی تھا۔ دلائل دیجئے۔ 5- 1988ء کیا آپ اس بات پر یقین رکھتے ہیں کہ اسلامی قانون پر ہم کے لوگوں اور اداروں کے تقاضوں سے عمدہ آہونے کی صلاحیت رکھتا ہے۔ اس مفروضہ پر اجتہاد کی اہمیت اور اس کی لازمی شرائط کے حوالے سے بحث کیجئے۔ 6- 1988ء تا 1999ء 6- سماجی معاشی اور سیاسی تبدیلی لانے کے لئے اسلام میں سیاست کو سب سے موثر ذریعہ تسلیم کیا جاتا ہے۔ واضح کیجئے۔ 93- 1993ء 7- آشوری پر نوٹ لکھیں۔ 8- 1988ء (یا) اسلامی نظام حکومت میں مشورت کے مقام کو ختم کرنے کے دروازے کریں۔ 8- شاد ولی اللہ کے مقاصد اور مابہر عمرانیات سیاسی مفکر اور ایک معلم جائزہ لیں۔ 1988ء (یا) ایک حکیم دینی دانشور اور معلم کی حیثیت سے شاد ولی اللہ کے مقام کا تعین کریں۔ 1990ء 9- اسلام اور مغربی نظریہ اقتدار کا جائزہ لیں۔ 1988ء 10- اسلام میں اقتدار اعلیٰ کے تصور پر بحث کیجئے۔ 1991ء 11- اساطو کے پیش نظر اصل مسئلہ ایک منظم دستور نظام کے قیام کا ہے۔ بحث کیجئے۔ 1988ء (یا) اساطو کا خیال ہے کہ 3 انقلاب اخلاقی معاشرت اور معاشی اقتدار کو یلٹ دیتا ہے۔ واضح کیجئے۔ 1992ء (یا) اساطو کے اثر کو حکومت پر بحث کرتے ہوئے اس نظام حکومت کی نشاندہی کریں۔ جو اس کے نزدیک بہترین ہے۔ نظریہ معاہدہ عربی کے سلسلے میں روس کے فٹنٹے نام کے تصور پر مختصر بحث کیجئے؟ صحیحیت ایک کردہ میں جذبات امتداد کا نام ہے۔ لیکن خلدون کے فلسفے کی روشنی میں بحث کریں۔ 1991ء 12- اسلامی اساسی فکر میں اقبال کی خدمات کا مختصر جائزہ لیں۔ 1992ء 13- مندرجہ ذیل پر نوٹ لکھیں۔ (1) اصلاح (2) قیاس (3) اقبال کا نظریہ مرد مومن (4) اسلام میں اجتہاد کی اہمیت پر روشنی ڈالیں؟ 93- 92ء 14- اسلامی قانون کے ماخذ پر نوٹ لکھیں۔

پوچھ دوسرا - (اہم اے سیاسیات)

1- وہ کون سے حالات تھے جن کی وجہ سے سیاسیات کے ماہرین نے نئے طریقہ کار اپنانے اس سلسلے میں Havioualism کے تصور پر روشنی ڈالیں۔ 1988ء 2- سیاسیات کے مطالعے کے چند جدید طریقے بیان کریں۔ 3- طائے میں اپون زریریں کی کارکردگی کا جائزہ لیں۔ 3- روس کی کمیونسٹ پارٹی کے نظام اور کارکردگی پر بحث کریں۔ روس کے سیاسی نظام میں کمیونسٹ پارٹی کے کردار پر بحث کریں۔ 5- امریکہ میں صدر اور کانگریس کس طرح ایک دوسرے پر اثر انداز ہوتے ہیں؟ 6- امریکہ کا صدر کانگریس پر کس طرح اثر انداز ہوتا ہے؟ 7- امریکہ کے صدر کے اختیارات کا جائزہ لیں۔ 8- امریکہ کی ہیریم کورٹ کی روایت پر بحث کریں اور مقام۔

پوچھ تیسرا - (اہم اے سیاسیات)

عوامی جمہوریہ چین کی حکومت میں چینی کمیونسٹ پارٹی کے کردار پر بحث کریں۔ (1) ماؤزے تنگ کے فلسفہ اور سیاسی طرز عمل پر بحث آپ اس سے کہاں تک اتفاق کرتے ہیں۔ چین کے ثقافتی انقلاب سے چین کی کمیونسٹ پارٹی کا حکومت پر واضح تسلط ہو گیا ہے۔ دلائل دیں۔ چین کی کمیونسٹ پارٹی کے کردار پر بحث کریں۔ چین۔ بھارت۔ انڈونیشیا۔ یو اے اور ایران میں اپنی پسند کا ایک ملک کیجئے اور اس کے سیاسی نظام میں معتد انتظامیہ کا حلقہ بیان کریں۔ چین میں ثقافتی انقلاب کا نام رہا۔ اپنے جواب میں حق میں دلائل دیں۔ عوامی جمہوریہ چین کو جدید بنانے میں چین کا ثقافتی انقلاب کہاں تک کامیاب رہا ہے۔ چین کے سیاسی نظام کے خدوخال بیان کریں۔ 9- بیات کس حد تک درست ہے کہ ماؤزے تنگ کے ثقافتی انقلاب اور سماجی ترقی میں انقلابی موڑ بھیسی پالیسیوں کا اصل ہدف اپنے سیاسی حریفوں کا خاتمہ تھا۔ تبصرہ کریں



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