

# Psychological Analysis Of Civilization And Culture In Ahsan Farooqi's Novels

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## ABSTRACT

Muhammad Ahsan Farooqi is the best novelist of Urdu Fiction . Among the novels written by him are "Sham-e-awadh" (1948), "Rah Wa Rasam-e-Ashnai" (1949), "Sangam" (1961) and a series of five novels ("Aablah Dil Ka", "Sang-e-Gran Aour", He wrote "Ye Wahi Bahareen To Nahen", "Rukhsat Aey Zindaan" and "Taaza Bastiyan"). Besides, he wrote "Adabi Takhleeq aour Novel", "Urdu Novel ki anqeedi Tareekh" on the art, history and technique of the novel. "Novel Kya Hai", "Tareekh-e-Adab e angreezi" and "Farib-e-Nazar" also written by him. Along with this, he also wrote a novel on his personal life "Dil Ke Ayenay Mein" which began to be published in episodes every month in "Seep" Karachi. His most important novels are "Sham-e-Awadh" and "Sangam". Ahsan Farooqui gained popularity due to these two novels . Ahsan Farooqi's novels are the most important in terms of civilization. This article will discuss this aspect of his novels.

**Key Words:** Ahsan Farooqui , Sham-e-awadh" , "Sangam" , ("Ablah Dil Ka" , "Sang-e-Gran Aour" , "Tareekh-e-Adab e angreezi" , "Farib-e-Nazar" , "Taaza Bastiyan".

## Background

Muhammad Ahsan Farooqui is the best novelist of Urdu. He was born on November 22, 1913 in Qaiser Bagh, Lucknow. He obtained educational certificates in many fields. First, he did his master's in philosophy. Later he did MA in English Literature and then Ph.D in the same subject. After partition, he came to Karachi and joined the University of Karachi as a teacher. He retired from the same university and died on 26 February 1978. He was fond of reading novels from the beginning. This is the reason to read novels written in many languages. He read dozens of novels in English, German, French and Urdu languages. This is the reason why he not only wrote many excellent novels but also wrote many critical books on the art of the novel. Among the novels written by him are "Sham Oudh" (1948), "Rah Wa Rasam Ashnai" (1949), "Sangam" (1961) and a series of five novels ("Aablah Dil Ka", "Sang Gran Aur", "Ye Whe Bahareen To Nai", "Rakhsat Ae Zindaan" and "Taza Bastiyan"). Besides, he wrote "Literary Creation and Novel", "Critical History of Urdu Novel" on the art, history and technique of the novel. Novel Kya Hai", "History of English Literature" and "Farib-e-Nazar" also wrote. Along with this, he also wrote a novel on his personal life "Dil Ke Ayane Mein" which began to be published in installments every month in "Saip" Karachi. His most important novels are "Sham Awadh" and "Sangam". Ahsan Farooqui gained fame due to these two novels.

Ahsan Farooqi's novels are the most important in terms of civilization. This article will discuss this aspect of his novels.

### Literature Review

Ahsan Farooqi gave a new identity to the Urdu novel. His novel "Sham Awadh" is primarily a romantic novel but it deals with the decadent and feudal civilization of Lucknow. His powers of observation were very sharp and creative vision was also quite good. This is the reason why after "Amrao Jaan Ada" and "Sharifzada" the novel

that highlighted the decaying culture and society of Lucknow is "Sham Oudh" in which Ahsan Farooqui has successfully described the small details of Lucknow society. Lucknow's extravagant feasts, quail feeding, impersonation of dishes, mutual rivalries of contemporaries, marriage and death rituals, mourning of Muharram, courtesies and flattery of nobles, love and literature, all the details. is described as well. Afzal Butt writes in his quote:

"ڈاکٹر محمد احسن فاروقی سے قبل  
قراة العین حیدر نے ماضی کے احیاء  
کی جو روایت قائم کی اسی سلسلے  
کی ایک کڑی "شام اودھ" ہے۔ احسن  
فاروقی نے اپنے ناول کے ذریعے  
اودھ کی مخصوص تہذیب کے زوال  
کو پیش کیا ہے۔ "شام اودھ" ۱۹۳۸ء  
میں شائع ہوا۔ اس ناول میں اودھ کی  
مٹی ہوئی تہذیب کے ساتھ نوابی عہد  
کے خاتمے کا نقشہ پیش کیا گیا ہے۔  
نواب کے چھ بیٹے ہیں۔ نواب صاحب  
اپنی بارعب شخصیت کے باعث اپنے  
گھر، خاندان اور پورے اودھ میں  
نمایاں حیثیت کے حامل ہیں۔ اس  
کردار کے ذریعے اودھ کی زوال  
پذیر تہذیب کا نوحہ پیش کیا گیا ہے۔  
نواب صاحب اپنے رکھ رکھاؤ او  
روایتی وضع داری کو قائم رکھنے  
کے لیے کوئی کسر اٹھا نہیں  
رکھتے۔۔۔ اور ساتھ ساتھ اپنے خاندانی  
وقار پر کسی قسم کا صرف نہیں آنے  
دیتے۔" 1.

Nawab Sahib is an example of the depiction of the fading civilization of Oudh in the above line in "Sham Oudh". When he dies, the situation becomes:

"ہر طرف سے آدمی آتے گئے اور  
بھیڑ بڑھتی گئی، حیدر نواب کے دل  
میں یہ خیال قوت پکڑتا گیا کہ یہ سب  
ایک ہی فرد کو نہیں بلکہ ایک تہذیب  
کو طرز عمل، ایک معاشرت کو  
رونے آئے ہیں۔ شاید ان کے دماغ  
میں وضع داری اور محبت کے  
درمیان شدید جنگ جاری تھی اور

اسی جنگ نے انہیں فنا کر دیا اور  
ایک بدلتے ہوئے زمانے میں آئے  
پرانے زمانے کی مکمل ساخت اس  
نئے زمانے میں ڈال دی گئی تھی۔  
نواب صاحب ایک فرد ہی نہیں تھے  
بلکہ ایک سوشل انسٹی ٹیوشن تھے  
جو عرصے سے کمزور ہوتے ہوئے  
آج ختم ہو گیا تھا۔ 2

Apart from Nawab, his nephew Hyder Nawab is also present in this novel. He also has granddaughters Anjuman Ara and Kaniz Navbahar. Apart from this, the character of sister-in-law and Arif are also there, but except for Nawab, all the other characters are weak and represent the lower class. All these characters speak weak and sarcastic.

"Sham-e-Awadh" is a representative novel of a feudal civilization system. It also describes the shortcomings of the Nawab's court. The language of the novel is also quite good and excellent and represents the Lucknow civilization. Nawab Sahib's personality fully represents Oudh. Regarding his personality, Ahsan Farooqi writes: "نواب صاحب کا گورا چہرہ، سفید پٹھے اور سر پر دوپلی ٹوپی، سفید داڑھی سب کا مکمل تاثر دیکھنے والوں کے دماغ پر عجیب رعب اور اطمینان کا اثر ڈالتا تھا۔ ان کے ماتھے اور رخساروں پر بکثرت جھریاں پڑی ہوئی تھیں جن پر ہلکا گلابی خون چھلکتا تھا۔ یہ نواب ذوالفقار علی خان ذوالقدر جنگ سلیمان مرزا تھے۔ اودھ کی مٹی ہوئی تہذیب اور وضع داری ان پر ختم سمجھی جاتی تھی۔"

3.

"Sham Oudh" depicts the love between Nawab Sahib's nephew Nawab Haider and Anjuman Ara. Although this love is like "Pomegranate Flower", but in it "Prince Salim" is a young representative of today's new culture and education who loves but also knows how to control his emotions. His discourse is full of philosophy. Similarly, Anjuman Ara was born in the Nawabi court. She also gets some education. Stress also does. Similarly, she loves but does not rebel against her family traditions like a sensible girl. She is an enlightened oriental girl. Thus, it is a successful

novel from the technical and intellectual point of view. Following is a quote from the same novel:

"فن کے لحاظ سے "شام اودھ" پرانے اصول فن کے دائرے میں رہتا ہے۔ اس میں فیڈنگ سے لے کر ای ایم فاسٹر تک کے فن کو اردو ناول میں شعوری طور پر کامیابی کے ساتھ سمونے کی کوشش ملتی ہے۔ اس ناول میں بیک وقت دانشورانہ سطح بھی ہے جس سے خاص قاری لطف اندوز ہوتا ہے اور وہ سطح بھی جس سے عام قاری لطف اٹھاتا ہے۔ اسی لیے یہ ناول اردو ناول کے ارتقا میں خاص اہمیت کا حامل ہے۔" 4.

From the above quote it becomes clear that "Sham Oudh" is an important document regarding the culture and civilization of Oudh. The main character of this novel, Nawab Sahib and his family are the complete representatives of the fading civilization of Oudh.

Ahsan Farooqi's second novel is "Sangam" which is a continuation of cultural traditions. This novel covers nine hundred years of political and social life of the subcontinent. The novel begins with Mahmood Ghaznavi's attack on the subcontinent.

Similarly, the story of the conquests of Alauddin Khalji, the spread of the ideas of Hazrat Nizamuddin Auliya, the accession of King Akbar to the fall of the kingdoms of Lucknow and Delhi is narrated. Later, the failure of the 1857 War of Independence, the complete occupation of the Indian subcontinent by the British and the policies of Sir Syed Ahmad Khan and Quaid-i-e-Azam have been fully commented on. had been published in which two and a half thousand years of civilization of India was described. . Apart from this, his famous character in the novel Gautham Thilambar lived on at different times under different names. A similar character is also found in Ahsan Farvi's novel Sangam. It is a character that reflects the social conditions created by Muslim rule in India. Afzal Butt writes about the same character:

"مسلم کی خاندانی نسبت مکہ تک جا پہنچتی ہے۔ اس کی ماں کا انتقال ہو چکا تھا۔ اس کی پیدائش غزنی میں ہوئی تھی۔ وہ محمود غزنوی کی فوج کا سپاہی تھا۔ محمود غزنوی جب ہندوستان میں آیا تو وہ اس کے ساتھ ہندوستان آیا تھا۔ ہندوستان میں گنگا جمنا کے سنگم پر پہنچ گیا۔ وہاں اس نے ایک مندر میں اوماپاروتی کی مورتی کو دیکھا جو اسے دیکھ کر مسکرائی۔ مسلم مبہوت ہو گیا۔ دونوں نے شادی کر لی۔ یہ اس عہد کی حقیقی سماجی صورت حال تھی کہ مسلمان سپاہی ہندو عورتوں سے شادی کر لیتے اور انہیں مسلمان بناتے۔ یوں مسلمانوں کی تعداد میں اضافہ ہو گیا۔ مسلم اور اوما پاروتی دو کردار ہیں جس میں مسلمان اور ہندو اقوام کے علامتی کرداروں کی جھلک دکھائی دیتی ہے۔ بالخصوص مسلم کا کردار بدلتی ہوئی تہذیب و ثقافت سے روشنا کروانا ہے۔" 5.

Similarly, Khalid Ashraf in his book "Urdu Novel in the Subcontinent" writes about "Sangam" as follows:

"مسلمانوں کی فتوحات کے دور کے بعد تصوف اور بھگتی تحریک کے اثرات کو بھی "سنگم" میں موضوع بنایا گیا ہے اکبر کا دور "سنگم" میں نہایت تفصیل کے ساتھ پیش کیا گیا ہے۔ اس کے بعد اکبر کی سیاست، مغلوں کی سلطنت کے استحکام اور تصوف کی تحریکات کے کمزور پڑ جانے کو بھی احسن فاروقی نے پیش کیا ہے۔ مغلیہ سلطنت کے زوال، داراشکوہ کی عاقبت ناندیشی اور اورنگ زیب کے کٹر پن کا جائزہ لینے کے بعد سرسید اور جناح کے عہد کی سیاست پر بحث کی گئی ہے۔ مسلم اس دور میں بیرسٹر بن جاتا ہے اور دیگر مہاجرین کی طرح مصائب جھیلنے کے بعد Settle ہو جاتا ہے۔" 6.

The above quotation shows that "Sangam" is also a civilizational novel in which the 900-year-long cultural history of the Muslim era of India has been made a subject. If a Muslim becomes a barrister, then India is divided into two parts. . Hindus tie the hands and feet of the Muslims and throw them away in the waves of Sangam. He reaches Pakistan. On reaching Pakistan, he has to face the same sufferings as other refugees. He fully adapts himself in this novel. See an excerpt from "Sangam" in this regard:

"وہ بالکل بھول گیا کہ وہ اس دنیا میں تھا۔ ہ جنت میں پہنچ گیا تھا۔ وہ کوثر و نسیم کے سنگم پر رواں تھا۔ ہذا الجنت عادہ ہم المتقین۔ وہ روحانی دنیا میں تھا۔ فضا روحانی، دریا روحانی۔ اس میں اس کی روح کی ناؤ چلی جا رہی تھی۔ ملاحوں کے چہرے پر روحانیت تھی۔" 7.

The above quote proves what kind of situation the famous character of "Sangam" "Muslim" was facing. This character had carefully observed the culture and civilization of India.

The novel is divided into five parts:

1. The name of the first part is "Wasakhir Lakum Al-Shams wama fi al-arz".
  2. The second part is "Bahr Sur Qas Mahfil".
  3. The third part describes the period of Jamal-ud-Din alias Shirazi at the court of Akbar, till Mirtaqi Mir's departure to Lucknow.
  4. The fourth part represents the inner existential continuum of the Muslim, the Nawab of Lucknow and the Rani.
  5. In the fifth part, the journey of Sir Syed to Aligarh and the partition of India is covered by the reign of President Ayub Khan.
- About this novel, Dr. Mumtaz Ahmad Khan writes in his quote:

"مسلم کو ڈاکٹر احسن فاروقی نے قلب و نظر سے نوازا ہے۔ اگر اس میں ذہنی کج روئی دکھائی جاتی تو اس کا انجام برا ہوتا۔ آخر میں وہ جب پاکستان پہنچتا ہے تو عسرت کی حالت میں ہے لیکن مایوسی اس کے

قربیب نہیں بھٹکتی - وہ پورٹ ٹرسٹ  
میں مزدور کی حیثیت سے بھرتی  
ہوجاتا ہے اور لوگوں کو تاریخ بتاتے  
ہوئے کہتا ہے اسلام کا حلیہ ہندوستان  
میں بگڑا لیکن مایوسی کی  
ضرورت نہیں اور وہ علامہ اقبال کو  
یاد کرتے ہوئے ان کے اشعار  
پڑھتے ہو سو جاتا ہے۔" 8

Cultural studies of the people and their rulers of different periods have been presented. Thus each part becomes a complete picture of its era. The hero of the novel, Muslim, becomes a complete witness to the conditions of every era and thus mixes with these people by his words and actions and thus narrates the entire history. Thus Jameel Jalbi writes in the quote below:

"زمانہ ایک دریا ہے جو مسلسل بہ  
رہا ہے۔ نیا پانی اس میں شامل ہو رہا  
ہے اور پرانا پانی وقت کے سمندر  
میں گر رہا ہے۔ کسی قوم کی تہذیب  
بھی ایک دریا کے مانند ہے جو وقت  
کے ساتھ بدلتی اور نئے عناصر کو  
اپنے اندر شامل کرتی ہوئی آگے  
بڑھتی رہتی ہے۔ قوم اور تہذیب تو  
بظاہر وہ ہی رہتی ہے لیکن زمانے  
کے اثرات اس کے مزاج کو ایک نیا  
رنگ، ایک نیا رخ دے دیتے ہیں۔" 9

In the above quote it is stated that time is like a river and times come and go but time remains and thus time is like a flowing water. It is progressing at its own slow pace. How many times have passed, but there is no difference in the speed of time. In this way, as if time is constantly passing, therefore time seems like a dream to "Muslim". When he reached Kemari with the flow of time, his life spanning 918 years from 1024 to 1962 seems like a dream. Dr. Abdul Salam writes in this regard:

"ڈاکٹر صاحب کا ایک اور اہم  
ناول "سنگم" شائع ہوا ہے۔ "آگ کا  
دریا" کی طرح یہ بھی  
Symbolic اشاراتی ناول ہے اور  
لینڈو کی تکنیک پر لکھا گیا ہے۔ یہ  
ناول اشاراتی اور ڈرامائی ناول کا

امتزاج پیش کرتا ہے اور اس طرح  
اردو میں اپنی نوعیت کی منفرد مثال  
قرار پاتا ہے۔" 10

Ahsan Farooqi has not only mentioned the cultural and cultural changes that occurred in the political, social, social and societal structure of India with the arrival of Muslims, but also discussed the negative role of Muslim kings.

As a result of the attacks, these kings would include the reserves, cattle and also their women in the booty and forcefully sell them in the markets. In this semi-barbaric and semi-military system based on war and lust for power, Balban used to put his opponents to death. He also used to persecute common people. Jahangir, in his lust for power, killed Sharafgan and married his wife Mehr-ul-Nisa and gave her the title of "Noor Jahan". Muslim kings used to fight each other for power and oppress each other, so the subjects were also affected.

This is the reason why kings and nobles used to make various conspiracies against each other. After Shah Jahan's death, the power struggle between his sons Aurangzeb, Darashkoh and two younger brothers escalated to such an extent that he could not maintain the empire. In the end, the kingdom fell to Aurangzeb Alamgir, but the country and the nation had suffered irreparable losses in these battles. Similarly, after Aurangzeb's death in 1707, the same battles continued among his sons and grandsons. Such glimpses are seen in "Sangam". Check out such incidents from the novel:

"مسلمان بادشاہ اور وزرا پر تکلف  
زندگی سے ناواقف تھے۔ ہندو دیوالی  
وغیرہ کے مواقع پر اپنے گھروں اور  
گاؤں کو سجاتے تھے۔ اب انہی کی  
مدد سے دلی کو سجایا گیا۔ ہندوؤں  
کی رسموں کو ہم قبول کر رہے ہیں۔  
وہ ہماری توحید کو مان رہے ہیں یہ  
محفل سماع خوب ہے اس میں دونوں  
شریک ہیں۔۔۔ التمش ہندوستان کا  
سلطان اور اسلام کا نمائندہ مان لیا گیا۔  
اسلامی حکومت پہلی بار سرور کا

قلعے میں ورود ہوا۔ گانے والے،  
 بھانڈے اور رنڈیوں نے قلعے میں  
 اپدیش کے گیت گائے۔ کچھ نہیں  
 بیگم۔ عجیب عالم ہے۔ افیون، رنڈیاں،  
 بڑھاپے میں جوان عورت کی تلاش،  
 بے فکری، کم علمی، ہم کہاں آگئے  
 ہیں۔ کس دنیا میں ہیں۔" 11.

"Sangam" has been accused of being a follow-up to Qaraat-ul-Ain Haider's novel "River of Fire", but this is false. The reason is that the theme of "River of Fire" is time while "Confluence" emphasizes civilization and culture. The changing attitudes of the characters in the novel create an impression of an untouched intellectual breadth. In this way, the society has been thoroughly portrayed and a picture has been presented which is a true picture of the cultural and cultural changes of India.

In "Sangam" the author has conveyed the nuances of gesture through Muslim and Uma Parvati with great artistry. The continuation of the two-nation ideology is found in the transformation process of Muslim and Uma Parvati. After the partition of India, the paths of both diverged. Just like the Muslim League and the Congress had left the circle of natural unity. Similarly, Hindus and Muslims moving out of the common culture and moving towards each other are important links of the novel. In this regard, Mumtaz Ahmad Khan writes:

"احسن فاروقی نے تہذیبی اتار  
 چڑھاؤ، اس میں نئی نئی تبدیلیوں،  
 مسلمانوں اور غیر مسلموں کے  
 درمیان نظریاتی ٹکراؤ اور تصادم،  
 بادشاہوں کے درمیان لڑائیوں اور ان  
 کے اسباب، عورتوں کی حیثیت۔ مسلم  
 اثر و نفوذ کے قصوں، مسلمانوں کی  
 تہذیب پر مقامی اثرات، علوم و فنون  
 کا عروج اور ان میں تغیر و تبدل،  
 سرسید کے دور میں مسلم ذہن کی  
 تبدیلی، مسلمانوں کی بے علمی،  
 سستی و کابلی اور بادشاہوں کے ظلم

- ان سب پہلوؤں کو تہذیب کے سفر  
 میں مصنف نے شیر و شکر کر کے  
 ایک متاثر کن ناول کی شکل دی  
 ہے۔" 12.

In general, it can be said that Ahsan Farooqui's two novels "Sham Oudh" and "Sangam" give a complete picture of their civilization and culture in terms of their subject matter. "Sham Oudh" brings out unique facts about the fading civilization of Oudh and presents a complete picture of the Nawab Sahib's personality and his family, while "Sangam" presents a complete picture of the common cultural heritage of Hindus and Muslims in India. Is . Thus, these two novels present complete cultural and civilizational highlights.

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