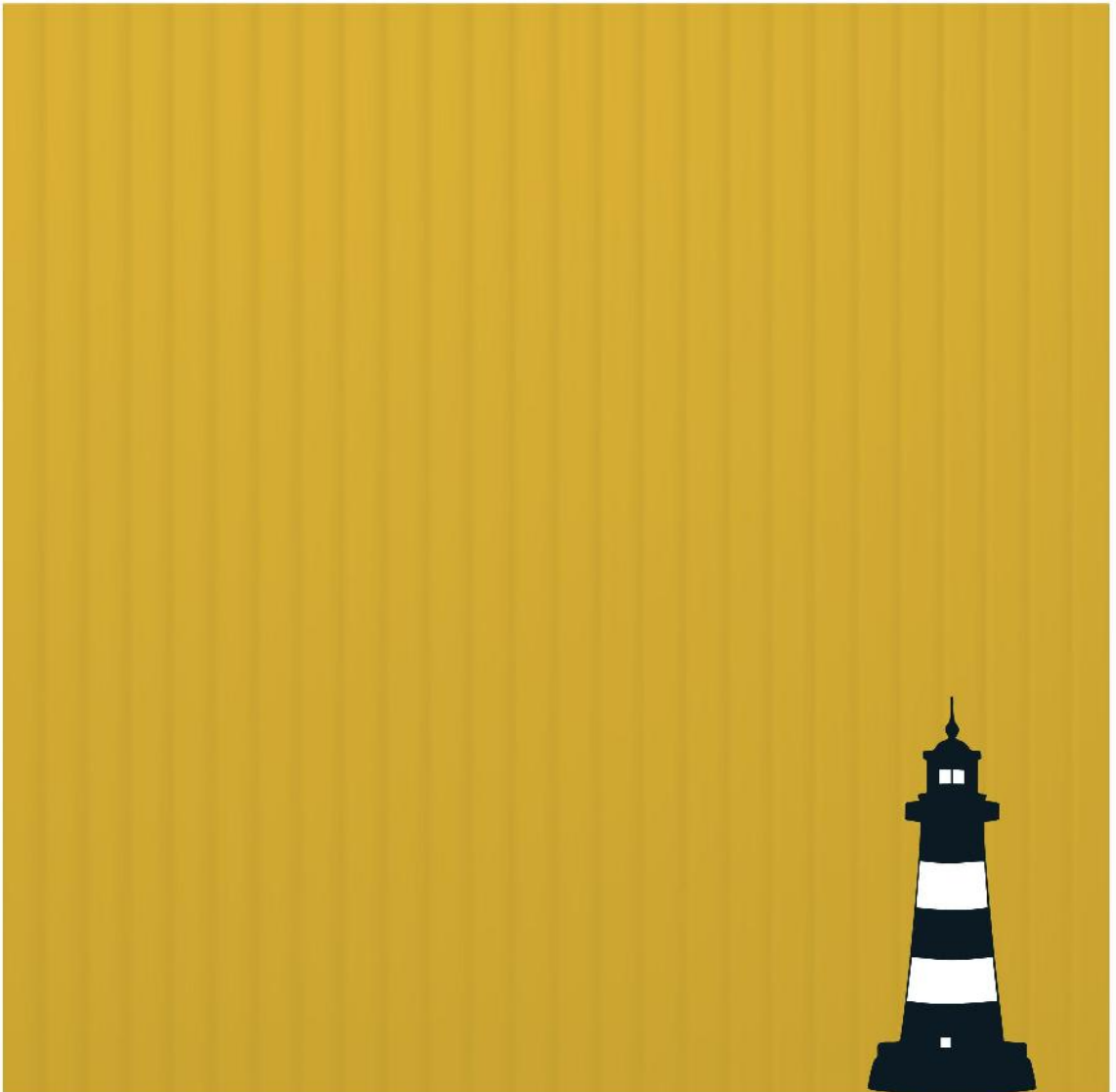




The Lighthouse Journal of Literature and Linguistics

Volume 1. Issue 01

(Summer, 2022)



Khyber Pakhtunkhwa Higher Education Academy of Research and Training (HEART)



Message from Patron in Chief

Khyber Pakhtunkhwa Higher Education Academy of Research and Training (HEART) successfully added to the professional capabilities of Associate professors, Assistant professors and Lecturers of the Higher Education Department by imparting quality trainings on updated modules to meet the academic challenges inside the classrooms. Nevertheless, no stone is left unturned to enhance the capacity of DDOs and ministerial staff working in offices at government colleges across Khyber Pakhtunkhwa. The continuous pursuit to excel in the area of training has made HEART a topping professional training institution in KP. Despite the monumental achievements in the area of training however, was deemed unaccomplished as this august academy confronted a demand of initiation of academic research by virtue of the spirit of its act.

An effective Research Wing has been established to look into the intellectual and academic challenges in government colleges and to suggest redressal measures to the government. The Research Wing conceived the idea of *The Lighthouse*, a word suggestive of paving a way forward to the budding creative college faculty and to further glitter the bloomed researchers. The Research Wing tirelessly worked day and night to bring into light the present issues of *The Lighthouse Journal of Literature and Linguistics*, *The Lighthouse Journal of Social Sciences*, *The Lighthouse Journal of Natural Sciences* and *The Lighthouse Journal of Computational and Numerical Sciences*. This is a milestone achievement by the research wing of the academy to provide a first ever forum to the college teachers to get their quality research papers published in journals of their own. This valued contribution by the Research Wing of HEART is also the first ever distinguished endeavor among the four provinces. It is further envisioned to invite researchers from college teachers of other provinces to benefit from HEART by publishing their best articles and research papers in the light shedding *The Lighthouse*.

I share the pride of this moment with Ms. Seema Rahman, Deputy Directress Academics and Chief Editor of the Lighthouse journals, and Mr. Salman Hamid Khan, the Managing Editor of *The Lighthouse Journal of Literature and Linguistics*. I am fingers crossed to seeing *The Lighthouse* comes up to gleam and twinkle from afar to the light seekers from all across the country.

Prof. Tasbih Ullah

Director HEART

Patron in Chief

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Hope, Pessimism and Death: A Systemic Functional Analysis of O' Henry's *The Last Leaf*

Farman Khan¹, Ibad Ullah², Waqar Ali³

ABSTRACT

This paper aims at exploring the themes of death, hope and pessimism in the short story The Last Leaf written by O' Henry, using transitivity theory of language in Systemic Functional Linguistics (SFL). In this mixed method study, the researcher takes the text of the short story and analyses transitivity processes in it. The paper offers an insight into the practical application of transitivity theory and into the ways in which the author depicts the said themes in the short story. It is found that the author has used all six transitivity processes for the depiction of the above-mentioned themes of the short story. Material processes are associated with the theme of death while mental processes are frequently used for the theme of pessimism. The use of these processes indicates the way the author exploits language to depict the themes in the short story. The study concludes that the author has used material processes in majority, followed by relational, verbal, mental, existential and behavioural processes. The results show the way various transitivity processes are used by O' Henry as techniques to structure language in the short story to elicit various functions and themes in the text.

Keywords: *The Last Leaf, Systematic Functional Linguistics, Transitivity processes, Thematic analysis, Ideational meta-function, Death, Pessimism*

INTRODUCTION

Systemic Functional Linguistics was developed by Michael Alexander Kirkwood Halliday in the 1960s. It is a theory centred around the notion of language function. The present research study investigates the short story *The Last Leaf* written by O' Henry (William Sydney Porter), an American short story writer. The study adopts transitivity theory of Systemic, Functional Linguistics proposed by Michael Halliday. The researcher takes three themes namely, hope, pessimism, and death from the short story and analyses it from the perspective of Transitivity theory of SFL. This study offers a general discussion of the themes of the short story, and the statistical account of various transitivity processes followed by their contribution to the incorporation of the above-mentioned themes.

In his short stories, O' Henry has depicted the lives of ordinary people of New York City. His short stories are known for abrupt beginning and surprize ending. The short story

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The Last Leaf was published in O Henry's *The Trimmed Lamp, and Other Stories of the Four Million* in 1906 (Henry, 1906). *The Last Leaf* is a story of five characters: Johnsy, Sue, Doctor and Behrman, and another personified character, Mr. Pneumonia. Johnsy and Sue are friends; both are artists, and they live together in an apartment. Johnsy catches pneumonia, and she lies on her bed in her room. She looks out of the window and sees an ivy vine on the wall. The leaves of the ivy vine fall due to wind. So, Johnsy thinks that when the last leaf falls, she will die. But her optimistic friend, Sue, gives her hope and goes after a painter, Behrman, to paint an ivy leaf against the wall. Behrman paints such a leaf that clings to the stem of the ivy vine which looks like a natural leaf. When Johnsy wakes up the next day and sees that the last leaf is still swinging, she recovers her health. However, Behrman dies of pneumonia after painting the leaf on the wall.

Systemic Functional Linguistics (SFL) was developed by Michael Halliday, a renowned English linguist, and his followers during 1960s (O'Donnell, 2012). The SFL approach is used to find out the relationship between language and its functions in social setting to attain a specific target (O'Donnell, 2012). SFL mainly focuses on the function of language. In SFL, Halliday describes three main functions of language: The Ideational metafunction which means the use of language to communicate ideas and express information; the focus is on the expression of content. Textual Metafunction is the use of language to signify discourse, and it shows text structure and connections within and out of text in the context. Interpersonal Metafunction is the language use for maintaining social relations; it shows the relationship between the addresser and the addressee.

Transitivity, according to Halliday (1985, as cited in Almurashi, 2016), is a part of the ideational function of a clause. This concept of transitivity is derived from its traditional concept of whether a verb takes direct object or not; verbs which take a direct object are called transitive verbs and those which do not take direct object are known as intransitive verbs, so Halliday developed this system in his Systemic Functional Grammar (Bustam, 2011). The function of transitivity is that of "representing 'processes' or 'experiences': actions, events, processes of consciousness and relations". (Halliday, 1985, as cited in Almurashi, 2016). SFL is an "applicable" linguistic theory, which means that it is designed to be applied to solve problems that arise in speech communities around the world (Halliday, 1985, as cited in Almurashi, 2016). The transitivity framework is explained in the theoretical framework section of the present research in detail.

Research Objectives

1. To illustrate the way the theme of death is depicted through transitivity processes in the short story *The Last Leaf*.
2. To show the transitivity patterns used by O' Henry for the depiction of the themes of hope and pessimism in the short story.

In order to meet these two objectives, the researcher poses the following two questions:

Research Questions

1. How are transitivity processes used by O' Henry to depict the theme of death in the short story *The Last Leaf*?
2. How are the theme of hope and pessimism reflected through transitivity patterns used in the short story?

Delimitation of the Research:

First, the study is restricted only to the analysis of the themes of death, hope and pessimism in the short story. Secondly, for the analysis of the story, the researcher has applied only the theory of transitivity from the ideational metafunction of language and only the processes used in the clauses which contribute to the selected themes are analysed. Other aspects of ideational metafunction such as ergativity and the other aspects of SFL such as interpersonal and textual metafunctions do not come under the ambit of this study.

Significance of the Study:

The selected short story has been analysed from various perspectives. For example, Patel (2015) has analysed it from the perspective of psychoanalysis and Maiti (2019) has analysed it from critical evaluation perspective. It has not been analysed from the perspective of transitivity. So, the study is significant to the students and scholars of literature and linguistics in using Transitivity theory of SFL for the analysis of any piece of literature such as dramas, novels and poetry. Specifically, this study adds to the thematic understanding of the short story *The Last Leaf* through transitivity analysis by enriching readers with various techniques to structure language in particular genres to elicit various functions and themes in a text.

LITERATURE REVIEW

There are various ways in which texts are analysed. One of those ways is transitivity analysis of SFL. Nowadays, the SFL approach is used in almost all languages world-wide, especially in language education, and for various other purposes like discourse analysis (Almurashi, 2016). This approach is characterized as an applicable linguistic theory, which means it is designed in such a way that it has the potential to be applied to solve problems that arise in speech communities around the world. Halliday (2008, as cited in Almurashi, 2016) states that he wants to create a coherent tradition of language which will be applicable, so that it can be of benefit to large number of people who somehow engage with language in course of their work.

In SFL, Halliday (1997, as cited in Almurashi, 2016) describes three main functions of language:

1. Ideational Meta-functions: They study the way language is used to represent reality and the way one describes one's experiences of the world around oneself, as to what is going on, who is involved in the going on, and when, where, and how the things are going on. One of its chief grammatical systems is known as Transitivity.

2. Interpersonal Meta-functions: They are concerned with the interaction between the addresser and the addressee in a discourse. It is used to find out power relations - the dominance or subordination - between the addresser and the addressee in a discourse.
3. Textual Meta-functions: They are concerned with text and organization of meaning within the text that makes sense.

Using transitivity framework of SFL, a study has been conducted by Forough & Suliza (2012) on the poem *Daddy* by Sylvia Plath. The poem resonates with the private experiences and life of the poetess. By exploring the images of men in *Daddy* through a linguistic and lexico-grammatical method i.e. Transitivity, the study emphasizes on the micro elements of words which reveal the attitude and stance of the poetess towards men. Moreover, the paper explores Plath's views about men in *Daddy* through a linguistic and stylistic approach and aims to show how socially constructed meaning and linguistic structure in the poetic discourse is related: male persons are almost doer and behavior, committing acts of cruelty against women. On the other hand, the female persona is mostly associated with mental processes such as "feeling", "imagining", and "wishing" and in case of doing an action, she is shown as an unfulfilled doer who wants revenge but does not have the agency to accomplish her revenge.

Another study titled *Transitivity Analysis of A Rose for Emily*, conducted by Song (2013), adopts Transitivity theory of SFL and explains and analyses different processes in it. Then the study explains how the processes function and help depict themes and the personality of characters. Moreover, all the six processes of transitivity are analysed, and their function is shown that how Emily, the major character of the short story by William Faulkner, breaks the constraints imposed upon her and seeks for her own happiness. So, the theme is explored through transitivity theory.

In short, Transitivity theory of SFL has been adopted and applied to several works of literature including poems, short stories and novels. In the present study, the researcher adopts this theory and applies it on *The Last Leaf* by O' Henry to analyse different processes in it and show their contribution to depicting the themes of *death*, *hope* and *pessimism*.

METHODOLOGY

Nature of the Study

The research methodology used in this study is mixed method of research i.e. it is a blend of both, qualitative and quantitative. It is quantitative because in it, the researcher has gone for the statistical and numerical measurement of the various processes used by the writer. In addition, it is qualitative because it contains thematic analysis, which is based on the qualitative understanding and interpretation of the selected text.

Data Collection

The text of the short story *The Last Leaf* has been taken from O' Henry's *The Trimmed Lamp, and Other Stories of the Four Million* (Henry, 1906). There are six types of transitivity processes which are mainly differentiated by the nature of the verb phrases. The processes (verb phrases) used in the short story have been counted manually and have been

categorised into the six types. Following this, the total number of the processes was counted and then the percentage of the processes for each theme was calculated which are given in the tables in each theme section below.

Theoretical Framework

The tool that is used for the analysis of the data is Transitivity theory of SFL by Halliday. This theory is based on the traditional concept of transitive and intransitive verbs: verbs that need a direct object for giving complete sense are said to be transitive while those that do not take a direct object are known as intransitive verbs, while those that are used with or without a direct object are called ditransitive verbs, so Halliday developed this concept and termed it as Transitivity system in his theory (Bustam, 2011). There are three key elements in transitivity system: the process itself which is realized by Verbal group, the participants which are the entities or people involved in those processes, and they are often realized by nominal groups, and the circumstances which are associated with those processes. Furthermore, the processes have been divided into the following six types (Alvin, 2016):

1. Material process: its participants are *actor*, *goal*, *scope*, *recipient*, *beneficiary*, and *attribute*.
2. Relational process: its participants are either *carrier* and *attribute*, *token* and *value* or *possessor* and *possession*, depending on its subtypes namely: Relational-attributive, Relational-identifying and Relational-possessive.
3. Mental process: it is associated with cognition, perception and affection; its participants are *sensor* and *phenomenon*.
4. Verbal process: it refers to talking or speaking. Its participants are *sayer*, *verbiage* and usually *target/receiver*.
5. Behavioural: it has two participants namely the *behave* and the *behaviour*.
6. Existential process: it refers to the concept of *existing*. Its participant is *existent*.

Apart from the above processes and participants associated with them, the following *circumstances* are also included in this framework: *extent*, *location*, *manner*, *cause*, *accompaniment*, *matter* and *role* (Alvin, 2016). The following figure illustrates the framework:

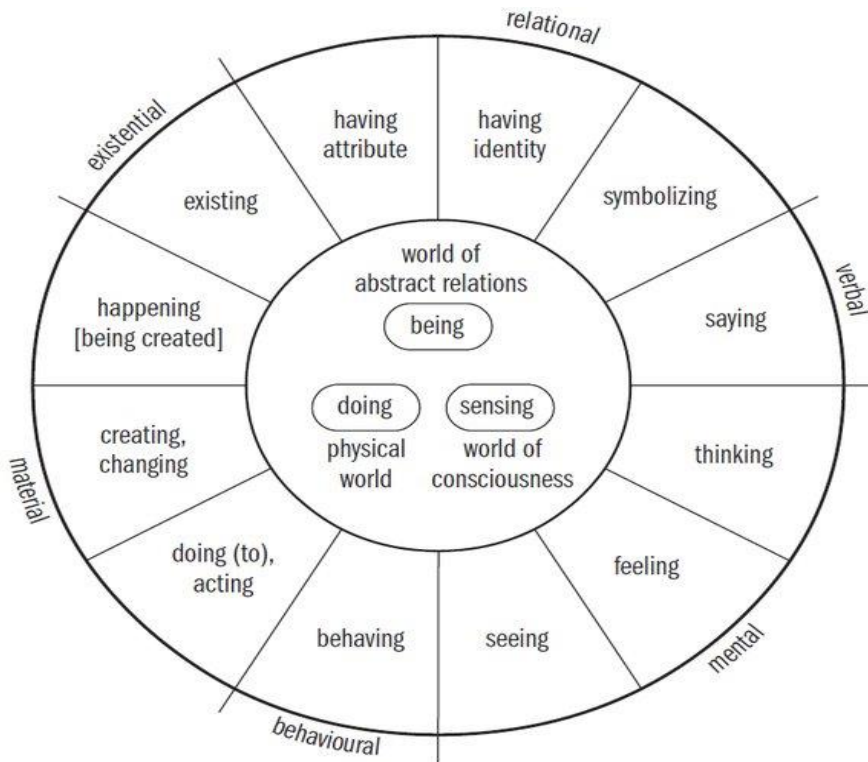


Figure 1: The grammatical system of transitivity in SFL (From Halliday & Matthiessen, 2004)

Discussion and Analysis

Themes in the Short Story *The Last Leaf* and Transitivity Processes

O’ Henry has depicted many themes in the short story. It is an exploration of the journey of friendship, commitments, self-sacrifice for each other, art, *hope* and *pessimism*, and *death*. Throughout the short story, the two characters Johnsy and Sue adhere to the bond of friendship. Sue takes care of Johnsy when she suffers from pneumonia. Sue makes up her mind that whenever the last leaf of the ivy vine that hangs on the wall outside their studio falls, she will die. She gives up hope. However, Sue does not let her carry this fancy in her mind and tells her that leaves have nothing to do with her (Johnsy’s) life. She gives her hope, and she is committed to taking care of her friend Johnsy. Similarly, Mr. Behrman takes care of the two friends for they are young artists and that he himself is a painter. So, he considers it his responsibility, and he sacrifices his life while painting the ivy leaf on the wall in the rain so that Sue’s life can be saved: he himself dies of Pneumonia after facing harsh rain. Following is the detailed transitivity analysis of the short story’s themes of *hope*, *pessimism*, and *death* as well as that of the three characters: Johnsy, Sue, and Behrman. The author uses different transitivity processes in the short story. Following is the table that shows the number and percentage of the processes used in the short story.

<i>Table No. 01: The Number of Transitivity Processes in The Short Story</i>					
Total Number of Processes: 184 (100 %)					
Material Processes	Relational Processes	Mental Processes	Verbal Processes	Behavioural Processes	Existential Processes
79	29	27	31	7	11
42.9 %	15.8 %	14.7 %	16.8 %	3.8 %	6 %

The above table no. 01 demonstrates the number of six transitivity processes used in the short story. The author uses a total of one hundred and eighty-four (184) processes out of which seventy-nine (79) are material processes, which makes 42.9 percent of all processes. Similarly, the number of relational processes is twenty-nine (29) and it covers 15.8 percent of the total processes. There are twenty-seven (27) mental processes which make 14.7 percent of the total processes. The number of verbal processes is thirty-one 31, making 16.8 percent of all the processes. In the same way, the number of behavioural processes is seven (7) and that of existential processes is eleven (11) which make 3.8 percent and 6 percent of all processes respectively. In the following subsections, the selected three themes are analysed in detail.

Theme of Hope:

The theme of *hope* has been depicted artistically. Johnsy makes up her mind that she is going to die. But the doctor, who comes for the health check-up of Johnsy, is very optimistic about her health. He reminds Sue that it is harmful for the health of Johnsy if she thinks in that way. However, he tells her that his medicine will be effective only if she changes her negative thoughts into positive ones. Later, Johnsy becomes optimistic about life, and she hopes that someday she would “paint the bay of Naples” (Henry, 1906). Mr. Behrman also frequently talks about his upcoming masterpiece. Although he has not begun painting his masterpiece, yet he hopes to paint one someday in the future. O’ Henry uses the following transitivity processes for the depiction of the theme of *Hope* in the short story.

<i>Table No. 02: Transitivity Processes for the Theme of Hope</i>					
Total Number of Transitivity Processes for the Theme of Hope: 15/184 (8.1 %)					
Material Processes	Relational Processes	Mental Processes	Verbal Processes	Behavioural Processes	Existential Processes

5	4	3	1	0	2
2.7 %	2.2 %	1.6 %	0.5 %	0 %	1.1%

Table No. 02 contains the number and percentage of processes used by the author for the depiction of the theme of hope in the short story. It shows that there are 15 processes out of 184 (which make 8.1 percent of all the processes) that contribute to the theme of *hope*. Out of these 15 processes, 5 are material processes making 2.7 percent of all the processes. The number of relational processes is 4 which makes 2.2 percent of the total processes. Similarly, there are 3 mental processes and 2 existential processes which, respectively, make 0.5 and 1.1 percent of the total number of all the processes. However, there are no behavioural processes that contribute to the theme of Hope.

As shown in table no. 02, the author of the short story uses a variety of the transitivity processes for the depiction of the theme of *hope*. Most of the processes that contribute to the theme of *hope* are material processes followed by *relational* and mental processes. Sue is the character with whom the theme of *hope* is related most of the times. She not only gives solace to Johnsy in her illness but, on the other hand, she also performs various physical actions that help Johnsy. These physical processes are indicated from the number of material processes used in the short story in the description of Johnsy and her various activities.

When Johnsy gets ill and tells Sue that with the falling of the last leaf, she will also die, Sue responds her with these words ““What (PARTICIPANT: SCOPE) have old ivy leaves (PARTICIPANT: ACTOR) to do (PROCESS: MATERIAL) with your getting well? (PARTICIPANT: SCOPE)...” (Henry, 1906, p. 201). The doctor also informs Sue that there are chances for Johnsy’s getting well if she changes her mind from negative to positive thoughts. Similarly, Sue spends all the time with Johnsy and tells her “I’d rather be here by you (VERBIAGE) said Sue (SAYER)” (Henry, 1906, p. 202). The ivy vine is seen from inside of the room through the window, so Sue (PARTICIPANT: ACTOR) pull[s] (PROCESS: MATERIAL) the shade (PARTICIPANT: GOAL) down to the window-sill (CIRCUMSTANCE: LOCATION)” so that Johnsy would not see the falling leaves, and she also takes Behrman out of the room to make Johnny’s sleep more comfortable.

In the same way, there is also the hope of old Behrman to become a successful artist. He is always “about to paint a masterpiece, but [he has not] yet begun it” (Henry, 1906, p. 203). His hope for painting a masterpiece is perpetual. “He dr[inks] gin to excess, and still talk[s] of his coming masterpiece” (Henry, 1906, p. 203). He is a ray of hope for both Sue and Johnsy. He himself is a failed artist, but he is an inspiration for both. He tells them, “Some day (CIRCUMSTANCE: TIME) I (PARTICIPANT: ACTOR) will paint (PROCESS: MATERIAL) a masterpiece (PARTICIPANT: GOAL), and we (PARTICIPANT: ACTOR) shall all go (PROCESS: MATERIAL) away (CIRCUMSTANCE: PLACE). In short, Sue and Behrman’s hopes come true: Johnsy gets well, and Behrman paints his masterpiece.

Theme of Pessimism

The theme of *pessimism* is reflected in the character of Johnsy. She suffers from pneumonia, and she lies helplessly in bed. She associates her death with the falling leaves of the ivy vine, and she thinks that when the last leaf falls, she will also die. She counts the falling leaves until the last one remains. Because of the *pessimism*, she even quits eating and her eyes are always fixed on the falling leaves of ivy vine. The author uses the following transitivity processes for the depiction of the theme of *pessimism*:

Table No. 03: Transitivity Processes for the Theme of Pessimism					
Total Number of Transitivity Processes for the Theme of Pessimism: 22/184 (12%)					
Material Processes	Relational Processes	Mental Processes	Verbal Processes	Behavioural Processes	Existential Processes
10	0	9	1	0	2
5.4%	0 %	4.9%	0.5	0 %	1.1 %

Table no. 03 shows the number of processes used for the depiction of the theme of *pessimism* in the short story. It shows that there are twenty-two (22) processes (which make 12 percent of all the processes) that contribute to the theme of *pessimism*. Out of these, ten (10) processes are material which make 5.4% of all the processes. There are nine (9) mental, one (1) verbal, and two (two) existential processes that make 4.9 percent, 0.5 percent, and 1.1 percent respectively. However, there are no relational and existential processes which add to the depiction of the theme of *pessimism*.

The theme of *pessimism* has been realized mostly with material and *verbal* processes in the short story. This theme is implied with the thought pattern of Johnsy: the way she thinks about her life is nothing but *pessimism* till the last leaf remains. The doctor tells Sue, “Your little lady (PARTICIPANT: SENSOR) has made up her mind (PROCESS: MENTAL) that she's not going to get well (PARTICIPANT: PHENOMENON)”. Johnsy, on the other hand, has given up hope. The author uses mental processes in the utterances of Johnsy to illustrate the theme of *pessimism*: Johnsy says, “I (PARTICIPANT: SENSOR) want to see (PROCESS: MENTAL) the last one fall (PARTICIPANT: PHENOMENON)” “I'm tired of waiting,” and “I'm tired of thinking”. Despite the consolation and support of Sue and Behrman, Johnsy is not going to change her mind. Her *pessimism* is depicted in the following mental processes: “I (PARTICIPANT: SENSOR) thought (PROCESS: MENTAL) it would surely fall during the night (PARTICIPANT: PHENOMENON). I (PARTICIPANT: SENSOR) heard (PROCESS: MENTAL) the wind (PARTICIPANT: PHENOMENON). It (PARTICIPANT: ACTOR) will fall (PROCESS: MATERIAL) to-day (CIRCUMSTANCE: TIME), and I (PARTICIPANT: ACTOR) shall die (PROCESS:

MATERIAL) at the same time (CIRCUMSTANCE: TIME).” However, at the end of the short story, Johnsy recovers her health.

Theme of Death

The Last Leaf illustrates the theme of *death* in a prominent way. The word ‘last’ in the very title suggests impending death. With the spread of pneumonia, the people in the neighbouring homes lie sick and eventually die. Johnsy is also attacked by pneumonia; she lies in bed all day long waiting for her death. She looks at the falling leaves of the ivy vine, and every falling leaf informs her about her impending death as she has associated her life’s end with the falling of the last leaf. Similarly, Behrman is attacked by pneumonia, but he cannot withstand it and eventually dies of it. The author of the short story uses the following transitivity processes for the incorporation of the theme of *death* in the short story:

Table No. 04: Transitivity Processes for the Theme of Death

Total Number of Transitivity Processes for the Theme of *Death*: 12/184 (6.5 %)

Material Processes	Relational Processes	Mental Processes	Verbal Processes	Behavioural Processes	Existential Processes
4	3	2	2	0	1
2.1 %	1.6 %	1.1 %	1.1 %	0 %	0.5%

Table no. 04 shows the quantity of the processes that encompass the theme of *death* in the short story. The theme of *death* covers 12 out of 184 transitivity processes. The table indicates that there are four (4), 2.1 percent, material processes, three (3) relational processes (making 1.6 percent of all the processes), and two (2) mental processes which make 1.1 percent of all the processes. Similarly, there are two (2) verbal and only one (1) existential processes that are 1.1 percent and 0.5 percent of all the transitivity processes, respectively. There are, however, no behavioural processes which depicts the theme of *death* in the short story.

As shown in the above table, the author has used material processes more than any other processes for reflecting the theme of *death* in the short story. Death implies inactivity or inability to perform physical actions (material processes), however, the author has manifested the theme of *death* in the activities of the characters in their lives. The following examples support this stance: when Johnsy suffers from pneumonia and Sue asks her about the chances of Johnsy’s recovery, the doctor replies, “whenever my patient begins to count [PROCESS: MATERIAL] the carriages in her funeral procession, I subtract [PROCESS: MATERIAL] 50 per cent from the curative power of medicines” (Henry, 1906, p. 199).

This implies the consequential death of Johnsy unless she changes her mind. In the same way, referring to the falling leaves of the ivy vines, Johnsy utters these words in the material processes: “When (CIRCUMSTANCE: TIME) the last one (PARTICIPANT: GOAL) falls (PROCESS: MATERIAL) I (PARTICIPANT: ACTOR) must go (PROCESS: MATERIAL), too”. Only one character dies of pneumonia in the short story – Mr. Behrman. His death is implied in the following *relational* process: “His shoes and clothing (PARTICIPANT: CARRIER) were (PROCESS: RELATIONAL-ATTRIBUTIVE) wet through and icy cold (PARTICIPANT: ATTRIBUTE)” and finally “Mr. Behrman (PARTICIPANT: GOAL) died (PROCESS: MATERIAL) of pneumonia (PARTICIPANT: ACTOR) to-day (CIRCUMSTANCE: TIME) in the hospital (CIRCUMSTANCE: LOCATION)” (Henry, 1906).

CONCLUSION AND RECOMMENDATIONS

The author O' Henry has used all of the six transitivity processes in the short story. The theme of death has been associated with material processes performed in life. The theme of pessimism has been reflected through mental processes. Similarly, the theme of hope has been depicted using material and relational processes.

The study concludes that the author has used all the processes in the short story, but most of the material processes have been associated with the theme of *death* and mental processes have been associated with the theme of *pessimism*. For depicting the theme of hope, the author has used material processes and relational processes. The analysis indicates the way the writer's use of various techniques for depicting the selected themes and the study explored these themes through transitivity patterns.

As mentioned earlier, this study was delimited to the analysis of the transitivity processes related to the selected themes only and other aspects of the short story and other meta-functions do not come under the ambit of this study. The researcher recommends to future researchers to go for the analysis of other themes such as friendship, sacrifice, art etc., and the personalities of the characters of the short story and analyze them from the perspective of transitivity including other aspects of SFL such as Interpersonal and Textual meta-functions.

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(Un)Empathetic Ties with the Other: Perpetrator Analysis of Martin Amis's *The Last Days of Muhammad Atta*

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ABSTRACT

The paper aims at analysing Martin Amis's short story The Last Days of Muhammad Atta from the theoretical lens of Perpetrator Studies. Amis fictionally portrays his protagonist Muhammad Atta, a real-life perpetrator, who crashed the second plane to the north tower of the World-Trade Centre. The study critiques the fictional portrayal, subscribing to Perpetrator Studies, by taking into considering the postulates of the theory for both the actual study of perpetrators and their literary projections. The problematic aspects in the literary representations of an actual perpetrator have been pointed out in the analysis. The paper pays particular attention to the ways fictional representation of a real-life perpetrator affects our perception of perpetrators and perpetration, thereby diminishing or magnifying the gap that already exists in the us and them binary of victims and perpetrators. Despite the call from the academic and literary circles to have empathetic ties with the other (perpetrator) for oscillating the dichotomy between us and them, after gaining a real understanding of the perpetrators in the aftermath of the 9/11 terrorist attacks, analysis of the Amis's short story suggests that the author ended up utilizing the same representational tropes that have caused the chasm of misunderstanding in the first place. Instead of establishing empathetic ties with other, by giving a considerate account of Atta's life, Amis undermines his own effort due to an overarching bias in the portrayal depicted.

Keywords: Martin Amis, Perpetrator Studies, Empathetic Ties, Representational tropes, Projection

INTRODUCTION

Martin Amis is a British novelist, essayist, screenwriter, and memoirist. In 2008, he published a book titled *The Second Plane* (2008), which consists of fourteen pieces: twelve non-fiction pieces and two short stories. These pieces are his critical and fictional responses

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to the 9/11 attacks and the war on terror. One of the short stories is titled: *The Last Days of Muhammad Atta*. It was first published in *The New Yorker* in April 2006. The protagonist of the story is a fictionalized version of Mohamed Mohamed el-Amir Awad el-Sayed Atta, an Egyptian national who hijacked the American Airlines Flight 11 on the morning of September 11 and crashed it into the World Trade Centre's North Tower. The short story looks into the mind (and body) of this hijacker. According to "The 9/11 Commission Report", Atta was accompanied by Abdul Aziz al Omari, Satam al Suqami, Wail al Shehri, and Waleed al Shehri, but it was Atta who piloted the plane and crashed it into the tower. (The 9/11 Commission Report, 2004)

Perpetrator Studies is an interdisciplinary field that studies the perpetrator of large, as well as small scale violence. One of its important aspects is its attempt to theorize the perpetrators of violent crimes by closely studying the perpetrator's mind-set, motivations, impulses, social set up (that potentially adds to the emergence of the perpetrator), and so on. It is a relatively new and developing field of study but, nonetheless, holds a lot of importance because of the enhancement it can bring to our understanding of the perpetrators and perpetration of violent crimes. The aim is to know and better understand the roots of the problem in a search for more effective solutions.

The 9/11 incident was a great tragedy for the world in general and for America in particular. It resulted in the deaths of almost three thousand people. It was difficult for the world to process the shock. Its effects were felt by all, including the literary community. People responded to it in different ways. The response of literary writers was no less vocal. Articles, essays, stories, visual representations and documentaries etc. were produced in a short amount of time. One such instance is the short story *The Last Days of Muhammad Atta* (Amis, 2008), which is the subject of discussion here. It is a literary projection of the Egyptian hijacker Muhammad Atta, in which Amis fictionalizes Atta and delineates him from a different perspective. It is a fictional filling of a gap in "The 9/11 Commission Report". The report offers no explanation for Atta's visit to Portland on 10th September and his coming back the next morning (The 9/11 Commission Report). *The Last Days of Muhammad Atta* not only offers a fictional account for the reasons of his visit but also fictionalizes the incidents of the next day, by operating in the problematic grey areas of fiction.

Atta wakes up in a hotel room in Portland and performs his morning chores. Amis starts his characterization by giving us the details of Atta's physique, adding more details about his personal characteristics and idiosyncrasies as the story goes forward. The reader is informed in bits about the past events of Atta's life; his time in Germany and Afghanistan, his meeting with the Sheikh there, as well as information about his fellow perpetrators, often from the perspective of Atta. The story goes back and forth in time, detailing the events of the present day, while adding some more from the previous one, all the while clearing context by referring to and giving information about the distant past. The present day follows Atta from his bed in a hotel room up until his crashing the plane into the tower. Atta's journey from the hotel to the airport, while accompanied by Abdul Aziz, boarding the

planes, calling the other leaders of the hijacking teams, going through the security checks, and the hijacking process up until the crash, all are narrated.

The external details in the story on September 11 are in accordance with the actual happenings of the day. Those of the previous day have been fictionalized though. These last two days of Atta's life cover the plot. The narrator is a third person omniscient and delves deep into the details of the events and of Atta's mind (and body). Amis goes not only into the details of the events, but also into the experiences, thoughts, sensations, and feelings of Atta. He uses direct description as well as reflections and flashbacks for building a context. Dialogues are few and strictly correspond to the represented identities of the characters.

The paper hypothesizes that Amis's short story *The Last days of Muhammad Atta* (contrary to the claims) falls short of convincingly portraying a real life perpetrator, providing a just representation for Atta's motivations behind his action, and lessening the gap that already exists in the 'us and them' binary of victims and perpetrators. It rather assumes that the short story increases the gap between the binary, and, because of the lack of the required empathy with 'the other' that helps the author and the reader to relate to the experiences of a fictional character, does not enhance our understanding of the perpetrator and perpetration from the criteria of Perpetrator Studies.

Being a fictionalized version, the Atta of Amis is different from the Atta of The 9/11 Commission Report, as the Atta in the report is dead but the one in the short story is living. The literary projection or representation of Atta and the transformation that happens as a result of the fictionalization deserve scrutiny because of the fact that despite being fictional, this portrayal of Atta does affect our perception of the perpetrator(s) of the 9/11 attacks. That being the case, the critical study of this portrayal can prove helpful in the real life application of that perception. Producing fiction has the advantage of putting its producer at the liberty of doing what s/he pleases. Yet that never means that the product should not go through any scrutiny. Therefore, in the case of *The Last Days of Muhammad Atta*, it is important to point out the merits and demerits of the fictionalization of the perpetrator from the Perpetrator Studies' viewpoint, while noting its ramifications by paying specific attention to the effects it leaves on the gap between the us and them binary of the victims and perpetrators and on our understanding of perpetrator and perpetration.

The scope of this paper has been delimited to the evaluation of the literary projection of Muhammad Atta from the perspective of Perpetrator Studies. Other characters in the short story are not included in this enterprise nor is any specific attention paid to the pure literary aspects of the short story. Moreover, the study tries to achieve the following objectives:

1. To understand the literary representation of Atta from the perspective of Perpetrator Studies in *The Last Days of Muhammad Atta*.
2. To search for the merits or demerits of Atta's fictional portrayal on our perception about perpetrators.

3. To analyse the impact of the perception on the oscillation of us and them (victim and perpetrator) binary.

LITERATURE REVIEW

In the history of modern literature, Shakespeare's play *The Tragedy of Macbeth* (2005) is considered to be the first literary work from the perspective of a perpetrator. It is the story of the protagonist's perpetration that starts with the killing of the King and end up taking more lives in the process of his ambitious pursuit. The circumstances are weaved in such a way that readers can thoroughly relate to Macbeth's situation, despite him being the perpetrator of the crimes. Thus, the circumstances which give rise to the events are thoroughly understandable and result in the reader's empathy, which is an offshoot of the writer's empathy with character. It is the element of empathy that chiefly makes the play a tragedy. Macbeth's soliloquies and dialogues allow the readers to get into his mind and see the events and circumstances from his perspective (Shakespeare, 2005). Readers' sympathies, it should be kept in mind, do not absolve Macbeth of his evil deeds rather only help them in having a closer look at him and yet do not exonerate him of the crimes he committed. This is one of the finest examples of works that successfully portray perpetrators and bring them closer by making their motivations, intentions, and psychic and physical dynamics known to the reader, without absolving them of their transgressions. This establishment of empathetic ties with the perpetrator is an important achievement of the dramatist. (Garcia Periago, 2020)

Likewise, Vladimir Nabokov's *Lolita* (1955) also deals with a perpetrator protagonist. The 12 years old Lolita's statutory rape and sexual molestation by Humbert, her step-father, makes the novel an irksome case. In fact, Humbert narrating the tale from his own perspective provides the reader with a good understanding of a perpetrator's mind and the manoeuvres he implies in carrying out his machinations. In fact, the perspective of the narrator is so much marked that it side lines that of the victim. Humbert's obsession with nymphets is explained, up to some limit, by his unfulfilled love with his childhood friend Annabel Leigh, who dies prematurely. Thus, Humbert tries to justify his immoral conduct without any attempts at exculpation. Although the novel makes it clear that Lolita is a minor and the victim and Humbert an adult and the perpetrator, the underhanded enticements from Lolita herself ignite Humbert's coal of passion into high flames. The narrator being Humbert himself, is successful, so much so that despite being a "hateful person" (1964 & 2017) which is how Nabokov describes Humbert in his Playboy interview, he earns the sympathies of his audience up to a greater extent. Thus, through the power of the first-person narrative technique, Nabokov lays bare the internal motives and psyche of a perpetrator and lets the readers understand and judge him for themselves.

Mohsin Hamid's *The Reluctant Fundamentalist* (2007) is a peculiar work from among the fictional works that deal with the tragedy of 9/11. The protagonist Changez notes his reaction as 'remarkably pleased' when he finds out about the 9/11 attacks on TV while still living in America. Although he is not the perpetrator of the attacks, he does relate to the situation in a fathomable way. He tries to make his American interlocutor understand that

violence is bad no matter where practised, and hopes that the 9/11 attacks stir up the sympathies of the western world with the victims of the violence America perpetrates on other soils. This perplexing situation could have been explained so well in fiction only. The monologue structure of the novel makes sure that the audience create empathetic ties with the protagonist to better understand his situation.

Empathy and how much helpful it is in lessening the hatred of 'the other' has been touched upon by Ian McEwan in his article "Only Love and Then Oblivion" (2001), but from a different aspect. The attacks, according to McEwan, "reminded us of other tragedies, of wars and natural disasters around the world" (2001, para. 4). He points out the notion that in day-to-day life, we do not pay any attention to the circumstances which potentially give rise to such calamities. However, his emphasis on empathy is one-sided, for he demands it for the victim only. He mourns the perpetrators' inability to empathize with those who were victimized, yet himself partakes little empathy with the perpetrators.

By brushing off the perpetrators as 'holy fool(s)', his approach to 'the other' is no more sophisticated than that of the perpetrators which gave rise to the calamity in the first place; labelling the other as immoral, inherently wrong, and harmful, without a sincere attempt to understand their circumstances. To him the hijackers would not have performed the deed had they "been able to imagine themselves into the thoughts and feelings of the passengers" (McEwan, 2001, para. 14). Yet, going on, he still maintains his simplistic view of 'the other' by saying that the "hijackers used fanatical certainty, misplaced religious faith, and dehumanising hatred to purge themselves of the human instinct for empathy. Among their crimes was a failure of the imagination" (McEwan, 2001, para. 15). McEwan does not note his own failure of the imagination in the very piece in which he demands its success from the perpetrators. The perpetrators, no doubt, failed to arouse empathy with the victims, but we must not fail in our empathy towards the victims, for consolation, but towards the perpetrators also, for better perception of and solution to the problem by calling them 'holy fools' and the reasons for their attacks as 'dehumanising hatred' help very little in this regard, for, in the very words of McEwan, "(i)magine what it is like to be someone other than yourself is at the core of our humanity" (McEwan, 2001, para. 14).

Compared to McEwan, Don DeLillo (2001) offers a convoluted explanation in "In the ruins of the future". To him, it is the achievements of America in the modern world which the terrorists attacked. America is the most advanced country in the world and it has influenced every culture but the influence is not welcomed everywhere and the "terrorists of September 11 want to bring back the past" (DeLillo, 2001, para. 4). The technology of America caused death to their culture and the terrorist used the same technology to kill Americans. The attacks of 9/11 were the attacks of the past on future to halt its further encroachment. He notes the religious aspect too by saying that the past is obsolete and "it must depend on suicidal fervour to gain its aims" (DeLillo, 2001, para.51). DeLillo does not offer any specific theory of the terrorists besides the notion that the modernity of America attracted them and notes certain of their characteristics like their willingness to die for their cause. But his notion is not simplistic at least and tries to go much deeper in guessing or supposing the mind-set of the 9/11 perpetrators. In his theory he tries to account

not only for the theological but also for the social and cultural stimuli that resulted in the response. It may be wrong but it is a sincere effort for it is the result of an attempt that had a rush of empathy.

Regarding *The Last Days of Muhammad Atta*, the information Amis presents in his short story are dubbed as 'not credible' by Susana Bocsaru in her article "'The Last Days of Muhammad Atta': A portrait of The Islamic Terrorist" (Susana Bocsaru, 2018). "Instead of an objective presentation of facts, we encounter a reflecting character" (p. 346), she says. In her view, the portrayal of Atta is unjust and even goes to the margin of distorting his personal identity and body image. Such a depiction surely cannot claim to possess any sympathy, let alone empathy. Contrarily, Birgit Däwes, in her article "'Close Neighbours to the Unimaginable': Literary Projections of Terrorists' Perspectives" (2010), celebrates Amis's representation of a perpetrator in the short story. But it's her paradigm and the lens through which she sees the work, as she is concerned more with appropriation than representation that necessitates this celebration. According to her: "writers who adopt a (fictional) terrorist's perspective contribute much more to the cultural context of the 9/11 attacks than just literary scandals" (p. 497), as they "cater to our need for stabilizing narratives in very different ways" (p. 496). Her focus in the analysis of such representations is not on the improvement in our actual perception of the perpetrators or the gap in the binary but on "our need for stabilizing narratives". Regarding empathy, she says that "(b)y appropriating the perspective of Atta, Amis caters to the psychological need for comprehension from a perspective that is 'safe' in the sense that it undercuts empathy" (p.503). Amis's story does not let the reader to get thoroughly acquainted with the protagonist, as an "ironic stance reinforces the detachment between character and readers" (Däwes, 2010, p. 504).

We can safely assert that the story depicts a perpetrator protagonist but does not give him any agency, rather misuses the portrayal for "our need for stabilizing narratives", as Däwes puts it. The element of empathy inherent in the description of Atta's corporeal unpleasantness and misery is not there to humane him but to make him a detestable human. In her view, Amis's Atta, with the coming of humanist thoughts to his mind right before crashing the plane, turns into 'Kristevan abject', i.e. the 'jettisoned object', "(t)hrough the apparently conflicting impulses of rejection (as Other) and identification" (p. 505). She further elaborates:

Just when the grotesque revenge of Atta's own body has turned him into an easily dismissed Other, the intimacy of his death does precisely what Kristeva describes: it draws readers toward the place of the homologous , where its meaning collapses (...) both through Atta's death and through the way this death is narrated (p. 505).

This identification part of Däwes's conception of Amis's Atta as the 'Kristevan abject' is thought of as the "universalized Western subject" (p. 53) in the essay chapter "Blow the World Back Together" (2009) authored by Brandon Kempner. The humanist turn taken by Atta in his final epiphany right before his death is in reality the turn of Amis to the

use of Western literary framing. He argues that *Last Days* uses "universalized Western subject" (p. 53) like pre 9/11 works and, counteracts "the idea of 9/11 as a permanent rupture in Western history & culture" (p. 53), altogether rejecting the claim that "the 9/11 attacks completely reconfigure Western culture & subjectivity" (p. 54). Although it is widely argued that the 9/11 attacks changed the literary themes and techniques. *The Last Days of Muhammad Atta* is a re-statement of some traditionally Western modes of narration, interiority, and literary framing" (Kempner, 2009, p. 54). Amis's technique is effective, when considered from Dawes's viewpoint, but to judge it in regard to empathy, she herself holds the view that the protagonist of Amis's short story "is not a character readers are likely to sympathize with" (Däwes, 2010, p. 504). While Kempner holds that by imposing what Amis "sees as the 'truth' of the western experience onto Islamist characters, he violently excludes the possibilities of other cultural or intellectual perspectives" (Kempner, 2009, p. 68).

METHODOLOGY

Scholarly perpetrator studies discourse is opposed to the practice of painting the perpetrators of atrocities in whole black. It is frequently dubbed as "inadequate and counterproductive", (Knittel & Goldberg, 2020, p. 2), "unhelpful" (Walker, 2020, p. 254), and "problematic" (Jinks, 2020, p. 340). This is not meant to lessen the horrendousness of their actions but because it does not help us in enhancing our understanding of the type of people and their actions. It thus goes entirely against the purpose and goal of perpetrator studies and the betterment of society at large. It is rather 'counterproductive' as it exacerbates the already bad situation and leads to the assumption that such people do exist who are monstrous, evil, wicked, violent, inherently bad and hell-bent. The ratification of these assumptions leaves us in a hopeless and despondent zone. We are then left with no choice but to accept it as an inevitable phenomena. Not only that but this conception of atrocities has been proven wrong in most of the cases. Even if people do perpetrate atrocities for the sake of it, they still try to justify it in multiple ways. Perpetrator Studies, instead stresses an approach that takes into account the complexity, multifacetedness, and contradictoriness of the phenomena. Possessing or adopting a critical eye is important, as it enables us to be sceptical not only of our own assumptions but of any simplistic explanations offered, no matter, by theorists or the agents themselves.

Empathy, which, in simple terms is the "imaginative understanding of others" (Zembylas, 2020, p. 370) is an important requirement of this approach. Understanding the transformation of ordinary individuals into perpetrators of mass violence "obliges us to suspend our disbelief and engage with" those individuals (Adler, 2020, p. 296). Uninformed popular understanding of perpetrations often go either to the extreme of absolving perpetrators or thoroughly demonizing them (McGlothlin, 2020). This indicates the inability to 'humanize' perpetrators and "empathize with them". (McGlothlin, 2020, p. 365). Perpetrators are, no doubt, serious offenders, yet it is imperative to consider their "humanity, citizenship, and needs for self-respect and belonging." (Walker, 2020, p. 258). History is witness to the baselessness of the conception of perpetrators as "evil incarnate", largely in the sense that they can transform as authentically from perpetrators into ordinary

individuals as from ordinary individuals into perpetrators. (Earl, 2020, p. 115). Perpetrator scholarship, therefore, stresses upon the cultivation of empathy for perpetrators. Taking into consideration the conceptual paradigms, the socio-political, economic, and cultural aspects of others is essential in the interpretation of their actions. It is this consideration that enables us to take the "imaginative leap" (Jinks, 2020, p. 337) which is crucial to minimizing the gap in the, us/them, binary.

The aims and goals of perpetrator studies make it incumbent upon us to pay considerable heed to the perpetrators and their perspectives. What it means is that a near to complete understanding of atrocities is next to impossible if we do not consider the agents' view. The "moralistic debate" of preferring the "victim perspective" instead of "perpetrator perspective" does not point to a way out (Kühl, 2020, p. 41). As in the words of Kühl the victim perspective "plays a subordinate role" when we want to make sense of the matter (Kühl, 2020, p. 41). Zachary J. Goldberg too points out that the focus should be directed to origin and not consequence (2020). The purpose of this shift from one perspective to another is the resolution of the issue. This is not in the least meant to downplay the suffering of the victims or to devalue it. Not doing enough homework in this regard leads to the emergence of, to use the words of McGlothlin, "unidimensional, almost superhumanly diabolical Others" (2020, p. 365), who carry attributes as monsters, evil incarnate, and who take 'divine delight' in the killing of civilians. That is chiefly why McGlothlin stresses on the avoidance of "dichotomous thinking" (2020, p. 365), and the importance of explaining a single perpetration from multiple perspectives when teaching Perpetrator Studies (2020).

The motives and motivations, behind an act of perpetration, lie at the core of a perpetrator's perspective. Most human actions are agenda-driven and actions as colossal as mass violence cannot be devoid of motives. The understanding of these motives is "essential if we are to better understand the dynamics of mass atrocities and someday prevent them" (Adler, 2020, p. 296). The motives and motivations behind perpetration are not as simple as popular imagination would have us believe and this points to the troubles we have to take in gaining an informed understanding of the phenomenon. Simplistic observations are "comforting" but not illuminating (Earl, 2020, p. 115). Research in Perpetrator Studies, instead, tells us that the "subject positions exist on a spectrum and that specific individuals may occupy different and contradictory positions on that spectrum at different times and in different contexts" (Knittel & Goldberg, 2020, p. 2). The "multidimensionality of perpetrators", and the "variety" of motives is stressed upon and the "paradigmatic" image of perpetrator is marked down (Üngör & Anderson, 2020, p.9). As opposed to popular perception of perpetrator and perpetration, research assigns less value to the pathology of individuals, and "enduring circumstances or personal characteristics." (Üngör & Anderson, 2020, p. 9).

One of the so many problems of dealing sincerely with perpetrators in discourse is the problem of exculpation. The honest attempt to get a closer look at the perpetrator might at times and places seem to exonerate the perpetrator of the deed. On the other hand clinging too tightly to one's own 'conceptual framework' often leads to flawed understanding. Thus there is a need to avoid both extremes. A kind of moral and intellectual

attitude is required to not only escape these pitfalls but also get a good understanding of the phenomenon. Concepts like Susanne C. Knittel's "the ethics of discomfort" offer the mediating ground (2020, p. 379). It entails a critical engagement with perpetration in which certainty about the moral position of the onlooker is questioned and the perpetration is viewed from a place that does not involve partiality towards the onlooker as well as perpetrator. It enables us to be open to both of the viewpoints while maintaining a critical approach.

The inclination of the student to find a totalizing narrative has to be kept aside and the path to more understanding enhancing interpretation has to be created, which, as mentioned, implies a critical approach to one's own ethical frameworks. Critical approach is the key as it saves us from falling too backward or too forward. Neither should our practice of digging deep be an attempt to exonerate the perpetrator, nor should it be seen so. That is chiefly why this approach results in an element of discomfort in the practitioner of this approach, as the practitioner has to leave the comfort zone. However the critique should be affirmative, not negative, as 'affirmative critique', in the words of Knittel, "entails an openness and a willingness to engage with the object on its own terms". (Knittel, 2020, p. 382).

DISCUSSION AND ANALYSIS

In *The Last Days of Muhammad Atta*, Amis ridicules Atta by assigning him multiple physical deficiencies. Amis tells us that Atta has problems in bowels movement. It starts moving only when he is about to hijack the plane (Amis, 2008). He is the "connoisseur of headaches" (Amis, 2008, p. 103) and has an aching scrotum. His breath smells like "blighted river" (p. 95) and his "gangrenous" (p. 96) and "comically malevolent" (p. 96) face is so hateful that he himself cannot bear to look at it in the mirror. He thinks that if he somehow survived the attacks he would be more troubled by "facial" profiling than "racial" (p. 96). His name, Muhammad Atta, is itself "a promise of vengeance" (p. 96).

Atta, we learn from Amis, was associated with an Islamic terrorist organization but he himself was an "apostate" (Amis, 2008, p. 100) who did not believe in paradise. He still participated in "peer-group piety contest" (p. 94) but in actual he just "played along with it" (p. 99). It was because of the charisma of jihad that he "allied himself" with it (p. 99). His "formulaic sanctimony" (p. 97) was because of peer-pressure. Interestingly, his reasons for going to Portland, Maine were only causing doubts in the mind of a fellow perpetrator Ziad. Atta himself was an apostate and wanted to cause doubts in Ziad's mind too. Amis, thus goes to assign Atta's perpetration more to his character than his ideological foundations. He was not religious but "fundamentalism suited his character" (p. 99).

He believed in the Islamic punishment for adultery and sodomy and was hostile to women. Atta "never laughed" because "he found nothing funny" (p. 100), hated music, and thought of the world as "an unreal mockery" (p. 100). "(U)nbounded boredom" (p. 110) was the whole of his condition and "romantic and religious ardour" (p. 112) could not be provided for by his being. The "detestation of everything" (p. 96) was evident on his face

and he could not bear it anymore. It was an "illness without a symptom" (p. 114), associated with him since childhood. His "nihilistic insouciance" (p. 113) enabled him to perpetrate with "complete tranquillity"(p. 98) and his "nihilistic elan" (p. 104) is what makes him suggest an attack on the nuclear power plant which was too much for the Sheikh. We learn more about Atta when he is about to crash the plane into the tower. When he becomes certain of the success of his plan that is when he laughs "for the first time since childhood" (p. 118). That is when he becomes "glad" and feels "love" (p. 119). Thus Amis paints the image of a "killer" (p. 120) and thus we receive it.

The "ideological justification" of Atta's actions is thought of as a forceful drive in the committing of such cruelty on civilians (Üngör & Anderson, 2020, p. 8). Focusing on that alone, however, does not guide us soundly. In this regard, the traditional theorization of motives in atrocities, quite wrongly, focused either on those of the individuals or of the organization to which the individuals belonged. Kühl thinks that focusing too narrowly on any of the two leads to an incomplete understanding (2020). We, instead, have to adopt a sociological systems approach to see how the motives of the individual 'align' with those of the organization. The motives of the individuals may be different from those of the organization but the point of interest is the achievement of the ends. It is the "generalization of motives" which brings the harmony (Kühl, 2020, p. 39). Üngör and Anderson point to the same notion that the "grand political projects" seldom offer thorough explanation for the motives behind perpetration (2020, p. 17). Ideology does play a role but what is important is the "resonance" that it has for the agents.

The motive of Amis's Atta in his perpetration is the "core reason only" (Amis, 2008, p. 99), i.e. "all the killing" (p. 118), the killings that the attacks and the succeeding wars would result in. It was the "primordial secret" (p. 119). Killing was what he truly wanted and that is chiefly why he wanted to attack the nuclear power plant as he felt no qualm. He knew the ills and wrongs of America but he "was not persuaded of a moral equivalence" (p. 108). He had no concerns with it. Death was his concern and that is what he believed in. "Killing was divine delight. And your suicide was just a part of the contribution you made—the massive contribution to death" (p. 119). At the end of the story Amis attempts at poetic justice, punishing Atta by denying him the joy that he had anticipated in the carrying out of his nefarious designs. Atta is made to see the value and beauty of life only after he has destroyed it. Such analysis of perpetrator motives and perspective however presents its own set of problems, not the least among which is the issue of exculpation of perpetrators and justification of their enterprise. The story is narrated from third person omniscient perspective and not from the perspective of the protagonist, which is a very important requirement for making the reader understand his worldview. Amis compensates for that by a third person omniscient narrator which gives the impression of letting us delve deep into the protagonist's mind, while the actual strings are still pulled by the author himself.

Thus Amis creates a character whom we already do not like. His picture is painted in whole black. The details of his physical deficiencies distorts Atta's picture in our mind and we go forward with the story expecting horrible deeds from him. The perpetration is assigned more to his hell-bent character than all other factors combined. A person who finds

'nothing funny', hates laughter and music and women, is a dangerous person indeed. We cannot expect anything good from a person whose whole condition consists of 'unbounded boredom', lacks the parts of 'romantic and religious ardour', and detests everything. What is the killing of three thousand people to a person who thinks of the world as an 'unreal mockery', and takes 'divine delight' in killing? Such a person, no doubt, could be 'glad' only when he is about to kill. It is evident from this portrayal that the complexity of perpetrators is thoroughly absent from the short story. It is an uninformed acceptance of popular perception which thoroughly demonizes the perpetrator. The lack of empathy becomes evident from this demonization. The story itself prevents the 'imaginative leap' for which it should have empowered us.

The story gives much space to the perspective of the perpetrator but a lot less to his motives and motivations, which, as we discussed earlier, lie at the core of perpetrator perspective. Amis does not take any trouble in theorizing the motives of Atta. He instead avoids 'empathetic unsettlement' and ascribes the perpetration to the 'core reason only'. The 'variety' of motives that is stressed upon by Perpetrator Studies is totally ignored. The perpetration's cause can very easily be assigned to the 'pathology of individual'. Taking 'divine delight' in killing is 'illness without a symptom'. The alignment of ideology with individual's motives does exist but the individual's motive is too individual.

On the representational grounds too, the image of Atta presented by Amis seems to be on a level that concurs with the popular imagination. Atta is a killer who takes 'divine delight' in killing is a picture not colourful enough for fiction. Such a black (and white) picture does not reflect any literary depth as in the view of Stephanie Bird, it is necessary for complex stories to play the field of grey zone, as nothing is purely black & white, and less so in fiction that is worth its salt (Bird, 2020). To Bird, challenging the generally accepted notions of perpetrators and perpetration is one of the "vital qualities" of fiction (Bird, 2020, p. 302). Presenting the killer image may be popularly attractive as a coherent narrative what is necessary is a convincing portrayal of the perpetrator not a convincing account of the state of affairs. "Fiction belongs to the realm of play and speculation, where it need not operate in the service of argument or coherence but can articulate multiple perspectives, imagine contradictions, and convey unresolved emotions and motivations" (p. 302), says Bird. A fictional account has to go deep and make the perpetrator's narrative complex, even if it leads to the margin of exculpation (Bird, 2020). It not only deploys the bad aspects of perpetrators and perpetration but also touches upon the aspects that are not congruous with those, thus adding the much needed nuance. The nuance is maintained even though there might be an external pressure on fiction to concur with the normally not nuanced enough views or theories held by real life people about important issues or individuals.

What marks fiction, Bird argues, is its ability to go beyond the totalizing narratives and add nuance, flexibility, and "ambiguity" (2020, p. 307) to our understanding, all the while attempting accurate portrayal. Fiction, by its very nature, is subject to "accurate portrayal" (p. 307) only, often disregarding of the moral question or other such prescription. Amis, in our instance, avoids the prescribed narrative of Islamic terrorism but weaves that

of a 'nihilist killing'. Moreover, Bird argues that the usual way novels solicit empathy for perpetrator is by referring to the perpetrator's "ideological commitment to the social good" (2020, p. 304), which is totally non-existent in Amis's short story. Robert Skloot, while discussing perpetrator representation in theatre, explains more explicitly how the dramatization of perpetration complicates the boundaries of victims and perpetrators and thwarts our expectations of finding closure accounts (Skloot, 2020). The distinction between our capacity to perpetrate good and evil at times becomes complicated phenomena, as the "purity of character" is against "human nature" (Skloot, 2020, p. 317). The literary process itself makes it difficult because of its attempt at accurate and illuminating portrayal. On the other hand, though it is a short story not a play, what we see in our instance is a purely evil character.

An analysis of *The Last Days of Muhammad Atta* from another perspective reveals that there is an abundance of what Rebecca Jinks calls "cultural codes of genocide" (2020, p.334). Stock characters, the evil stamp, underdeveloped unidimensional characters who have a penchant for killing, no excavation of motivations as the label of 'evil' is enough, and ratification of popular perception are some of the 'cultural codes' of holocaust representation (Jinks, 2020). To Jinks, the cultural codes of holocaust literature and film are still used in the portrayal of atrocities in order to give those atrocities the flavour of genocide (Jinks, 2020). These techniques make the literature or film appear familiar as the depiction of inhumane accounts, like those of genocides. The perpetrators are othered by making them unlike us, and are depicted more often than not, as abnormal (Jinks, 2020). The distance between us and perpetrators is maintained and the "imaginative leap" is discouraged as the narrative clings to its own conclusions (Jinks, 2020, p. 337). The narrative is weaved and the perpetrators portrayed in a way that make the atrocity an inevitable occurrence, which is a wrong interpretation of the law of causality. The demonization of perpetrators is a more than necessary component, usually at the expense of taking into account the broader context. They are still widely used both in literature and film (Jinks, 2020).

CONCLUSION AND RECOMMENDATIONS

The paper concludes that Amis replaces evil for 'nihilistic insouciance', while the other codes remain more or less in place. Like the label of evil, the label of nihilist killer renders the questions of why and how unnecessary. The chief personality trait of Atta depicts is a killer who takes 'divine delight' in killing. Other aspects of his personality, even if discussed, remain side-lined because of the accentuation of this one trait. Killing thousands of people is no small transgression and the motivations for which should have been explored in depth, no matter how much contradictions or complexity lay there.

The Last Days of Muhammad Atta presents a demonized picture of the perpetrator Atta as there is a lack of empathetic ties with 'the other'. His motives for perpetration presented in the short story are implausible as Amis shoots the arrows from his comfort zone and does not take the 'imaginative leap' required for a convincing portrayal of the perpetrator. This confinement in the comfort zone results in the use of the cultural codes of holocaust as well. Moreover, by undermining the authenticity of the ideology of jihad, the

story fabricates the ideology of 'annihilating nihilism'. This representation of perpetrator, thus, exacerbates the situation by widening the gap that already exists between the victim and perpetrator binary.

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A Critical Discourse Analysis of Oscar Wilde's Short Story *The Happy Prince*: A Norman Fairclough Approach

Waqar Ali¹, Farman Khan²

ABSTRACT

This paper aimed at investigating the theme of exploitation in the Oscar Wilde's short story, The Happy Prince (1888). The researcher analyzed the language of different characters to see the theme of exploitation. The scholar applied Norman Fairclough's 3-dimensional model for the analysis of the short story, The Happy Prince. Further, this study used qualitative method for the analysis of data and investigated the characters of the short story, i.e. The Happy Prince, Little Swallow, Seamstress, Queen's Maid, Miler's Sons, A Young Man, The Director of Theatre, Match-girl, Town Mayor, and Councilors. The researcher analyzed that how the discourse was produced by The Happy Prince and consumed by Little Swallow. It is concluded that some characters of the short story are exploited, while a few are exploitative.

Keywords: *Critical discourse analysis, Exploitation, Textual analysis, Discourse practices, Socio-cultural practices.*

INTRODUCTION

Language is a tool used for communication purposes. Everyone needs language to convey his/her message. Similarly, every writer uses language to convey the idea to the readers for making them understand. They directly or indirectly convey their ideas through language, which affect the human minds. They use different strategies for the depiction of the real picture of the society. The researcher has highlighted certain linguistics and discursive features used in the short story, *The Happy Prince*, written by Oscar Wilde (1888), which contribute to the theme of exploitation. Oscar Wilde conveys his idea of exploitation through language, and he keeps certain agendas hidden, using different discursive strategies in it.

CDA and *The Happy Prince* (1888)

Discourse is defined as the language beyond sentence level (Shahzad, 2019). Discourse analysis is a linguistics study, which primarily deals with the use of language and the investigation of its forms and functions (Haq et al. n.d., p. 9). Critical discourse analysis deals with the study of discourse deeply. It explores the hidden meaning of a discourse or a given text and it also gives voice to marginalized people. It interprets and describes the text

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in relation to the culture and society. It provides enough information about the language and its functions. It tells whether a discourse is good or bad.

Oscar Wilde (Oscar Fingal O'Flaherty Wills Wilde: 1854-1900) is an Irish poet and writer. He was born in Dublin who wrote many comic masterpieces such as *Lady Windermere's Fan* and *The Importance of Being Earnest*. He wrote a short story *The Happy Prince* (1888). Oscar Wilde depicts the real picture of the society in his short story *The Happy Prince*. There are two major characters in the short story: The statue of The Happy Prince (an animated character) and Little Swallow (a bird). The story revolves around these two characters. But the story also consists of some minor characters i.e., Seamstress, Queen's maid, Miller's Sons, a match-girl (whose matchbox drops into the gutter), A Young Man- who writes a play for the Director of the Theatre, and many others.

The story opens with the description of the statue of The Happy Prince. The statue is made of lead and covered with fine gold. His eyes and sword-hilt are fitted with precious stones (sapphires and red ruby). There is a character Swallow, who flies near his statue and stops there for a night stay, where he finds that The Happy Prince is sad and is crying. After inquiring him, he comes to know that he is worried about the Town people, because they are very poor. They are exploited by the richer. The Happy Prince decides to take the help of Swallow and distributes his whole treasure in them. They distribute the whole treasure in them, and no one left poor. In this whole process, The Happy Prince Sacrifices his treasure and his statue melts in the furnace, and the Swallow sacrifices his life too. In the end of the story, their hearts are thrown into the dust-heap.

Norman Fairclough's 3-Dimensional Model

Norman Fairclough is a critical discourse analyst, who was born in 1941, in England. He teaches in Lancaster University, and he is the professor of Linguistics and is one of the founders of critical discourse analysis. Critical Discourse Analysis is mainly concerned with the power and how it is executed and exercised through language. It focuses on the analysis of discourses like speeches, texts, videos, and practices.

According to Norman Fairclough, there are three dimensions of a given discourse and discourse analysis. These three dimensions are text, discourse practices and socio-cultural practices. The First level of analysis in this model deals with the description of the Linguistics features of a given piece of discourse. For instances: nouns, pronouns, adjectives, verbs, and adverbs (Shahzad, 2019). At this level we try to answer the "what" of a discourse. This level only deals with the description of the language. The Second level deals with the production, consumption, and interpretation of a text.

The researchers analyze the relationship between the producer and the consumer of a text to find out the hidden agenda behind the production of the text. In it, we analyze that why it has been produced, and for whom is it intended to be consumed. In the last level of analysis, we as discourse analysts explore the social set up in which the text was written, means the socio-cultural, socio-political, and socio-economic groundings of a given text. In short, here we explore and explain the ways in which the text operates in the various domains of the society. The 3-dimensional model diagram for explanation has given in the third chapter.

Research Objectives

1. To find out the various discursive strategies used by Oscar Wilde in the short story *The Happy Prince*
2. To explore those discursive features, which add to the theme of exploitation in the short story, *The Happy Prince*.

Research Questions

1. What are the various discursive strategies used by Oscar Wilde in the short story *The Happy Prince*?
2. How do those discursive features add to the theme of exploitation in the short story?

Delimitation of the Study

The short story *The Happy Prince* can cover different aspects such as: humanity, value, reward, sacrifice and materialism, but due to the time and space constraints, the researcher intends to delimit his study only to the theme of *exploitation*. Furthermore, the researcher has used the 3-dimensional model of Norman Fairclough. In the textual analysis, the researcher has taken only three lexical categories for data analysis, i.e., nouns, adjectives, and verbs.

METHODOLOGY

Nature of Study

The researcher has used qualitative method while critically analyzing the short story *The Happy Prince*. Although the researcher has applied Norman Fairclough's model of critical discourse analysis, but his approach to the result is qualitative. The researcher did not go for statistical data collection and production.

Data Collection

The researcher has analyzed the text of the short story *The Happy Prince* written by Oscar Wilde. The scholar collected the data for the analysis from the text of the short story. Further, he has taken help from internet, and some relevant books, articles, and lectures.

Theoretical Framework

The researcher has applied Norman Fairclough's 3-dimensional model of critical discourse analysis. This framework has three layers of analysis: textual, discourse practices, and sociocultural practices. The diagram of Norman Fairclough's 3-dimensional model is given below, which provides the reader to understand the model proficiently. The diagram consists of three levels: text, discourse practices, and sociocultural practices.

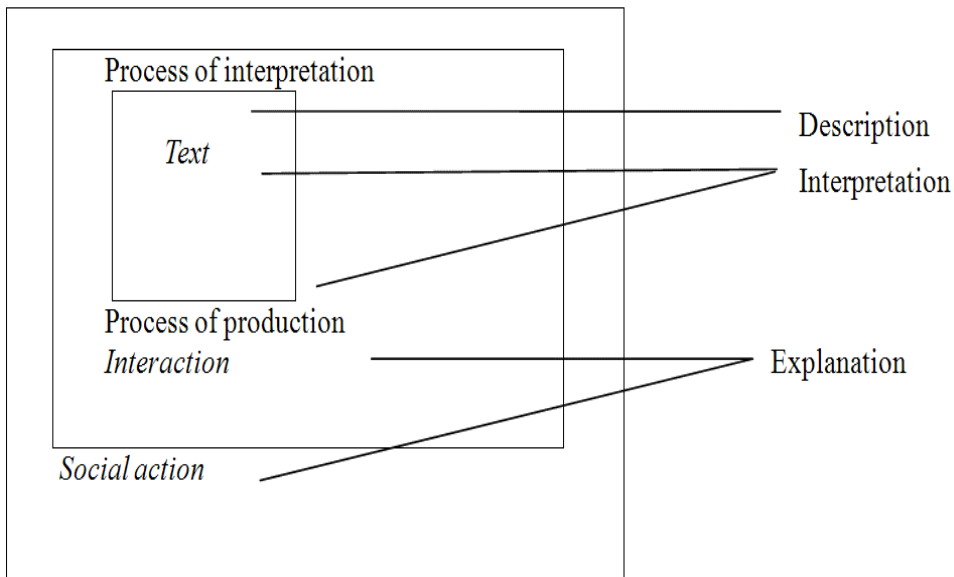


Figure1: A 3-dimensional view of discourse analysis (Fairclough, 2013).

1. Text / Micro Level

This first analysis level deals with the text description. It describes the linguistic features of the text and tells that what kind of linguistic features are used inside the text. It analyses the nouns, pronouns, verbs, adjectives, and adverbs (Fairclough, 2013, p. 131-133).

2. Discourse Practices/Meso level

This level interprets the text. It tells that who is the producer and who is the consumer. It also investigates that who are the target audience. Furthermore, it provides information regarding the distribution and consumption of the text. It also deals with when and where the discourse has been produced. It highlights the given text relation with other parallel texts (Fairclough, 2013, p. 131-133).

3. Socio-cultural Practices / Macro level

As the name suggests, it is a macro level of discourse analysis. It highlights socio-economics, socio-geographical, and socio-cultural analysis of a text. It tells about the reasons of the text production and explain the demands in the society. It relates the text with the existing trends (Fairclough, 2013, p. 131-133).

LITERATURE REVIEW

Griswold (1974) has conducted study on Oscar Wilde's short story *The Happy Prince* (1888) where he states that *The Happy Prince* is the depiction of the theme of mercy, not sacrifice. He proves this assertion by dividing the short story based on characters: The Townspeople, The Statue of the Prince, and little Swallow. Where at the end of his study, he holds the stance that sacrifice is always done for some personal reasons and rewards, but mercy is something which needs not any perception of reward.

Baige (2013) has published an article by the title, *Analyzing the Advertising Discourse-A Journey from Sight to Mind*, where the researcher explores and investigates the intentions, techniques, and discursive strategies of the advertiser (Producer), traces out the influence of the advertising discourse on the consumer's mind (Receivers), and analyzes the production and consumption with respect to the context (social practices). The researcher uses *Norman Fairclough's Model* to analyze the advertising discourse. Similar study has been made to critically analyze Imran Khan's first speech in the Parliament by applying Norman Fairclough model. The researchers' aim is to highlight and explore the political aspects, ideology, and power of the speech (Ghilzai, et al., 2017).

Another similar study has been made where they critically analyzed Pakistan's PM Nawaz Sharif's speech. Nawaz Sharif gave a Speech in UN Assembly on 27 September 2013 and his motto was "Peace security and development of human rights, implementation of international law, social justice for everyone and multilateral diplomacy". The researcher explores the speech from different perspectives such as context, ideology, politics, and Islam by using Norman Fairclough's model (Aqeel et al., 2015).

In a nutshell, no one has critically analyzed the short story *The Happy Prince* by using Norman Fairclough's model. Different articles and research papers have been published on *Norman Fairclough's approaches* to the different subjects and Oscar Wilde's short story *The Happy Prince*, separately. But the researchers have not explored the theme of exploitation in the short story from this perspective. So, this research paper explores the theme of exploitation in *The Happy Prince* by using Norman Fairclough's model.

DISCUSSION AND ANALYSIS

Theme of Exploitation in the Short Story *The Happy Prince*

Oscar Wilde portrays several themes in his short story *The Happy Prince*, i.e., sacrifice, mercy, reward, class distinction, humanity, and many others, but this paper analyses the theme of exploitation in the short story due to the space and time constrain. Because of the exploitation theme the researcher focuses on the characters of the short story, and the language used in it. The researcher has taken some characters and critically analyzed the discourse produced by them.

The short story, *The Happy Prince*, depicts the theme of *exploitation*. It consists of two major characters namely the statue of The Happy Prince and Swallow. The Happy Prince, as the name suggests, is happy in the start because when he is alive, he lives a luxurious life. He lives like a prince, and he dies like a prince. After his death, when his statue is made and erected in the mid of the town on a high position where he can easily see the miseries of the people around. Then he realizes that his life which he has spent was futile and vain. In his life, he has exploited the poor. He is not aware of the suffering. He has never helped the poor and the needy. He is not aware of the exploitation of poor. That is when he dies, and his statue is erected he realizes this thing.

He sacrifices his whole treasure (which he has, because he is made of gold and precious stones) to help the needy and the exploited people of the Town. He is also in response exploited by the town people by taking his whole treasure and beauty from him.

He is also exploited by the Swallow, the Town Mayor, and Councilors. The little Swallow has taken away his whole treasure from him, while the Town Mayor and Councilors have melted his statue to make their own statues, for getting fame. Throughout the short story one can see so many other characters that have been exploited by others like the Seamstress-who is exploited by the Queen's maid, a young man- a writer, who writes a play for the Director is exploited by the Director of the Theatre, and a match-girl, who is exploited by her parents.

After reading the text of the short story, one can explicitly take the idea that the work contains the theme of exploitation but if one wants to logically prove this assertion, he/she needs to critically analyze the language and the characters of the story.

Application of The Norman Fairclough's 3-Dimensional Model

The researcher has applied Norman Fairclough's model for the analysis of the text of the short story. The model analyses the text from the perspective of three levels: text, discourse practices, and socio-cultural practices.

1. Textual Analysis

Nouns

In the short story, *The Happy Prince*, author Oscar Wilde uses different nouns for the characters which indicate that the author portrays their characters superior to other characters. He is exploiting some characters using language, especially by nouns here. Firstly, the researcher analyses the nouns used by the author for The Happy Prince, which is an exploiter character, and for Swallow which is an exploited Character. The author uses different nouns for the character of The Happy Prince, i.e., city, column, statue, prince, gold, leaves, sapphires, ruby, angel, garden, dance, pleasure, and command. He also uses some nouns for Swallow, i.e., hope, messenger, cold, and death.

These nouns are the evidence that he is portraying one character superior to the other. It also shows that one character has power, status, value, and the other have not. The nouns like gold leaves, prince, ruby, and command show that the character has wealth and respect while the other have not. Similarly, he also uses some nouns for the Swallow like cold, death, and hope, which depict the low status and less power of the character. Contrary to it, the researcher also notices some of the nouns where the character of The Happy Prince has been exploited. For instances: lead, heart, tears, and sorrow. That is how the author is exploiting one character using specific (low category) nouns.

Secondly, the researcher analyses the language used for the character of Seamstress and Queen's maid by the author. He identifies certain nouns which indicate that Seamstress is exploited by both the author and the Queen's maid. The nouns which are used for Queen's maid are satin, gown, honor, and court-ball. These nouns tell that the girl belongs to the high class and is much respected. The nouns which are used for the Seamstress are river, water, hand, needle, ill, and thimble. These nouns indicate that the woman belongs to a poor family and low status. Further, these nouns associate labor and hard work with the Seamstress. In short, the writer of the short story through nouns portrays the Queen's maid character as an exploiter and Seamstress character as an exploited one.

Thirdly, the researcher analyses the character of Swallow with relation to that of Miller's Sons. He found few nouns which are related to the theme of exploitation. The nouns used by author for the Miller's Sons are rude, and stones. It tells that the Miller's Sons are rude and are exploiting the Swallow by hitting him with stones. The author uses a noun for Swallow is disrespect which indicates that he is disrespected by the Miller's Sons and is exploited by them. Similarly, the author associates such nouns for the characters which are the evidence of one's dominance and other's subordination, which also contribute to the theme of exploitation.

Adjectives

Oscar Wilde uses plenty of adjectives in the short story *The Happy Prince*. Here the researcher analyses some of the characters and the language used for them in the short story, especially the adjectives, for the elaboration of the exploitation theme.

Firstly, he analyses the two major characters in the short story, The Happy Prince, and the little Swallow. The adjectives used for the character of The Happy Prince in the short story are high, tall, happy, fine, large, red, beautiful, wonderful, clean, white, and lofty. These adjectives indicate that this character is of the high rank. He is favored by the writer through language. If someone is having status, he also has the power.

Likewise, The Happy Prince has the power due to which he is superior and the exploiter of the Swallow. The evidence for this assertion that he is the exploiter and Swallow is the exploited is the use of adjectives in the short story. The adjectives which are used for the Swallow are polite, little, afraid, ridiculous, lonely, softly, sorry, and colder. These adjectives clarify this fact that the writer is using such adjectives for him, which make him the subordinate and the exploited one, and the other character dominant and the exploiter one. On the other hand, he uses certain adjectives for The Happy Prince which indicate that he is exploited by the little Swallow. When the Prince needs help from the Swallow, the adjectives are used in such a scenario are dead, ugliness, low and sad.

Secondly, the researcher also analyses the characters of Queen's maid and Seamstress, where he identifies few adjectives which contribute to the theme of exploitation. After identification of adjectives, he comes up with the idea that the Queen's maid is the exploiter, and the Seamstress is the exploited character. The adjectives used for the Seamstress are little, poor, thin, worn, coarse, red (hands), nothing, sad, lazy, and tired. The adjective like lazy is used by the maid for her in a taunting way, which suggests that she is exploiting her. The other adjectives also indicate that she is nothing, and she is always sad, due to the exploitation of the superior maid. On the other hand, the adjectives like loveliest and beautiful (girl) are used for the maid which suggest that she is the superior and the exploiter.

Verbs

The researcher analyses different verbs used in the short story to support the theme of exploitation. He has taken the characters one by one and analyses the verbs used for them in the short story *The Happy Prince*.

Firstly, he analyses the character of The Happy Prince. He takes some of the verbs which support the theme of exploitation. The verbs which are used for him are glowed,

admired, gilded (with leaves of gold), and command. These verbs show that the character is exploiting other characters like he is giving command to the Swallow. Moreover, he is having treasure of gold and precious stones. He is wealthy, and he is having so many positions due to which he exercises the power and manipulates other. For instance, Swallow. There are also some verbs used for Swallow in the short story which indicate that he is exploited by The Happy Prince. The verbs used for him are cried and weep. Contrary to it, some verbs are used for The Happy Prince in some scenario which suggest that he is exploited by the Swallow and the Town Mayor and Councilors. For instances: weeping, fastened, cannot move, broken and melt. These verbs tell that in some scenario The Happy Prince is exploited and in some scenario the Swallow is exploited.

Secondly, he analyses the character of Seamstress and Queen's maid where he finds that the Seamstress is exploited by the Maid. He finds some verbs which support this claim. For examples, the verbs used in the short story for Seamstress are pricked and embroidering. These verbs tell that she is always busy in some hard work and other are exploiting her.

Thirdly, he analyses the character of one of A Young Man, who writes a play for the Director of the Theatre. He highlights few relevant verbs which contribute to the theme of exploitation. The identified verbs are leaning and trying, which are used by the writer for the character of young man. These verbs indicate that this young man is facing a lot of hurdles in his life. He is exploited by The Director. He is trying to overcome these hurdles.

In short, after the textual analysis of the short story *The Happy Prince*, the researcher concludes that the author of the short story has incorporated a vast number of linguistics features, as shown above, which contribute to the theme of exploitation.

2. Discourse Practices

The researcher analyses the discourse produced by The Happy Prince and consumed by the little Swallow. In the short story, The Happy Prince asks Swallow for help, "Swallow, Swallow, little Swallow, 'said The Happy Prince, 'will you not stay with me for one night and be my messenger?" (Wilde, 1888, p. 10). Firstly, he denies and then he accepts his proposal and starts helping him. But Prince starts exploiting him by not letting him go where Swallow wants. "Swallow, Swallow, little Swallow, 'said The Prince, 'will you not stay with me one night longer?" (Wilde, 1888, p. 13). He says that he will stay with him for one night. But The Happy Prince stops him for longer period which causes his death. "The poor little Swallow grew colder and colder" (Wilde, 1888, p. 21). The Swallow in the short story says that he is going to the House of Death. These lines suggest that the discourse produced by The Happy Prince as an exploitative, which is consumed by the little Swallow.

The above lines also contribute to the theme of exploitation because The Happy Prince is exploiting the poor Swallow. There is cold around and he has no food and shelter. In the short story, The Happy Prince is all the time insisting Swallow to stay with him. He has no one to help him, that is why, he is continuously insisting him to stay. The little Swallow agrees with him on this, and he intends to help the needy Prince once. But The Happy Prince needs more help. His needs lead the Swallow to death. The Happy Prince uses very strategic language to make the Swallow stay, and it works, i.e., "Swallow, Swallow,

little Swallow, 'said the Prince, 'will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad' (Wilde, 1888, p. 10). This line suggests that The Happy Prince uses such a language which is not easily deniable. Hence, the little Swallow becomes the victim of his strategic discourse.

In short, The Happy Prince produces a very discursive and strategic language, which is consumed by the little Swallow. By his language, he exploits the little Swallow. He stops him to help him. But in this whole process of Swallow helping Prince, Prince exploits him. And Prince needs lead him to death.

3. Socio-cultural Practices

The researcher analyses the characters and language of the short story *The Happy Prince*, i.e. The Happy Prince, Swallow, Seamstress, a young man (writer), a Director of Theatre, match-girl, Miller's Sons, and Mayors of the Town. In the start of the short story *The Happy Prince*, the writer opens the scene with the description of the statue of The Happy Prince. The description of the statue is like that of the description of the statue of the real world and recent age and society. The writer reflects the social statuses and culture (art) of that (Victorian age) age in the text of the short story *The Happy Prince*, which is parallel to that of today society (Eastern society, especially Pakistan, Khyber Pakhtunkhwa).

The researcher explores the relation of Prince and Swallow. The Happy Prince has treasure of gold and precious diamonds due to which he dominates throughout the short story and the Swallow has no food and shelter that is why he is oppressed throughout the short story. Similarly, in reality The Happy Prince belongs to the higher rank of the society and he is considered to be the superior by lower working class. He gives command and the lower-class people have no choice to deny it. At the end, they must accept his legitimate and illegitimate commands. Similarly, in the short story *The Happy Prince*, the superior character The Happy Prince gives order for which the writer uses the word "command" and the poor Swallow accepts his orders.

In the short story *The Happy Prince*, the researcher analyses the character of Seamstress and Queen's maid. The Queen's maid uses superior language, i.e., Seamstresses are lazy, which suggests that the language of Queen's maid is exploitative and superior to the language used for Seamstress by the writer. The Seamstress belongs to the lower working class in the short story which is exploited by the high-class Queen's maid. Likewise, the high-class people exploit the lower (working) class people.

In the text of the story *The Happy Prince*, the Town Mayor and Councilors in the short story use superior language. They turn down the statue of The Happy Prince and melt it in the furnace for making their own's statues. They throw the heart of the statue of The Happy Prince and little Swallow to the dust-heap. It suggests that they have no respect for them. They are exploiting The Happy Prince statue. Similarly, in real world, the elites have no respect for poor and they exploit them for their needs.

In the short story, the writer portrays the character of a young man- who writes a play for the Director of Theatre, is an inferior, and the character of Director is superior. Likewise, in the society of Victorian age and today (eastern society, 2019, Khyber

Pakhtunkhwa), there is superior, and inferior exist. The rich are considered superior to the poor.

To sum up the socio-cultural practices part of analysis, the researcher analyses the different characters of the short story, and he holds this stance that in the short story *The Happy Prince* there is the theme of exploitation. There is class distinction. The researcher explores the hidden meaning of the text, from the language used in it, that the richer exploit the subordinates.

Major Findings of the Short Story *The Happy Prince*

1. In the short story *The Happy Prince*, many of the subordinate characters have been exploited by the dominant characters.

- i. Little Swallow by The Happy Prince
- ii. The Happy Prince by little Swallow
- iii. A young man (poor writer) by the Director of Theatre
- iv. Seamstress by the Queen's maid
- v. The Statue of The Happy Prince by the Town Mayor and Councilors

2. The exploitation of the lower working class has been depicted by the writer in the short story through language.

- i. Swallow by The Happy Prince
- ii. Seamstress by Queen's maid

CONCLUSION AND RECOMMENDATIONS

The researcher has analyzed the text of the short story *The Happy Prince*, where he has concluded that Oscar Wilde used very discursive language. The author of the short story uses such a language for the characters of the short story, which is very strategic and discursive. For instances, he uses nouns, verbs and certain adjectives for *The Happy Prince* which are gold, leaves, sapphires, angel, pleasure, weeping, fastened, broken, high, tall, happy, fine, large, red, and beautiful.

Likewise, the author of the short story uses very discursive language for so many other characters like, Swallow, Seamstress, Miller's Sons, match-girl, a young man, and Queen's maid. The nouns, verbs, adjectives are used by the author for Swallow are hope, messenger, cold, death, cried, weep, polite, little, and afraid. For Seamstress are polite, little, pricked embroidering, afraid, poor, thin, worn, coarse, and red. Similarly, the author uses nouns, verbs, and adjectives for the other characters as well. So, the author, Oscar Wilde uses very discursive language in the disguise of nouns, adjectives, and verbs.

Oscar Wilde uses some discursive features in short story *The Happy Prince*. He uses many discursive features and linguistics features, but due to the time and space constraint the researcher has delimited his study only to the three lexical categories, which are nouns, adjectives, and verbs. The researcher analyses different characters like *The Happy Prince*,

little Swallow, Seamstress, Queen's maid, Miller's Sons, Match-girl, and a young man. He also analyses the language of author, which is used for them. He uses very discursive nouns which contribute to the theme of exploitation. In one instance, the researcher describes the statue of The Happy Prince, which suggests that The Happy Prince is very valuable, and the other characters are nothing/valueless.

Furthermore, the author associates such a language with Prince which say that The Happy Prince is exploiting the little Swallow. Similarly, the writer uses such a nouns, verbs and adjectives which tell that one character is exploiter and the other is exploited. After the analysis of the characters and their language the researcher has come to know that little Swallow is the exploiter, and The Happy Prince and Miller's Sons are the exploiters one. Likewise, a young man and Seamstress are the exploited and Queen's maid and The Director of the Theatre are exploited characters. The writer uses such a language for them which show exactly their exploitive and exploited nature. For instance, The Happy Prince makes the little Swallow stay, where the author uses the word command associated with The Happy Prince which shows that The Happy Prince is giving command to Little Swallow, and he is suppressed by him. The nouns, verbs, and adjectives like, weeping, sad, cold, death, cried, hope and many others are the different discursive features which is used by the author contribute to the theme of exploitation.

In short, the researcher has analyzed the text of the short story *The Happy Prince*. He has applied Norman Fairclough's Three-Dimensional Model on the short story *The Happy Prince*. The model consists of three layers: text, discourse practices, sociocultural practices. In the first level of textual analysis, the researcher analyses the text. He identifies different nouns, adjectives, and verbs. He analyses the characters of The Happy Prince, Swallow, Seamstress, a young man, Director of Theatre, and Queen's maid. In the identification of nouns, the researcher explores the theme of exploitation. He explores the theme of exploitation by analyzing the nouns used by the writer for the characters. Similarly, he analyses adjectives, and verbs. In this whole process of analyzation, the researcher finds some character exploitative, i.e. The Happy Prince, Queen's maid, Town mayor and councilors, Miller's Sons, Swallow, and the Director of Theatre. He also finds some characters exploited, i.e., little Swallow, The Happy Prince, Seamstress, and a young man.

In the second level of analysis, which is called discourse practices, the researcher takes the dialogues of The Happy Prince and little Swallow. The researcher interprets the discourse of The Happy Prince where he finds that The Happy Prince is using superior language. The Happy Prince is exploiting the Swallow by asking his favour, which leads Swallow to death, and at the end of the story he dies. In the third level of analysis the researcher analyses different characters, i.e. The Happy Prince, Swallow, Seamstress, a young man (writer), a Director of Theatre, match-girl, Miller's Sons, and Mayors of the Town. Where he explores these characters from the lens of real society. He relates the trends of Victorian age with the today's eastern age. He finds similarities in the trends of Victorian Age and the trends of today, present in the discourse of the short story *The Happy Prince*. At the end of his analysis, the researcher proves his claim true that the short story *The Happy Prince* is the true depiction of the theme of exploitation.

The researcher has analyzed the short story *The Happy Prince* by using Norman Fairclough's Model. But he delimits himself to the theme of exploitation due to the time and space constraints. The short story *The Happy Prince* has so many other themes as well, like sacrifice, mercy, humanity, reward, value, and child labor. It is recommended for future research if one wants to analyze these themes in the short story by using Norman Fairclough's Model.

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خواجہ میر درد اور رحمان بابا کی منتخب شاعری میں تصوف کا تحقیقی جائزہ

مسلم شاہ¹

ABSTRACT

Literature and Sufism has a strong bond since ages. Especially in Urdu and Pashto literature, the Sufis have used the medium of poetry to express their inner feelings. Among the great poets of Urdu, Khwaja Meer Dard has got special place. He preached Sufism through his poetry. Similarly, in Pashto literature, Rehman Baba is one of the few great poets. He too used poetry to appeal to the mind and hearts of the common people. Poetry is something which might be understood by all and sundry. This research paper is a comparative analysis of the writings of the two poets for which qualitative method has been used. This research paper investigated and analyzed the Sufism in the poetry of the above mentioned two great poets, through critical analysis of their works.

Keywords: Khwaja Meer Dard, Rahman Baba, Sufism and Literature, Urdu Literature, Pashto Literature, Comparative Analysis, Poets, Medium of Poetry

تعارف

ادبی تحقیق میں تقابلی تحقیق بہت زیادہ اہمیت رکھتی ہے اس کے ذریعے قارئین کو ان زبانوں میں تخلیق ہونے والے ادب کے حوالے سے شناسائی ملتی ہے جو ان کی اپنی زبان نہیں ہوتی بلکہ اس کے ساتھ ساتھ یہ بھی پتہ چلتا ہے کہ مادری زبان کے علاوہ دیگر زبانوں میں ادبی اعتبار سے جو جواہر پارے موجود ہیں، ان کی کمیت اور کیفیت کا بھی بہ طریق احسن اندازہ ہوتا ہے۔ جس کے نتیجے میں ان کی معلومات میں اضافہ ہوتا ہے اور ان فنی رویوں سے بھی واقفیت حاصل ہوتی ہے جو خیال کو مخصوص پیرایوں میں ڈھال دینے کے کام آتے ہیں۔ اردو میں تقابلی تحقیق کی روایت بدقسمتی سے پروان نہیں چڑھی یہی وجہ ہے کہ اردو بولنے والوں کو پشتو ادب اور پشتو بولنے والوں کو اردو ادب کے حوالے سے معلومات یا تو سرے ہوتی نہیں ہیں یا پھر نہ ہونے برابر ہوتی ہیں۔ اس تحقیقی مقالے کا مقصد اردو اور پشتو کے دو ممتاز صوفی شعرا رحمان بابا اور میر درد کے درمیان فکری اشتراک کا کھوج لگانا ہے تا کہ ان دونوں صوفی شعرا کی شاعری کے متصوفانہ رویوں کو جانچنے اور پرکھنے کے ساتھ ساتھ ان کا موازنہ

¹ لیکچرار اردو گورنمنٹ ڈگری کالج گل آباد

کرنے کی بھی کوشش کی جائے۔ مذکورہ دونوں شعرا اردو اور پشتو زبان و ادب میں ممتاز حیثیت کے حامل ہیں۔

اہداف تحقیق

رحمان بابا اور میر درد کی شاعری میں فکری مماثلتوں کی نشاندہی کرنا۔

رحمان بابا اور میر درد کی شاعری میں متصوفانہ خیالات کا کھوج لگانا
رحمان بابا اور میر درد کی شاعری میں متصوفانہ خیالات کا فکری موازنہ کرنا۔

سوالات تحقیق

کیا رحمان بابا اور میر درد کے متصوفانہ خیالات میں مماثلت موجود ہے؟

کیا رحمان بابا اور میر درد نے متصوفانہ تراکیب اور اصطلاحات کا استعمال موثر انداز

سے کیا ہے؟

کیا رحمان بابا اور میر درد کو پشتو اور اردو شاعری میں تصوف کی پیشکش کے اعتبار

سے امام مانا جاسکتا ہے؟

افادیت

یہ تحقیقی مقالہ اس حوالے سے افادیت کا حامل ہے کہ اس میں نہ صرف یہ کہ پشتو اور اردو کے دو ممتاز شعرا کے کلام کو فکری اعتبار سے سمجھنے میں مدد ملے گی بلکہ پشتو اور اردو شاعری میں تصوف کی جو مضبوط اور توانا روایت چلی ہے، اس کی تفہیم میں بھی یہ مقالہ معاون ثابت ہوگا۔ اس مقالے کی بدولت ان دو شعرا کے حوالے سے متصوفانہ بنیادوں پر تحقیق کے نئے مباحث وجود میں آئیں گے جس کا مستقبل کے محققین کو فائدہ ملے گا۔ اس تحقیقی مقابلے کی بدولت اردو اور پشتو شاعری میں متصوفانہ خیالات کا سراغ لگانے اور ان کے معیار کا تعین کرنے میں معاونت ملے گی۔ ان تمام حوالوں سے یہ مقالہ تحقیقی اعتبار سے وقت کی ایک اہم ضرورت ہے۔

گزشتہ تحقیق

اس موضوع کے حوالے سے تاحال کوئی بھی تحقیقی کام میری نظر سے نہیں گزرا لہذا یہ وثوق سے کہا جاسکتا ہے کہ یہ تحقیقی مقالہ رحمان بابا اور میر درد کی شاعری میں خیالات اور افکار کے موازنے اور جانچ پرکھ کے حوالے سے مشغل راہ ثابت ہوگا۔

منہج تحقیق: اس تحقیقی مقالے کو معیاری تحقیق کے اصولوں کے مطابق پایہ تکمیل تک پہنچانے کی کوشش کی گئی ہے جس میں دونوں شعرا کے حوالے سے انفرادی طور پر اردو اور پشتو میں طبع شدہ کتابوں سے استفادہ کیا گیا ہے مواد کا مطالعہ اور اس کی روشنی میں ان شعرا کی شاعری میں متصوفانہ فکری کڑیوں کا کھوج اور تجزیہ وہ عمل ہے جس کے ذریعے اس مقالے کو مکمل کیا گیا ہے۔

انسان اشرف المخلوقات ہے جو روز اول سے تلاش و جستجو میں رہتا ہے۔ اس طرح انسان کے ذہن میں خدائے کائنات اور ذات کے مطابق سوالات جنم لیتے رہتے ہیں۔ یہی تلاش و جستجو انسان کو مجبور کرتی ہے کہ نئے نئے راستے اور طریقوں سے خدائے واحد تک پہنچنے کی کوشش کرے تصوف بھی اس تلاش و جستجو کا ایک نام ہے۔ جس طرح اعمال کا دارومدار نیتوں پر

ہے۔ اسی طرح تصوف کا تعلق ارادے اور عمل سے ہے اصحاب کھف کے حوالے سے علماء اور صوفیا نے کرام نے مختلف زاویوں سے اپنے خیالات کا ذکر کیا ہے جس میں تین آراء قابل ذکر ہیں۔ اولاً تصوف "صفوة" یعنی صفائی سے ماخوذ ہے ثانیاً یہ لفظ یونانی زبان لفظ "سوف" سے بنا ہے۔ جس کے لغوی معنی اُون کے ہیں۔ بعض اہل زبان نے اس کو لباس صوف سے جوڑا تو کچھ نے اس کو یونانی فلسفے کے ساتھ رشتہ بنانے پر زور دیا اور بعض علماء نے اس کا صفائی مذہب کے ساتھ تعلق بنانے کی کوشش کی۔ تصوف کو احسان سے تعمیر کیا گیا ہے۔ مشہور حدیث جبرئیل میں ایمان اور اسلام کی تکمیل کا نام احسان بتلایا گیا ہے اور اس کی اصل یوں بیان کی گئی ہے:

"احسان کا مقام یہ ہے کہ تم اللہ کی عبادت اور بندگی اس طرح کیا کرو (یا اس سے ہر دم اس طرح ڈرو) گویا تم اسے دیکھ رہے ہو، کیونکہ اگرچہ تم اس کو نہیں دیکھ رہے ہو، پر وہ تم کو (ہر جگہ اور ہر آن) دیکھتا ہے" (1)

یعنی تصوف احسان کا دوسرا نام ہے۔ اور احسان یہ ہے کہ انسان اس بات پر یقین رکھے کہ عبادت میں اللہ دیکھتا ہے۔

یہ ڈر نفس کی صفائی کے لیے لازم ہے جس کی وجہ سے انسان کو اس علم کی توفیق حاصل ہوتی ہے جو دل کی پاکیزگی میں مدد دیتا ہے۔ انسان نفس کی خواہشات سے پاک ہو جاتا ہے۔ جو اس کے سینے میں پیدا ہو کر دنیا ئی محبت کے بجائے اخروی دنیا سے لگاؤ پیدا کرتی ہے۔ جس کے اثر سے انسان اللہ کے سوا سب اشیاء کو تصوراتی ہے حقیقت اور ایک بوجھ جان کر اس سے منہ پھیر لیتا ہے۔ حضرت جنید بغدادی رحمۃ علیہ نے اس کی وضاحت کچھ یوں کی ہے۔

"تصوف یہ ہے کہ حق تعالیٰ تجھے تیری ذات سے فنا کر دے اور اپنی ذات کے ساتھ زندہ رکھے" (2)

تصوف اختیار کرنے سے سالک کو خواہشات کی غلامی سے آزادی ملتی ہے اور وہ اپنی روح پر توجہ دینے کے قابل بنتا ہے اور اپنی تمام توانائیاں اس کے امکانات روشن کرنے میں صرف کرتا ہے۔ اسی طرح حضرت معروف کرخی رحمۃ اللہ نے تصوف کو حقائق کو اپنا مطمع نظر بنانے اور انسان کی عطا یا اشیا سے ناامیدی کو قرار دیا ہے۔ (3)

تصوف اصل میں اس احساس عمل کا نام ہے جس میں انسان صرف اللہ سے امید رکھتا ہے اور اللہ کے بنائے ہوئے راستے پر چلتا ہے۔ اس کی امید اللہ کے سوا کسی سے نہیں ہوتی۔ اور لوگوں سے امید قطع کر لیتا ہے۔

تصوف کے لیے ادب ایک اہم اور لازم جزو ہے۔ کیونکہ صوفیاء کے لیے خیالات کے اظہار کے ایک فکری اور روحانی پیرائے کی ضرورت تھی۔ اس لیے عربی، فارسی، اردو اور پشتو ادب میں تصوف کو ایک اہم مقام ملا جتنے بھی صوفی شعراء گزرے ہیں۔ ان کے کلام میں صوفیانہ مضامین نے ایک نیا جہان آباد کیا ہے۔ جس سے آنے والی نسلیں اپنی دنیائی اور اُخروی زندگی کو تبدیلی سے ہمکنار کرسکتی ہیں۔ اس لیے آج جدید دور میں ایک بار پھر تصوف کی ضرورت و اہمیت ہے تاکہ جدید دور کے انسانوں کو دلی سکون و اطمینان میسر ہو سکے۔ اس لیے دنیائے ادب میں تصوف کی ضرورت ہے۔

اردو شاعری میں متصوفانہ افکار کی ترویج اور اظہار کے حوالے سے خواجہ میر درد کی شاعری بہت زیادہ اہم ہے۔ درد اور ان کے زمانے کے دیگر شعرا نے جس طرح شاعری کی اصلاح کی اور اس کو بے کار اور بے ہودہ خیالات سے پاک کیا۔ خواجہ میر درد کافی مضبوط اعصاب کے مالک تھے۔ صبر، برداشت کا مادہ بہت تھا۔ مگر ان حالات سے متاثر ہونا لازمی تھا۔ چنانچہ خواجہ میر درد کی شاعری میں دنیا کی ناپائیداری، بے ثباتی اور عبرت و موعظت کے مضامین کثرت سے ملتے ہیں۔ جس کی سب سے بڑی وجہ اس دور کے حالات تھے۔ ان حالات ہی نے ان کو دنیاوی مال و دولت اور شان و شوکت سے بیزار کر دیا تھا۔ جب احمد شاہ اور نادر شاہ کے حملوں سے دلی کے درودیوار گونج رہے تھے۔ اس وقت میر درد، میر تقی میر، نظیر اکبر آبادی اور سودا کے نغمے زمین شعر کی آبیاری کر رہے تھے۔ اور جب بہادر شاہ ظفر کو جلا وطن کیے جانے کی تیاری تھی۔ اور انگریزوں کے قدم ہندوستان میں مضبوط ہو رہے تھے اس وقت غالب، مومن، ذوق آسمانی شاعری پر چمک رہے تھے۔ اس اعتبار سے دیکھا جائے تو خواجہ میر درد کے دور کو شاعری کی تخلیق کے حوالے سے زرخیز دور سے تعبیر کیا جاسکتا ہے۔

اردو کی شعری دنیا میں میر درد اپنے مختصر دیوان کی وجہ سے قدر و منزلت رکھتے ہیں۔ پندرہ سو اشعار پر مشتمل اس دیوان میں ان کے متصوفانہ افکار اور ان کی شخصیت کا بڑے موثر انداز سے اظہار ہوا ہے جس میں صوفیانہ واردات اور ان کا بیان قاری کی روحانی تربیت کا ذریعہ بنتے ہیں۔

خواجہ میر درد سلسلہ نقشبند یہ میں دلچسپی رکھتے تھے اور اس حوالے سے انہوں نے تصوف کے اس سلسلے پر بیعت کی تھی۔ وحدت الشہودی نظریے سے وابستگی کے نتیجے میں ان کی شاعری میں بھی اس نظر سے کی جھلک پائی جاتی ہے، حالانکہ ان کے دور کے بیشتر صوفیاء وحدت الوجودی نظر سے کے پیرو کار تھے۔ جس سے متاثر ہو کر درد کے ہاں بھی وحدت الوجود نظرئیے کے اشعار موجود ہیں۔ بلکہ بعض اشعار ایسے بھی ہیں۔ جس میں دونوں نظریات کا احاطہ ایک ساتھ کیا گیا ہے۔ اس لیے خواجہ میر درد کو اردو شاعری میں تصوف کے باضابطہ امام سے تعبیر کیا جاسکتا ہے جنہوں نے اردو شاعری کو متصوفانہ خیالات کے جواہر پاروں سے آراستہ کرنے کی کوشش کی:

ہ " ارض و سماں کہاں تیری وسعت کو پاسکے
مراہی دل ہے وہ کہ جہاں تو سماسکے۔" (4)

درد کا شمار ان شعراء میں ہوتا ہے جن کے ہاں تصوف کے سلسلے میں نئے مضامین پائے جاتے ہیں۔ تصوف اور متصوفانہ مضامین سے غزل میں نئی دنیا آباد کی۔ انہوں نے عالم انسانیت کو نیکی کا درس دیا۔ اس طرح درد ایک شعر میں عقل کے حوالے سے کہتا ہے کہ اس کا دائرہ محدود ہے۔ ان کے بقول انسان کی عقل اب بھی دنیا کو دریافت کرنے سے قاصر ہے۔ کیونکہ اللہ پاک کی یہ کائنات اتنی وسیع و عمیق ہے کہ انسانی سوچ و عقل اس تک پہنچنے کی قوت اور توانائی نہیں رکھتی۔ اس لیے انسانی سوچ و عقل اس بات سے عاجز ہے کہ اتنا سمجھ سکے کہ انسان اور کائنات کا وجود کیا ہے اس لیے درد لکھتے ہیں:

ہ " نہ برق ہیں، نہ شررہم، نہ شعلہ نہ سیماب

وہ کچھ ہیں پر کہ سدا اضطرار رکھتے ہیں۔" (5)

اردو ادب میں بیشتر شعرا قلبی واردات کے اظہار کے لیے صنف غزل کا انتخاب کرتے ہیں۔ ان شعراء میں خواجہ میر درد بھی شامل ہیں۔ جس نے اپنے متنوع موضوعات کو بیان کرنے کے لیے غزل کا سہارا لیا۔ جس میں روحانی کرب اور واردات کو بیان کرنے کی قوت ہے۔ خواجہ میر درد کے ہاں تصوف کا جذبہ ان کی دل و دماغ کے ساتھ ساتھ روح کا بھی حصہ تھا۔ باعمل صوفی ہونے کے ناطے انہوں نے اپنے شعری جواہر پاروں کے ذریعے اپنے قارئین کو بھی روحانی حقائق سمجھانے کی کوشش کی۔ اس لیے وہ لکھتے ہیں:

ہ " تجھی کو جو یاں جلوہ فرمانہ دیکھا

برابر ہے دنیا کو دیکھا نہ دیکھا

حجاب رخ یار تھے آپ ہی ہم

کھلی آنکھ جب کوئی پردہ نہ دیکھا" (6)

اس لیے درد موجودہ تصوف کے امام و پیشوا تصور کیے جاتے ہیں۔ اپنی شاعری میں درد نے صوفیانہ خیالات و افکار کا بہترین انداز میں استعمال کیا ہے۔

خواجہ میر درد کی تمام شاعری خاص کر غزل میں شاعرانہ صوفیانہ رنگ موجود ہیں۔ ان کے الفاظ اور اصطلاحات میں موجود معنویت کا نتیجہ تھا کہ ان کی اصطلاحات نے غزل میں اپنے لیے مستقل جگہ بنائی۔ درد کی شاعری میں موجود لفظیات تصوف کی دنیا سے اپنے معنی کا تعین کرتی ہیں اور اس کے مطابق ان میں معنوی حوالے سے تغیر و تبدل آتا رہتا ہے۔ ان اصطلاحات میں سب سے پہلا نام خلوت کا آتا ہے۔ درد خود بھی خلوت پسند تھے اور دوسروں کو بھی خلوت میں رہ کر اللہ کی عبادت کا درس دیتے تھے۔ اس کے ساتھ ساتھ درد نئی جلوت یعنی لوگوں کے سامنے بھی اللہ کا پیغام عام کرنے کی کوشش کی اپنے افکار اور شاعری میں اسلام کا پیغام عام کیا۔

خواجہ میر درد نے تصوف اور صوفیانہ مضامین میں حقیقی محبوب کے مظاہر بیان کئے۔ اس کے لیے وہ فنا فی اللہ کی منزل تک پہنچے۔ محبوب حقیقی پر انہوں نے زندگی کی ہر ایک متاع قربان کر دی اور مادی دنیا کے تقاضوں سے بچنے کی کوشش کی۔ انہوں نے مادی تقاضوں کی تکمیل کی بجائے روحانی تقاضوں کی تکمیل کو منزل حیات جاناساری توانائیاں خدا کے ساتھ محبت پر صرف کیں۔ مادی تقاضوں میں ایک حسن ضرور ہے جو ہر شخص کو اپنی طرف راغب کرتا ہے لیکن روحانی زندگی کا علمبردار ان رنگینوں کے دھوکے میں آنے کے بجائے اپنی الگ دنیا میں مصروف رہنے کی کوشش کرتا ہے۔ اس لیے خواجہ میر درد بھی توبہ کے بعد دنیا کی رنگینوں اور بہاروں کو اہمیت نہیں دیتا بلکہ اپنے آپ کو ایک خدا کی محبت کے حوالے کر دیتا ہے۔

خواجہ میر درد نے تصوف کے رموز کو آسانی سے شعر کا جامہ پہنایا۔ اس لیے ان کے کلام کو اردو غزل کے صوفی شعراء میں فخر سے یاد کیا جاتا ہے۔ کیونکہ ابتدائی شعراء میں درد ہی تھے۔ جس نے تصوف اور روحانی اقدار اور افکار کو شاعری میں سموایا ہے اور بہتر انداز و ہنر کے ساتھ غزل میں پیش کرنے کی سعی کی ہے۔ یہی وجہ ہے کہ جب تک اردو غزل میں تصوف کا نام آئے گا وہاں خواجہ میر درد کا نام ضرور یاد رکھا جائے گا۔

پشتو شاعری میں رحمان بابا کی شاعری کو بہت اہمیت حاصل ہے۔ ان کی شاعری میں الفاظ کی خوبصورتی، محبت، اور انسانی شرافت کے معیار موجود ہیں۔ رحمان بابا نے اپنی شاعری میں تصوف کو بہت اہمیت دی۔ آپ ایک باعمل صوفی تھے۔ آپ نے اپنی پوری زندگی درویشی میں گزاری دی تھی۔

رحمان بابا نے جس عام فہم، دلکش، شیریں، سادہ اور رواں زبان میں اپنے پاکیزہ خیالات کا اظہار کیا ہے۔ وہ انہی کا شیوہ ہے۔ اور اسی پاکیزگی، صلاحیت اور شیرینی کی وجہ سے جو مقبولیت ان کے کلام کو حاصل ہوئی۔ وہ آج تک کسی کو نصیب نہیں ہوئی۔ ان کی وفات کو تقریباً تین سو سال ہو چکے ہیں۔ لیکن اب بھی سینکڑوں اشعار عوام کی زبان پر ہیں۔ اور جوں جوں وقت گزرتا جاتا ہے۔ ان کی مقبولیت اور شہرت بڑھتی جاتی ہے۔ پشتو بولنے اور سمجھنے والوں میں بہ مشکل ایسا کوئی ہوگا جو ان کے نام سے واقف نہ ہو۔ اس لیے کہ رحمان بابا کے کلام کو پاکستان اور افغانستان میں بے پناہ شہرت نصیب ہوئی۔

لیکن ان کی زندگی کے متعلق مفصل معلومات نہیں ملتیں۔ آپ ان پڑھ اور نا خواندہ قسم کے درویش نہ تھے۔ آپ کے متعلق جو پرانی تفصیلات سے معلوم ہوتا ہے کہ آپ ایک بلند پایہ عالم و عابد انسان تھے۔ حصول علم اور درویشی کی راہ میں آپ کو بھی ویسے ہی سخت مراحل سے دو چار ہونا پڑا ہے جن کا دنیا کے بڑے بڑے صوفیا کو سامنا کرنا پڑا ہے۔

"امام غزالی"، مولانا روم اور ایسے بہت سے صوفیائے کرام ابتداء میں عالم ہی تھے۔ لیکن جوں جوں ان کے علم میں اضافہ ہوتا گیا۔ اتنا ہی انہیں انہی کم علمی اور کوتاہی کا احساس ہوتا گیا۔" (9)

"رحمان بابا خود فرماتے ہیں:

ہـ زان هر گوره نا آگاه ره حشر گنڈ ریزی

لہ هغه ورئے راهسے چه آگاه یم"

" جس دن سے آگاہ ہوں اس دن سے مجھے اپنا آپ با لکل نا آگاہ نظر

آتا ہے۔ گویا جانا تو یہ جانا کہ نا جانا کچھ بھی " (10)

رحمان بابا کے کردار کی ایک صفت یہ ہے کہ وہ اپنی غلطیوں اور کمزوریوں کو چھپانے کی کوشش نہیں کرتے۔ ان کی نظر میں تمام انسان ایک وحدت ہیں اور ایک انسان کی غلطی تمام انسانیت کو تباہی کی طرف لے جاتی ہے۔ اس لیے اس سلسلے میں وہ بہت بے باک ہے۔ چنانچہ ان کے دل کے آئینہ میں اورنگ زیب جس شکل میں منعکس ہوئے انہوں نے کسی لگی لپٹی بغیر بلا جھجک اسے انسانیت کی بھلائی کے لئے ایک سبق کے طور پر پیش کیا۔ عبدا لرحمان بابا ایک عام آدمی تھے۔ آپ کے ساتھ اقربا کا رویہ بھی ٹھیک نہیں تھا جس کی وجہ سے آپ ان سے کافی عرصہ کنارہ کشی کرتے رہے۔ بعض محققین کی رائے ہے کہ آپ نے اپنی زندگی میں ہی اپنے اشعار کو دیوان کی شکل میں مرتب کیا تھا۔

رحمان بابا کو صرف شاعر عشق و محبت ہی نہیں بلکہ ایک اعلیٰ پایہ کا مبلغ اور معلم اخلاق مانا جاتا ہے۔ آپ کا کلام نہ صرف پشتونوں کی عام مجلسوں اور حجروں میں بہت ذوق و شوق سے پڑھا جاتا بلکہ تبلیغی اجتماعات اور مسجدوں اور مدرسوں میں بھی بہت انہماک اور دلچسپی سے سنا جاتا ہے آپ اصل مقصد محبوب حقیقی سے عشق ہے، جس کی مختلف کیفیتوں کو آپ یوں بیان کرتے ہیں:

ہ" کہ چالار دَ عاشقی رہ ور کہ کڑی

زہ رحمان دَ گمراہانوں رہنمایم"

ترجمہ : اگر کہیں کوئی راہ عشق گم کر چکا ہو تو اس قسم کے گمراہوں کی میں رہنمائی کرتا ہوں
" (11)

رحمان بابا کی شاعری میں صوفیانہ مضامین بڑی تعداد میں موجود ہیں۔ ان کی شاعری میں صوفیانہ مضامین ، عام فہمی اور گہرائی دونوں پہلوں کا احاطہ کرتے ہیں۔ وہ شاعر انسانیت ، ہمہ جہت صوفی ، نابغہ روزگار اور درویش صفت انسان تھے۔
کلام کا نمونہ مع ترجمہ :-

ہ" یہ دنیا کی مخ دیار دے نور سہ نشتہ

ہر چا دے دیار دیدار دے نور سہ نشتہ

سرہ پہ وینو د سرو گلو پہ سیر ذانگی

ہزار دڈونہ ستا دزلفو پہ ہرول کے "

ترجمہ :- یہ دنیا خدائے عشق سے پیدا کی عشق تمام مخلوق کا باپ ہے۔ دنیا میں سوائے رخ محبوب کے اور کچھ نہیں۔ یہ سب کچھ یار کا دیدار ہے۔ اس کے سوا کچھ نہیں۔ سرخ پھولوں کی طرح تمہاری زلفوں کے ہر ایک خم میں ہزاروں خون آلود دل معلق ہیں" (12)

رحمان بابا کے مکتب کے اشعار و معرفت ، تصوف، سچی محبت ، اور عشق حقیقی کا ایسا آئینہ ہیں کہ جس میں عارف اور سالک محبوب حقیقی کے جمال و جلال کا عکس دیکھتا ہے۔ معنویت کے لحاظ سے - روشنیہ کلپ کے پیرو کاروں کی تعداد خاصی زیادہ ہے۔ مگر اشعار کی سحر آفرینی اور خوبصورت تشبیہات کی بدولت رحمان بابا کی ہمسری کا کوئی دعویٰ نہیں کر سکتا۔ رحمان بابا کا دیوان اب تک بیسیوں بار اشاعت کے مراحل سے گزر چکا ہے۔ اور لوگ بڑے شوق سے ان کی شاعری پڑھ رہے ہیں۔

اس لیے خواجہ میر درد کی طرح رحمان بابا نے بھی بہترین انداز میں تصوف اور صوفیانہ مضامین کا احاطہ کیا ہے۔ آپ نے اپنی پشتو شاعری میں مرد قلندر بن کر ایک فقیر کے روپ میں دنیا کو تصوف کے اسرار و رموز کی بہترین انداز میں عکاسی کی ہے۔ ان کی شاعری آخرت کی فکر اور دنیا کی بے ثباتی جیسے مضامین سے بھری ہے۔ آپ کو پشتو شاعری کے صوفی شعراء میں ایک اہم مقام حاصل ہے۔ جب تک پشتو کے صوفی شعراء کا نام رہے گا رحمان بابا کا نام بھی روشن و چمکتا رہے گا۔

خواجہ میر درد اور رحمان بابا دونوں شعراء کا تعلق قدیم دور سے ہے۔ دونوں شعراء فقیرانہ طبیعت کے مالک تھے۔ اس لئے ان کے ہاں عدم مماثلتیں اور موضوعات میں اختلافات نہ ہونے کے برابر ہیں۔ جتنے بھی موضوعات ہیں اس میں تقریباً برابری کا عنصر موجود ہے۔ خواجہ میر درد اور رحمان بابا کی شاعری نہ صرف اپنے دور کی بلکہ موجودہ دور میں بھی بہترین شاعری مانی جاتی ہے۔ دونوں کے ہاں فکری موضوعات میں یکسانیت کی سب سے بڑی وجہ تصوف کے مضامین ہیں۔ اگرچہ تصوف زیادہ تر لوگوں کے لئے دوری کی ایک وجہ بھی بنتی ہے۔ کیونکہ زیادہ تر صوفی حضرات دنیا سے الگ تھلگ زندگی بسر کرتے ہیں لیکن مذکورہ

دونوں شعراء کو تصوف میں غیر معمولی وقعت دی گئی۔ دونوں نے تصوف میں نمایاں مقام حاصل کیا۔ پشتو اور اردو ادب کے تصوف کے میدان میں ان کے نام ہمیشہ یاد رہیں گے۔
خواجہ میر درد اردو کے صوفی شعراء میں ایک اہم نام اور مقام رکھتے ہیں۔ جبکہ پشتو زبان و ادب کے بہترین صوفی شعراء میں رحمن بابا کا نام کسی تعارف کا محتاج نہیں۔ اس لیے جب تک صوفی شعراء اور پشتو ادب زندہ رہے گا رحمان بابا کا نام بھی یاد رکھا جائے گا۔

دونوں شعراء کا اجتماعی دور تقریباً ڈیڑھ صدی پر محیط ہے۔ جس میں صوفیانہ خیالات نے شعر کے روپ میں قارئین کو راہ راست پر لانے کی سعی کی، عوام میں رجائیت پیدا کرنے اور قنوطیت ختم کرنے پر زور دیا۔ اور اس کوشش میں ہر وقت مصروف عمل نظر آئے کہ کس طرح عوام و خواص کی ذہنی آبیاری کی جائے۔ یوں معاشرے کے ارتقائی سفر میں دونوں شعراء نے اپنا حصہ ڈالا۔ مذکورہ شعراء باطنی طور پر راہ تصوف پر کاربند تھے فن شاعری پر دسترس بھی رکھتے تھے۔ لہذا متصوفانہ خیالات کی پیشکش کے اعتبار سے دونوں پشتو اور اردو زبان میں کلیدی اہمیت کے حامل ہیں۔ ان دونوں عہد ساز ہستیوں نے روحانیت کے بل بوتے پر اپنوں اپنوں معاشروں میں محبت، یگانگت اور بھائی چارے کو پروان چڑھا یا۔ اخوت، مساوات اور وسیع المشری کو عام کرنے کی کوشش کی۔ دلوں کو دلوں کے ساتھ جوڑا۔ اس لیے کہ صوفی کا کام ہی انسانوں کو روحانی اعتبار سے ایک دوسرے کے قریب لانا ہوتا ہے پھر شاعر ہونے کے ناطے اس کی دانشورانہ ذمہ داریوں میں مزید اضافہ ہوجاتا ہے۔ انہوں نے معاشرے کے باطن کو منقلب کرنے کی کوشش کی اور سیاسی عدم استحکام کے زمانے میں زندگی اور امید کے چراغ روشن کرنے اور بھٹکے ہوئے لوگوں کے لیے منزل اور راستے کا تعین کرنے کی کوشش کی۔ اردو اور پشتو کے شعری افق پر یہ دونوں شعرا اپنے کلام سے لوگوں کے دلوں کو منور کرنے کا فریضہ سرانجام دیتے رہیں جس کی حدت، توانائی اور روشنی میں وقت کے ساتھ ساتھ اضافہ ہوتا چلا جائے گا۔

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پشتو سے اردو میں مترجمہ ناول "کھساورں کے یہ لوگ" میں پشتون تہذیب و ثقافت اور قبائلی روایات کا تحقیقی و تنقیدی مطالعہ

قسمت اللہ خٹکی¹

ABSTRACT

This article highlights the Pashtun culture and tribal tradition in the translated novel, "Kohsaron ky ye Log". Basically, the subject novel was originally written by famous Pashto novelist Tahir Afridi in Pashto under the name of "Kanrhon ky Ragoona", which was translated into Urdu from Pashto by Professor Aseer Mangle, namely, "Kohsaron ky ye Log" in 2004. This novel contains the Pashtun culture especially the traditions, local rules and regulations, style of living, life and customs using in the Pashtuns tribble areas in the Pakistan.

Keywords: Kohsaron ky ye Log, Kanrhon ky Rangoona, Tahir Afridi, Aseer Mangle, Pashto

تعارف

ادب کسی بھی قوم کی تہذیب، ثقافت اور طرز معاشرت کی ترجمانی کرنے کا بہترین ذریعہ ہوتا ہے یہی وجہ ہے کہ یہ ہمیشہ سے تہذیب و ثقافت کے تحفظ، ترسیل اور ترویج و ارتقا کا ضامن بھی رہا ہے۔ ادب کے ذریعے نہ صرف معاشروں کی تہذیب و ثقافت اگلی نسلوں کے لیے فن پاروں کی صورت میں محفوظ ہوجاتی ہے بلکہ تراجم کے ذریعے ایک قوم یا زبان کی تہذیب و ثقافت دوسری اقوام اور زبانوں میں منتقل بھی ہوجاتی ہے۔ دراصل ثقافت عربی زبان کے لفظ "ثقافت" سے ماخوذ ہے جس کے معنی عقلمندی اور مہارت کے لیے جاتے ہیں جبکہ انگریزی میں اس کے لیے کلچر کا لفظ استعمال کیا جاتا ہے۔

ثقافت ایک عمرانی اصلاح ہے جو انسانی معاشروں میں پائے جانے والے سماجی رویوں، اصولوں، علوم و فنون، عقائد، قوانین، رسم و رواج، صلاحیتوں اور عادات و اطوار کا مجموعہ ہے۔ ثقافت ایک اکتسابی اور شعوری عمل ہے جس میں اکتسابی طرز پر مخصوص عادات، قوانین، علوم و فنون اور رسم و رواج کو معاشرے کا ہر فرد عزیز رکھا جاتا ہے اور ان کی انجام دہی میں کسی قسم کی کوتاہی برداشت نہیں کرتا۔ دراصل اپنی روایات، اقدار اور طور طریقوں (چاہے وہ دیگر معاشروں کے لیے قابل قبول ہوں یا نہ ہوں) کی اس قسم کی پاسداری کو ثقافت کہا جاتا ہے۔ ثقافت کی تعریف مغربی ماہر سماجیات سر ایڈورڈ بی ٹیلریوں کرتے ہیں:

¹ ماہر مضمون اردو

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“Culture... is that complex whole which include knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by (a human) as a member of society” (1)

جبکہ مشہور اردو شاعر اور محقق ترقی پسند نقاد فیض احمد فیض اپنی کتاب "ہماری قومی ثقافت" میں ثقافت کے مفہوم پر بحث کرتے ہوئے اپنے خیالات کا اظہار یوں کرتے ہیں:

"عمومی طور پر معاشرہ جس طریقے سے اپنی زندگی بسر کرتا ہے۔ اس کے رہن سہن میں جو چیزیں داخل ہیں وہ بھی کلچر ہے۔ یعنی معاشرے کا کلچر یہ ہے کہ وہاں کے لوگ اس قسم کا لباس پہنتے ہیں، اس قسم کی غذا کھاتے ہیں، اس قسم کے رسم و رواج ہیں۔ ان سب چیزوں کو آپ جمع کر دیں تو کلچر کی جامع تعریف سمجھ میں آتی ہے" (2)

مندرجہ بالا تعریفوں اور مفاہیم کے تناظر میں بجا طور پر یہ بات کہی جاسکتی ہے کہ مجموعی طور پر ثقافت کسی معاشرے کے جملہ قوانین و ضوابط، علوم و فنون، رسم و رواج، طور طریقوں، روایات و اقدار اور رہن سہن کا مجموعہ ہے ثقافت کو دوسرے الفاظ میں سوسائٹی کا نصاب (Curriculum) بھی کہا جاسکتا ہے یعنی جس طرح نصاب (Curriculum) کسی سکول یا کالج کے لیے مخصوص علمی مواد، اسباق، طریقہ ہائے تدریس اور دیگر علمی ضروریات و مباحث کا مجموعہ ہوتا ہے بعینہ معاشرے کے لیے ثقافت کی حیثیت بھی نصاب (Curriculum) کی سی ہے جس میں اس معاشرے کی زبان، خوراک، روایات اور رسم و رواج شامل ہوتے ہیں۔ ثقافت کی مزید وضاحت کرتے ہوئے فیض احمد فیض یوں رقم طراز ہوتے ہیں:

"اس (ثقافت) میں زندگی کا جتنا کاروبار ہے سب شامل ہے۔ لباس ہے، زبان ہے، خوراک ہے، رہائش کے طریقے ہیں، رسم و رواج ہیں، آپس میں ملنے جانے کے طریقے ہیں۔ غرض یہ کہ زندگی کا جتنا روزمرہ ہے۔ وہ سب۔" (3)

افادیت

تاریخ ادب میں ہمیشہ سے ایک زبان کے ادب نے دوسری زبان کے ادب سے استفادہ کیا ہے اور یہی زبان غیر کی تہذیب و ثقافت اور طرز و معاشرت کو اپنے اندر جذب کرنے کے سلسلے میں کارآمد آلہ ثابت ہوتا رہا ہے لیکن اس حقیقت سے کسی صورت انکار کرنا ممکن نہیں کہ یہ سب کچھ ترجمہ ہی کی بدولت ممکن ہوا ہے کیونکہ اگر ترجمہ نہ ہوتا تو کبھی کوئی زبان دوسری زبان کے ادب سے استفادہ نہ کرتی۔ یہی وجہ ہے کہ ہر دور میں ایک زبان سے دوسری زبان میں ادب ترجمہ ہوتا رہا ہے جس سے نہ صرف ادب کو ترویج حاصل ہوتی رہی ہے بلکہ ایک زبان کی فکر، تہذیب و معاشرت اور طور طریقوں سے بھی دوسری زبان مالا مال ہوتی رہی ہے۔ اس ضمن میں دیکھا جائے تو پشتو سے بھی اردو زبان میں ادب کا وسیع سرمایہ ترجمہ ہوا ہے جو اپنے ساتھ اردو میں پشتون ثقافت، روایات اور طرز معاشرت کے ساتھ وارد ہوا ہے۔

منہج تحقیق:

"کھساروں کے یہ لوگ" پروفیسر اسیر منگل کا پشتو سے اردو میں مترجمہ ایک بہترین ناول ہے۔ بنیادی طور پر یہ طاہر آفریدی کے پشتو ناول "کانٹروں کے رگنہ" کا اردو ترجمہ ہے جو سال 2004ء میں ترجمہ کر کے دی سمیع سنز پرنٹرز کراچی سے شائع کیا گیا ہے۔ اس ناول میں پشتون ثقافت اور قبائلی روایات کا نہایت باریک بینی کے ساتھ احاطہ کیا گیا ہے۔ دراصل اس ناول کا مرکزی نقطہ قبائلی روایات ہے جو پشتون قبائل کی فرسودہ رسم و رواج، جاہلانہ روش اور بے جا خاندانی دشمنیوں کا احاطہ کرتا ہے۔ ناول میں بنیادی طور پر جس بات پر زور دیا گیا ہے وہ وہاں کا جرگہ سسٹم اور ملک ازم ہے۔ قبائلی علاقہ چونکہ انضمام سے پہلے علاقہ غیر تھا لہذا وہاں حکومت کی رسد نہیں تھی یہی وجہ تھی کہ وہاں کا عدالتی نظام مقامی 'جرگہ سسٹم' پر مشتمل تھا جو کہ اب بھی ہے، تاہم تمام مسائل جیسے قتل، چوری، ڈکیتی اور عزت کے معاملے وغیرہ سب کے فیصلے مقامی جرگے کے ذریعے سے ہوتے تھے۔ اس عدالت کے جج صاحبان وہاں کے پیشہ ور (Professional) ملک ہوتے تھے جو بالعموم مال، دولت، لالچ، ہوس اور انا کے پجاری ہوتے تھے۔ یہی ملک اُن فریقین کی طرف رسی کھینچتے جو ان کی جیبیں بھرتے۔ راتوں رات ملک پک جاتے اور مظلوم کے خلاف اپنے بھیانک فیصلے صادر فرماتے۔ دوران تنازع ملکوں کی حتی الوسع یہی کوشش ہوتی کہ فیصلے لٹکے ہی رہے اور جرگوں کو طول دیتی جائے تاکہ فریقین آپس میں بگڑے رہے اور ملکوں کے پیٹ اور جیب بھرتے رہے۔ دو خاندانوں کے درمیان جب بھی لڑائی چھڑتی تو ملک یہی دعا کرتے کہ کاش دونوں اطراف کے مورچوں سے برابر لاشیں نہ اُتریں۔ اس میں ان کا مقصد یہ ہوتا کہ تعداد میں برابر لاشیں اترنے کی صورت میں ایک فریق کا دوسرے فریق پر کوئی قرض (قصاص) نہ رہے گا اور یوں جھگڑا ختم ہو جائے گا، اور جھگڑا ختم ہونا ان پیشہ ور ملکوں کو ہرگز منظور نہ ہوتا۔ مذکورہ ناول میں ملک حنان اور ملک تراب کے خاندانوں کے درمیان جب لڑائی چھڑ گئی تو علاقے کے دوسرے ملک کس طرح چہ میگوئیاں کرنے لگے ملاحظہ ہو:

"چھوڑ یار! ابھی تو بڑے بڑے پہلوان دنگل کے لیے نکل آئے ہیں، مزہ تو اب آئے گا۔ ایک باریش بزرگ نے ڈاڑھی پر ہاتھ پھیرتے ہوئے کہا۔ اسی دن جب ان کے درمیان پہلی لڑائی چھڑی تھی تو ہم دست بہ دعا تھے کہ یا اللہ ان کے مورچوں سے برابر لاشیں نہ نکلیں تاکہ یہ جنگ کبھی ختم نہ ہونے پائے" (4)

فریقین کے مابین جرگوں میں بیٹھے ملکوں کی ہمیشہ یہ کوشش ہوتی کہ فریقین کے درمیان کوئی نہ کوئی شرارت کر کے ان کو برانگیختہ کیا جائے تاکہ وہ ایک دوسرے پر گولیوں کی بوچھاڑ کر دیں اور ایک نہ ختم ہونے والی جنگ چھڑ جائے اور یوں جرگے طول لیتا رہے۔ ایسے میں وہ کسی ماں کی گود اُجاڑنے، کسی بیوی کے سر کا دوپٹہ چاک کرنے، کسی کے بچوں کا سہارا چھیننے اور یا کسی دوشیزہ کے ارمانوں کا خون کرنے سے کوئی سروکار نہیں رکھتے تھے۔ ایک مرتبہ جرگے میں ملک حنان اور ملک تراب گل کی شرارت پر جب ستودے نامی شخص کا بے گناہ قتل ہوا تو دونوں ملک آپس میں کس طرح گفتگو کرتے ہوئے فخر محسوس کرتے ہیں، ملاحظہ ہو:

"اگر سچ کہوں تو ستودے کے قتل میں شاید تمہارا ہاتھ نہ ہو لیکن تم اس پر خوش ضرور تھے۔ یہ بات تراب گل نے آہستگی سے

کہی اور ملک حنان نے پیچھے مڑ کر دیکھا کہ کہیں کسی نے یہ بات سنی تو نہیں اور پھر ایک زبردست قہقہہ لگایا۔" (5)

قبائلوں میں کسی تنازع پر جب بھی جرگہ ہوتا ہے تو پیشہ ور ملکوں کی یہ کوشش ضرور رہتی ہے کہ تنازع بات پر فریقین کا آپس میں اتفاق نہ ہو کیونکہ ایسا کرنے سے ان کی خوراک (فریقین سے خرچے اور ہتک کے نام پر لینے والی رقم) بند ہونے کا خدشہ ہوتا تھا۔ اگر کبھی بالفرض ایسا ہو بھی جاتا ہے تو یہ امر ان کے لیے انتہائی بدشگون ہوتا ہے۔ وہ ہمیشہ یہی کوشش کرتے ہیں کہ کسی نا کسی طرح فریقین میں تفرقہ ڈالے اور یوں ان کے وارے نیارے برقرار ہوں۔ یہی وجہ ہے کہ ملک نادر خان اور ملک شہباز خان جب برسوں سے پڑی زمین کے تنازع ٹکڑے پر متفق ہو گئے تو جرگے کے تمام شریکوں کو جیسے کرسیوں میں کھٹل کاتنے لگے، ملاحظہ ہو:

"اس بار ہم نے اسکول کی زمین دینے اور ٹھیکہ لینے پر اتفاق کر لیا ہے"۔۔۔ اس کی اس بات پر جرگے کے ملکوں نے اس طرح پہلو بدلنے شروع کر دیے جیسے کرسیوں میں ان کو کھٹل کاٹ رہے ہوں، صوبیدار اور ملک یار باز خان کی حیرانی کی تو کوئی حد نہ رہی۔ وہ یہی سمجھ رہے تھے کہ اس بار تو بات اتنی آگے نکل جائے گی کہ لوگ پھر سے مسلح ہو کر ایک دوسرے پر ٹوٹ پڑیں گے، خون خرابہ ہوگا اور ہمارے وارے نیارے ہو جائیں گے۔" (6)

پشتون قبائل میں مذکورہ جرگہ سسٹم اور پیشہ ور ملکوں کے ہاتھوں بے بس غریب اور لاچار مظلوم عوام کا اس قدر استحصال ہوتا ہے کہ وہ اپنے سچ کو سچ ثابت کرنے کے لیے برسوں خوار ہوتے ہیں لیکن تب بھی اپنے سچ کو سچ ثابت نہیں کرنے میں کامیاب نہیں ہوتے جبکہ دولت مند ظالم اپنی دولت اور طاقت کے زور پر راتوں رات اپنے جھوٹ کو سچ ثابت کر دیتے ہیں اور اُلٹا چور کوتوال کو ڈانٹنے کے مصداق ذلالت کا طوق ہمیشہ غریب مظلوم کے گلے میں لٹکا دیا جاتا ہے، اُسے بے عزت بھی کیا جاتا ہے اور بھاری جرمانوں سے ڈرا دھمکا کر چپ بھی کرایا جاتا ہے۔

علاوہ ازیں ناول میں پشتون قبائل سے متعلق چند ایسے شرمناک روایات کا تذکرہ بھی ملتا ہے جس کے بارے میں جان کر آج کا مہذب انسان ششدر رہ جاتا ہے۔ ایک ثانیے کے لیے وہ جزیرہ عرب کے اُس زمانہ جاہلیت میں پہنچ جاتا ہے جہاں بیٹیوں کو زندہ درگور کیا جاتا تھا اور دشمنوں کی کھوپڑیوں میں شراب پی جاتی تھی۔ بالکل اسی طرح بلکہ اس سے بھی بڑھ کر آج بھی پشتون قبائل میں چند ایک ایسے رسوم مروج ہیں جو حد درجہ قابل مذمت کے ساتھ ساتھ باعثِ شرم بھی ہیں۔ آج سے صدیوں پہلے اگر زمانہ جاہلیت میں بیٹیوں کو زندہ درگور کیا جاتا تھا تو آج پشتون قبائل میں بہنوں اور بیٹیوں کو دشمن کے گھر بطور "سورہ" دے کر جیتے جی قدیم ہندو عورتوں کی طرح ستی کیا جاتا ہے۔

"سورہ" ظلم پر مبنی ایک ایسا سیاہ رواج ہے جس میں ایک فریق اپنے دشمن فریق کو قتل کے عوض مفاہمت کے طور پر اپنی بہن یا بیٹی کو بطور قربانی (قصاص) پیش کرتا ہے۔ وہ بہن یا بیٹی دشمن کے گھر رہتے ہوئے جیتے جی جل جاتی ہے، اُس کے ساتھ حیوانوں

سے بھی کہیں بڑھ کر بدتر سلوک کیا جاتا ہے اور وہ زندگی کے تاریک سے تاریک تر دن گزارتی رہتی ہے۔ "سورہ" میں دی جانے والی لڑکی کی حیثیت دشمن کے گھر میں مٹی کا برتن چاٹنے والے جانور سے بھی ابتر ہوتی ہے۔ "سورہ" کا یہ ملعون عمل انہی قبائلی ملکوں اور مقامی جرگہ کے زیر انتظام تشکیل پاتا ہے جس میں ان پیشہ ور ملکوں کے پیٹ تو بھر جاتے ہیں مگر "سورہ" میں دی جانے والی لڑکی کی زندگی ہمیشہ کے لیے اجیرن بن جاتی ہے اور وہ ہمیشہ کے لیے ان سفید پوش شیطانوں پر لعنت کرتی رہتی ہے۔ ملک حنان اور ملک تراب کی شرارت اور بے ایمانی کی وجہ سے جب حیدر شاہ کی بیٹی "سورہ" کی بھینٹ چڑھ جاتی ہے تو وہ راستے میں ان دونوں ملکوں کو دیکھ کر کس طرح ان کی سفید ڈاڑھیوں پر حقارت سے لعنت کرتی ہے، اُس سے "سورہ" میں دی جانے والی لڑکی کے درد کا بخوبی اندازہ لگایا جاسکتا ہے۔ ملاحظہ ہو:

"یہ خوب صورت جوان عورت جب ان دونوں کے سامنے سے گزر رہی تھی تو اس نے انہیں نہایت نفرت اور حقارت سے دیکھا۔ اگر اس کے بس میں ہوتا تو وہ ان کے منہ پر تھوک دیتی اور پھر اس نے نہایت نفرت سے ان دونوں کی طرف سے اپنا منہ پھیر لیا جیسے کہہ رہی ہو: "سفید پوش شیطانو! تم پر خدا کی لعنت ہو!" (7)

"سورہ" کی دیواریں ایک ایسے بے انصاف نظام کی بنیاد پر کھڑی ہیں جہاں کسی اور کے جرم کی سزا کسی اور کو دی جاتی ہے۔ "سورہ" کی تفصیل بتاتے ہوئے مترجم کتاب ہذا جناب اسیر منگل "عرض" مترجم" میں یوں رقم طراز ہیں:

"سورہ" بھی ایک ایسا منفی رواج ہے جو نہ صرف قبائلی علاقے میں بلکہ سارے پختونوں میں پایا جاتا ہے۔ اس دستور کے تحت جب بھائی کسی شخص کو قتل کرتا ہے تو مفاہمت کی صورت میں وہ مقتول کے بھائی کو اپنی جوان بہن نکاح میں دیتا ہے۔ یعنی جرم ایک کرتا ہے اور سزا دوسرا بھگتا ہے۔" (8)

اس کے علاوہ پشتون قبائل میں کئی ایک کریہہ اور شرمناک رسوم اور بھی مروج ہیں جن میں ایک کو "میراتا" کے نام سے یاد کیا جاتا ہے۔ "میراتا" میں ایک خاندان کے افراد دوسرے خاندان کے تمام افراد چھوٹے، بڑے، بچے، بوڑھے، عورتیں اور جوانوں سب کو اس غرض سے قتل کر دیتے ہیں کہ ان کی جائیداد اور مال پر قبضہ کیا جاسکے۔ ناول ہذا کے تناظر میں اس رسم کا حوالہ موجود نہیں لیکن یہ رسم پشتون قبائل میں بعینہ مروج ضرور ہے۔ علاوہ ازیں پشتون قبائل میں "د تورے خذے مدعی" (داغدار عورت کا مدعی) بھی ایسا ہی ایک سیاہ رسم ہے۔ اس رسم میں جب کسی خاندان کا کسی دوسرے خاندان کے ساتھ دشمنی کرنے کو من کرتا ہے تو اُس خاندان کے کسی مرد کا اپنے خاندان کے کسی بے گناہ لڑکی کے ساتھ بدنامی کی افواہ پھیلانی جاتی ہے اور دونوں مرد اور عورت کو قتل کیا جاتا ہے اور ایک نہ ختم ہونے والی لڑنی جنم لیتی ہے۔ اگرچہ پشتون قبائل ایک طرف مہمان نوازی، خودداری اور غیرت مندی کے لیے مشہور ضرور ہیں لیکن دوسری طرف اس قوم میں کئی ایسی بدترین خامیاں بھی موجود ہیں جن کے نیچے ان کی تمام خوبیاں بُری طرح دب جاتی ہیں۔ ان رسوم میں ہمیشہ عورت کو ہی قربانی کا بکرا بنایا جاتا ہے یہی وجہ ہے کہ ملک حنان اور ملک تراب گل

بادامی نامی شخص کو بھڑکاتے ہیں کہ وہ ستودے خان کو قتل کر کے سیدھا اپنی بھتیجی کو بھی قتل کرے تاکہ لوگوں میں یہ تاثر پھیلے کہ لڑکی کا قتل ستودے خان کے بیٹے کے ساتھ بدنامی کی وجہ سے ہوا ہے ملاحظہ ہو:

"بادامی سے میں نے کہا تھا کہ جب ستودے خان کو قتل کرے تو فوراً اپنے گھر جانا اور اپنی بھتیجی کو بھی قتل کرنا تاکہ لوگوں کو معلوم ہو جائے کہ اس لڑکی کا قتل ستودے خان کے بیٹے کے ساتھ بدنامی پر ہوا ہے اور ستودے خان کے قتل کا الزام اس پر نہ آتا لیکن وہ بدبخت ایک ہی قتل سے گھبرا گیا۔" (9)

اس کے علاوہ ناول نگار نے ناول ہذا میں قبائلی ملکوں کا اپنے عوام کو حکومت سے بیزار رکھنا، تعلیم سے دور رکھنا، اپنی انا کی تسکین اور روزی رواں رکھنے کی خاطر لوگوں کو آپس میں لڑانا جیسی قابلِ بحث باتوں پر سیر حاصل بحث کی ہے جو قبائلی تہذیب و معاشرت اور روایات کا حصہ ہیں۔

مجموعی طور دیکھا جائے تو یہ ناول پشتو سے اردو زبان میں ایک مکمل نظام، تہذیب و ثقافت اور ذخیرہ الفاظ کے ساتھ منتقل ہوا ہے جو کہ اردو ادب کے لیے ایک ثقافتی اور معاشرتی اثاثہ سے کم نہیں، مزید یہ کہ مقالہ ہذا کے اہداف کے عین مطابق ہے۔

حواشی و حوالہ جات

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7- ایضاً، ص: 31

8- ایضاً، ص: 21

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Publication Type

Full-length submissions are considered for publication that considerably improve understanding in social Sciences and closely related disciplines and are likely to have a notable impact on the relevant scientific and research communities.

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Khyber Pakhtunkhwa Higher Education Academy of Research and Training (HEART)

To implement the directives of Education Policy 2009, Khyber Pakhtunkhwa Higher Education Academy of Research and Training (HEART) was established under the Approved summary of the Chief Minister Khyber Pakhtunkhwa in May 2013. HEART Act was passed by the Provincial Assembly later on in October 2016 with its defined mandate.

As per Section-4 of HEART Act 2016, aim and objectives of the Academy are to:

- a) provide pre-service and in-service trainings to the academic and managerial staff of the Department, and personnel of the bodies and institutions which are directly or indirectly related to higher education with a view to develop their capacity, professional competence, research and ethical standards for efficient dispensation of knowledge and skills;
- b) to conduct examination;
- c) award certificates and other distinctions to the trainees and to prescribe standards of proficiency before such awards in pre-service and in-service trainings, which may also form mandatory yardstick for future promotions of such officers subject to their respective services rules;
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- e) initiate, promote and encourage research projects, publication of books, research journals, research papers and reports on important topics relating to policy, education, training and research;
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- i) determine teaching methods and instructional strategies as well as co-curricular activities in order to ensure the most effective educational, training and other related programs;
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