

## A Comparative Review Of Jamila Hashmi's Novel "Rohi" And "Chehra Ba Chehra Roo Ba Roo"

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### Abstract

*If you look at Jamila Hashmi's literary journey, it is very colorful and extensive. Her top-class novel is "Talash-e-Baharan" was published in 1961. In which the century-based oppression, exploitation and victimization of women in Indian society has been described. The novel "Aatash-e-Rafta" (1964) is written in the background of the Sikh society of East Punjab. The fictional collection "Aap Beti Jag Beti" (1969) was written in the background of Cholestane. Novel "Rohi" describes the natural background of a Pathan village in Khyber Pakhtunkhwa Province in 1970. A novel on Iranian authentic literature and controversial personality "Chehra Beh Chehra Roo Ba Roo". In this novel, the author has made the life of a spiritual and historical character Qurat ul-Ain Tahira a subject through the activities of a religious sect that arose in the time of Shah Qajar in Iran. "Dasht-i-Soos" published in 1983, a novel on Hussain bin Mansoor Hallaj. the short stories collection "Rang Bhoom" (1987), "Apna apna Jahanam" consisting of three novelettes, the short stories collection "Nisbat-e- Rut Mein Roo", the novel "Jog Ki Raat" and many other miscellanies writings are Included.*

### Key Words:

*Jamila Hashmi, "Talash-e-Baharan", 1961, century-based oppression, victimization of women in Indian society, "Aatash-e-Rafta" (1964), Sikh society of East Punjab, "Aap Beti Jag Beti" (1969), "Rohi", Khyber Pakhtunkhwa Province, "Chehra Beh Chehra Roo Ba Roo", Qurat ul-Ain Tahira, Shah Qajar, "Dasht-i-Soos", 1983, Hussain bin Mansoor Hallaj, "Rang Bhoom" (1987), "Apna apna Jahanam", "Nisbat-e- Rut Mein Roo", "Jog Ki Raat".*

### Literature Review

A comparative analysis of any work of art is actually like seeing unity in multiplicity. Generally, the examination of intellectual and technical collaborations and individuality comes in comparative assessment. It has also been seen that two such works of two different authors are evaluated which are based on the same genre and then the intellectual and technical commonalities and distinctions are also sought within them.

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These creations of Jamila Hashmi belong to the same genre and the same mood. Novel "Rohi" was first published in Risala Naya Dur Karachi, issue 24.41. Later on in August 1970 Writers Book Club Lahore published it in book form. And then the Urdu Writers Guild came to the fore in 1980, published in Allahabad. Rohi is a beautiful romantic novel by Jamila Hashmi. It is written in a different and new style from other novels written in its era. The title of this novel is "Rohi" is not actually a subject written on the life of a character or a person, but it is a beautiful desert, a Cholestane. Which is called Rohi in the local language. It is also considered a masterpiece of desert beauty. Rohi is a place in a valley, it is located at a distance of 30 km from Bahawalpur Pakistan. This valley is called Cholistan because Cholestane is a Turkish word derived from Chol and it means desert. Rohi is known for her beauty. The local people live a nomadic life. and keep migrating for food and water for their livestock. This desert covers about 16,000 (sixteen thousand) square kilometers, one end of which borders the Thar in Sindh.

It is the largest desert in South Punjab which extends to three districts of Punjab: Bahawalnagar, Bahawalpur and Rahim Harha. While a large part of it is located in Bahawalpur area. Jameela Hashmi has presented this beautiful valley with the tribal life living there and their way of life in a very short but comprehensive manner. Like Taalsh-e-Baharan, and Atash Rifta, this novel is written in flashback technique.

The story of this novel is built on the basis of conflicting psychology of two personalities. The narrator of this story is the main character. Who in his old age with his grandson visits them again in the mountains and valleys. And remembers the things of his past life. Here is a quote in this regard.

’آج یاد آتا ہے تو ہنسی آتی ہے۔ آدمی ساری زندگی کیا کیا حماقتیں کرتا ہے۔ دیوانوں کی طرح خوابوں کے پیچھے بھٹکتا ہے۔ اندھیروں سے اندھیروں تک سفر کرتا ہے۔ اپنے آپ سے بچنے کے لیے کیا مصیبتیں برداشت کرتا ہے۔ ساری عمر جو اپنے سے ہی بے خبر رہتا ہے اور آج جب کھلی کھڑکی میں سیاہ رات اندر آتی ہے۔ بادلوں کی دھندنی کی طرح کمرے میں بھر گئی ہے۔ ٹین کی چھت پر چھائے اخروٹ کے درخت پر سے قطرے ٹپ ٹپ گر رہے ہیں۔ جیسے کوئی آنکھ مچولی کھیلتے ہوئے بھاتا ہی جائے ایک ہنسی کا نغمہ کسی اوٹ سے سنائی دیتا ہے اور پھر گھنٹیاں سی بجنے لگی ہیں جیسے کہہ رہی ہوں وقت بیت گیا اور تم کچھ بھی ثابت نہ کر سکتے، وقت بیت گیا اور وقت بیت گیا۔‘ (۱)

Just as Jamila Hashmi has made the beautiful desert of Rohi and the life of the tribal people living there the subject of this novel, she has also started this novel with the beautiful imagery of Rohi

’جنگل کی بھیگی ہوئی ہوا درختوں گھاس اور کلی کی باس سے بوجھل اور اونچے پتھروں سے ٹکراتا جھاگ اڑتا بہتا ہوا پانی نیلی دھند میں گھری وادیاں، بادلوں کی سیاہی میں چھپی چوٹیاں، بل کھاتی سڑک، خاموشی کا جادو جھرنوں کی کل سے ٹوٹتا ہے۔ گاؤں کے لوگ اپنے کاموں میں مگن سر اٹھا کر دیکھتے ہیں اور میرا پوتا مسکراتا ہے۔ شام سناتے میں گم ہو رہی ہے۔ نیچے وادیوں میں چراغ تلمٹاتے ہیں جیسے آسمان ہمارے قدموں میں بچھا ہو۔‘ (۲)

Ravi Jawab has become very old and descends with his grandson Sher Dil in the valleys of Rohi where he spent the unforgettable days of his youth. He met Mary in the valleys. On

reaching there, the memories of the narrator become more fresh and vivid. Maryam who was not only the past of his life but also for him. was like which the narrator could never forget in his life. And who after a period of time had darkened the narrator's heart again.

Maryam is the heroine of this novel around which the whole story of the narrator revolves. Ravi was a wealthy man belonging to the family of an Amirzada Raja who loved only himself and joined the army because of his ego and stubbornness. After joining the army, the narrator is posted in different provinces and towns. thus during a posting Ravi is sent to Ranhal post. It is a small village situated in the lap of hills away from the city. About which the narrator's guide who is bringing him along on his camel introduces the village like this.

”آپ رنہال بستی میں رہیں تو بہتر ہوگا۔ ہماری زندگی میں کوئی گہما گہمی نہیں عجیب استاد بنے والی یکسانیت ہے۔ جب کبھی دشمن سپاہی اونچے ٹیلوں کے پیچھے سے اپنی بریکاری سے تنگ آجاتے ہیں تو ہم پر حملہ کرتے ہیں۔ ورنہ ہم سرحد کی موبم لکیر کی نگرانی کرتے یہاں پڑے ہیں۔ عام حالات میں یہاں دم گھٹنے والا سناتار بتا ہے۔“ (۳)

Ranhal village which was originally a mile from the post In this village the water flowing almost foaming towards the Purab valleys surrounded by blue mist, hidden in the blackness of the clouds, you had a small group of forty groups. In the middle of which there was a small tank, when the tank dried up in the heat, a well was used to operate it. The chief of this village was Noor Khan, whose house was in a separate compound at the end of Behisti, which had five or six cows. Two of them arranged for the narrator to live in Gope. Piran, who had become not only Ravi's leader, but now also his friend. He was an old soldier of the army and an acquaintance of this town. Everyone called him crazy. He tells the narrator about Mary.

The narrator meets Maryam in this town. Maryam, who was the daughter of Sardar Noor Khan of this town, her stepmother had died. Maryam was not only brave and courageous but also proud of her beauty. She also had a different temperament from all the other girls in the village. Buland Khan is a resident of the same town and a friend of Sardar Noor Khan. Buland Khan's elder son Isa Khan, who is a soldier by profession, is fighting the enemies along with Maryam's brother on the border of this settlement. Maryam's upcoming show was Har. But he gets injured once in the fight and finally dies

The narrator sees Maryam's beauty and falls in love with her at first sight, wants Maryam to love him too, but Maryam doesn't give him any importance. Even before the death of Isa Khan, when he is injured, he asks Noor Khan for Ravi Maryam's hand in marriage and Noor Khan also agrees. But the narrator does not understand Maryam's heart. When the narrator tries to talk to Mary during a celebration, she says

” سائیں میں نہ آپ کے لحاظ کے مارے ناچ رہی ہوں اور نہ پوسٹ سے اُٹے ہوئے بڑے آدمی کے لیے۔ میرا تو بس ناچنے کو جی چاہتا ہے۔ اور یہ کہہ کر نفاڑے کی تیز تال پر گھوم گئی۔“ (۴)

Now Maryam had become a challenge for the narrator. The narrator wanted to get her at any cost because Maryam's friend Sambal, who often met Gari Khan (the narrator's partner), tells us that here we have women to love. Not allowed. The one who is more powerful and rich is given to us in marriage. After this, the narrator also enthusiastically starts the marriage preparations with Maryam. All the preparations for the wedding are completed. Isa Khan, who has been injured for a long time, dies on the very day of the wedding. Now Maryam, who looks like the sea, cannot stop the raging storm rising in her heart. She deeply mourns the death of Isa Khan and pours dust in Mang. The narrator cannot bear the revelation of the fact that

Maryam could no longer be his. He bought Mary. But his heart could not be bought. He leaves the village that night. The narrator still remembers the whole incident and thinks.

”مجھے کسی شے کا غم نہیں تھا مگر میرے دل کے آسن پر ایک مورتی کی جگہ خالی ہو گئی تھی اور وہ مورتی میری اپنی تھی آج تک میں نے اپنے آپ کو چاہا تھا۔ اپنے آپ کو عظیم جانا تھا۔ دل کے مندر میں مورتی بھی آپ ہی تھا اور پجاری بھی میں آپ ہی۔ صرف مریم کی آنکھوں نے میرے دل کے اندر جھانکا تھا اور اسے معلوم تھا کہ وہاں اس کی کوئی جگہ نہ تھی۔“ (۵)

In fact, the role of the narrator is the grieving of a special mental state. He does not hesitate to leave the life of Nawabi luxury and adopt a life of bravery at the taunt of his father. He has a lot of selfishness and ego in him. If his love had remained, he would not have left Maryam in this condition and could have won her heart in this condition. But the narrator loves only his own ego. He did not love Maryam. Maryam realizes that the narrator's failure to achieve Maryam is a crushing blow to his ego, and this sense of defeat does not leave him for the rest of his life. His ego always gets the better of him.

The narrator who considers himself an important man in this township. Mariam's behavior makes her feel inferior. And by coming into his ego, he aims to raise Maryam. Maryam, who could not be married to Isa Khan despite being married, loves him from the bottom of her heart :but keeps her love hidden not only from time but also from Isa Khan himself

” روزن میں سامنے وہ چہوتر دکھائی دے رہا تھا جس پر مریم دودھ بلور بی تھی۔ تھوڑی دیر میں میں نے امر یا رس خاں اور عیسیٰ خاں کو گلی کی طرف سے آتے دیکھا۔ امریا را پنی ماں کے پاس گویے کے اندر چلا گیا۔ عیسیٰ خاں نے ادھر ادھر دیکھ کر بولے سے مریم کو پکارا۔

مریم اُسے دیکھ کر مسکرائی اور پھر اپنے کام میں لگ گئی۔ عیسیٰ نے اسے سینے کی طرف اشارہ کیا مریم نے پھر اسے دیکھا اور یوں غصے سے دیکھا جیسے ابھی اس کے منہ پر پتھر مار دے گی۔ اور قدم پختی بھیڑوں کی طرف چلی گئی۔“ (۶)

Until the day of Isa Khan's death, no one even suspected that Maryam loved Isa Khan. She actively participates in every ritual until her wedding day, but she still maintains a estrangement with the narrator, due to which the narrator asks Maryam one day when they meet.

”میں نے کہا تمہیں یہاں آنا برا لگا تو جاسکتی ہو۔“

”ذرا نرم پڑتے ہوئے کہنے لگی۔ بلایا تھا آگنی۔ نہ اچھا لگا نہ بُرا“

میں نے کہا ”مریم میں تمہیں برا بھی نہیں لگتا اور اچھا بھی نہیں۔ کیا تم کسی سے محبت کرتی ہو؟ وہ بڑی دلچسپی اور حیرت سے میری طرف دیکھ رہی تھی۔“

”ہم روپی کی لڑکیاں صرف بکا کرتی ہیں جو سب سے زیادہ بولی دے وہ لے جاتا ہے۔“

محبت کرنا ہم شادی کے بعد سیکھتے ہیں۔“ (۷)

The narrator never sees love for himself in Maryam's eyes. Maryam is not impressed by the narrator's wealth and the narrator was convinced that Maryam does not love him, but he keeps entertaining his heart that Maryam does love him. Seeing such a rich person, his heart would have started beating for Ravi from the first day but his uncertainty for Maryam compels him to ask Maryam himself. Then he knows what the truth is. And he does not marry her and goes back. Maryam had a good character and a good character. The vanity that was inside him makes

him arrogant in the eyes of others. Sambal, who was like a sister to Maryam and her childhood companion, looks at the narrator in dismay and says.

’سائیں مریم بری لڑکی نہیں ہے۔ بیاہ کے بعد آپ کی زندگی کو جنت بنا دے گی۔ آپ اداس کیوں رہتے ہیں۔‘ (۸)

Gari Khan's character is also very interesting. He walks around during the day with a gun slung over his shoulder. The villagers think he is crazy, the women and children of the village are afraid to talk to him, but Maryam addresses him as uncle and always speaks well to him without fear. The narrator's introduction to Gari Khan takes place on the first night of his arrival in Basti when he tells the narrator about Maryam. Then Ravi becomes good friends with Gari Khan and since then both stay together everywhere. Gari Khan was in the army when the country was not divided, then this line filled Ranhal's chest, so he made himself a separate foot in the town and refused to go to the post. His severity was denied by his colleagues, who called him insanity. He now hated the army. Even in the sun, he used to wander around, drinking house-made wine and lying motionless at night. Ball settles his lonely sadness away from the fuss of children with hunting and alcohol.

He used to sing love songs while drunk and then started crying. Gari Khan also tells the narrator about Maryam's mother. That five years ago, a caravan came wandering from somewhere, they had also gathered their caravan near our settlement. They were very large in number, so they were trying in every way to make this settlement their slave. Become a leader. Their leader was killed in the battle. She was the wife of the same chief. Her children were taken away by the tribesmen and she remained here. At that time Maryam's mother was often sick. Then one day suddenly she died. She was a very delicate and soft-spoken bride. He had never raised his voice so high that the women who were drawing water from the gopi looked back. And let me also tell you that Maryam is a lioness in every way, but in delicacy she is similar to her mother. Author Jameela Hashmi has described the evils of war and its tragedies through the experiences of Gari Khan.

When the narrator and Amraya Khan leave the army after being impressed by his target. Amaraya Khan also plays an important role in this novel as Maryam's brother and a brave soldier. Like his sister, he is also characterized by naivety, he is also not easily impressed by the wealth of the narrator. Rather, he looks at the decoration and adornment of his gopa with disgust. He is not happy when Maryam's relationship with Ravi is settled, but it is customary in Rohi where there is a fair every year and women, girls and daughters are traded in these fairs. See an excerpt.

’کنواری لڑکیاں سادہ کپڑوں میں دلفریب لگتی تھیں۔ اور جوانوں کے ٹولوں سے پر سے اپنی جنسی اور باتوں میں لگی تھیں۔ پچھلی رات کی بیباکی سہیلیاں اپنے ننھے بچوں کو اٹھائے شرمائی شرمائی سی دولہا کی باتیں کرتیں۔ اس میلہ میں اونٹوں سے لے کر لڑکیوں تک کے سودے ہو رہے تھے۔ لڑکیاں جو باپ کی جائداد ہوتی ہیں جنہیں خریدا جاسکتا ہے۔ بیویاں جنہیں بیچا جا سکتا ہے، کنواریاں جن کی بولی ہوتی ہے، بھائی جو بہن کے بدلے دلہن مانگتے ہیں۔ روپی کا سارا حسن سمٹ کر رہنال کے اس میلے میں رنگوں کے ناٹک کی طرح دکھائی دیتا تھا۔ رہنال رنگ بھوم تھی کہ اس پر لفظ لفظ منظر بدلتا تھا اور لڑکیوں کی قسمت کے فیصلے ہو رہے تھے۔‘ (۹)

The plot of this novel is coherent and coherent. The story keeps you interested till the end. Language and style also contribute a lot to the success of this novel. The author has used clear and simple language in describing the events. for example.

’میں نے کہا نور خان میں نے بہت سوچ کر فیصلہ کیا ہے۔ میں مریم کو چاہتا ہوں اگر تم اپنی لڑکی مجھے دے دو تو میں ساری عمر اس سے محبت رہنے کا وعدہ کرتا ہوں۔ نور خان نے کہا ’سائیں ہمارے یہاں عورت سے محبت کرنا اور ساری عمر محبت کرنا کوئی ضروری نہیں۔ اسے آپ کو دینے

میں میں یہ شرط نہیں رکھتا۔ عورت تو خرید و فروخت کی ایک شے ہے، چاہے ہم بچیوں کو کتنے پیار سے پالیں انہیں جگر کے ٹکڑوں سے زیادہ عزیز رکھیں پر آخر تو انہیں پرانے گھر جانا ہوتا ہے۔ وہاں اگر ان کا نصیب اچھا ہوتا ہے تو ان کے ساتھ اچھا سلوک کیا جاتا ہے۔ عورتیں بھی خاموش گایوں کی طرح اس سے زیادہ کچھ نہیں مانگتیں۔“ (۱۰)

But wherever there is an opportunity of painting, he has used his own charming poetic style. He has created an impact in his writing by using metaphors and similes. Here are some examples:

- ۱۔ ”اس کی سیاہ آنکھوں میں گہرے ٹوبے کی طرح ٹھنڈک اور تار کی تھی۔“ (۱۱)
- ۲۔ ”بانکی چتون اور خوبصورت آنکھوں والی مادہ اونٹ انکھیابیاں کرتی ہوئی یوں آگے بڑھ رہی تھی جیسے بجرہ پانی پر تیر رہا ہو۔“ (۱۲)

### "Chehra Beh Chehra Roo Ba Roo": A Critical Review"

"Chehra Beh Chehra Roo Ba Roo" was published in 1979. Jamila Hashmi wrote this story out of her usual style. It is a historical novella that tells the story of Qarat al-Ain Tahira, an important pillar of the Babi sect born in Iran during the reign of Shah Qajar. Whose real name is Umm Salma. Jameela Hashmi has presented the role of Umm Salmi (Quratul Ain Tahira) in front of the narrator with great beauty in this novel. The title of this Nalot is taken from this study of a famous ghazal of Qur'an al-Ain Tahira.

گر بتو افتدم نظر چہرہ بہ چہرہ رو بہ رو  
شرح دہم غم ترا، نکتہ بہ نکتہ موبہ

Allama Iqbal has copied the famous ghazal of Qur'at-ul-Ain Tahira in "Javed Nama". Qarat-ul-Ain Tahira, who got the title of "Qarat-ul-Ain" from the great scholar of that time, Syed Kazim Rashti, due to his unparalleled understanding. Through this role of Umm Salmi (Qurat al-Ain), Jamila Hashmi tried to present the religious change and upheaval in Iran in the mid-nineteenth century during the Qahari period in a very beautiful way in this short novel. It is, and it has been successful. The culmination of which was always a political revolution or rebellion. While King Vakta had to spend all his energy on external powers, he also had to contend with newly emerging religious sects and regional powers. At the local level, the religious scholars and mujtahidin had the upper hand.

Who will raise the flag of humanity and peace in the world as Qaim Al Muhammad. By taking advantage of this belief, scholars from time to time claimed themselves to be the promised Mahdi and took the innocent devotees and broke away from Islam for their personal interest and formed a separate sect. The Babi movement is the story of one such sect. Through whose domestic and political activities, the life of Qur'an al-Ain Tahira comes before us. Her name was Umm Salmi "Qara-ul-Ain and Tahira became so famous that no one knows the name Umm Salmi, let alone the circumstances of her eight or nine years of life. Her companions also called her Zareen Taj." It is known that ever since she was twenty-three years old, in the last century there was a cloud of depression hanging over Iran.

The flow of life had ceased and it was like the foul water of a closed pond. The nation was in that stage of degeneration when it loses will and faith and nothing else happens except cruelty and plunder. Other nations were conspiring to increase their dominance and power over Iran.

In this situation, the life forces that lie dormant somewhere in the depths find ways to emerge in strange ways. Sometimes in the form of Sufism, sometimes in the form of a new religion or religious reformation, sometimes a rigidity and nihilism is created in the traditional patterns of

life, sometimes a blind imitation of the values and practices of living non-nations begins. A new era of life begins with the birth of a great revolution, somewhere that civilization ends in anarchy and incest. All these movements depend on the capacities of life i.e. its sense, consciousness and courage, and the nation is influenced by the historical and cultural background and the personalities of the movement's advocates.

Nasiruddin Shah Qajar is famous for the exploitation of the Babis in the early years of the era from 1896 to 1884 and for the initiation of the constitutional movement in the last year. The author has also made the traditions, values and moral situation of this era, especially the restrictions and restrictions on women in the middle class of Iran, as her subject. Changes and movements are also indicated. In Face to Face, the picture of Iran's traditionalist society is revealed. Questioning anyone's religious principles and beliefs was disbelief. There was no freedom of thought apart from tradition. Poetry was viewed with disfavor. Education was prohibited for women. There was absolutely no permission to develop a taste for poetry. Their life was limited to household affairs and raising children, but observance of the ritual of giving was mandatory for women. In such a world, Umm Salma emerged as a big challenge for the entire society.

Qura was born in Al-Ain (1820 or 1819) to Haji Muhammad Salih Mujtahid in a mujtahid family in the city of Qazvin. The mujtahids of Iran were not only the center of knowledge and civilization, but they were also the owners of political power, advisers to the government and leaders of the people. At an early age, she was married to her uncle, Haji Mullah Muhammad, son of Imam Juma Qazvin, but she mostly lived at her father's place. Qura-ul-Ain was educated and trained under the supervision of his father. He studied traditionalism, reactionary and rebelling against stereotyping and made full use of the Yellow Library at his home. The entire Diwan of Hafiz was on the tip of his tongue. She was also a good musician and singer, her poetess Hommanoo Shay was her theme. In this world full of debauchery, Umm Salma was eagerly waiting for the appearance of the Prophet Muhammad (PBUH), she believed in dreams and always saw the same dream, for example.

’ہمیشہ سے ایک ہی خواب دیکھتی آئی تھی۔ خواب جس میں دھندلی صورتیں تھی اور واضح صورتیں تھیں۔ مگر جن کے چہرے اس سے ہمیشہ چھپائے جاتے تھے اس نے دیکھا کہ امام رضا کا روضہ شق ہو گیا اور اس میں سے لوگ نکلے مگر وہ لوگ اجنبی بھی تو نہیں تھے ان میں وہ خود بھی شامل تھی بے منزل کے قافلے کی طرح وہ چلتے جاتے ہیں اور آخر ریت کے ٹیلوں میں اپنا راستہ کھو دیتے ہیں۔ یہ راستے نہایت سرسبز و شاداب باغوں سے شروع ہوتے ہیں جیسے دریا ہوں لہراتے ہوئے پانیوں کے ساتھ آخر صحرا میں جا کر ختم ہو جائیں۔‘ (۱۳)

This continuous dream created anxiety and restlessness in Quratul Ain Tahira. The face of the person she saw in her dream was always covered. The desire to see him grew day by day. She fell in love with him. So she began to recite poems in her love, in which she wished to be in love with her lover.

’ام سلمیٰ تو بچپن سے شعر کہتی تھی۔ مگر وہ شعر آمنہ اور معصومین کی تعریف میں نہیں ہوتے تھے وہ مرثیہ نہیں شعر کہتی تھی۔ جس میں اس صورت کی ایک جھلک دیکھنے کے لیے بیتابی تھی وہ بچوں کی سی تک بندی نہیں تھی۔ ایک بھر پور خاتون کے عشق کا فسانہ تھا۔ پتہ نہیں اسے کس سے عشق تھا؟‘

بادلو کے ہنستے بگڑتے دھوئیں کی طرح ہر شے پر محیط ہوتے سمٹتے سگڑتے حاشیوں اور صورتوں کی وہ پہروں تکتی اور پتہ نہیں کیوں اس کا

دل بھر آتا۔ وہ کون تھا جو پوشیدہ اور اس کے دل کا صبر و سکون اس کی زندگی کا قرار چھین چکا تھا۔

تو گر بتو افتدم نظر چہرہ بہ چہرہ رو  
شرح دیم غم ترا نکتہ بہ نکتہ مو بمو

وہ اس کی جان کو تھی؟ بے راستے اور ترکی وہ کون تھا جس کی تلاش اس کی جان کو تھی؟ بے نام فاصلے، نامعلوم راستے اور سفر کی شدید آرزو۔“ (۱۴)

Thinking about this mask led her to explore the secrets of Sufism and philosophy. And to accomplish this goal, he contacted the renowned scholar Syed Kazim Rishti through a letter. On Rishti's invitation, Umm Salmi leaves home to attend his lessons and leaves for Najaf Ashraf. A certain state of mind hovers over it. Due to his dominance, no obstacle comes in his way. She does not let the love of her husband (who is also her cousin) and her children stand in her way. Despite Mullah Muhammad Taqi stopping her and giving her a decade of social traditions and family honor, she does not give up on her will. Qarat-ul-Ain Tahira reaches Mujab Ashraf, but before that, the Zam Rishti has passed away. After reaching here, she starts teaching herself.

Due to the effectiveness of his understanding and simplicity, worship and eloquence, his teaching becomes so popular that people from far and wide come to attend. While on the one hand the number of his supporters starts to increase, slogans against him also start to be raised. Because scholars, mujtahids are not ready to bear the leadership and fame of a woman. An important follower of Syed Kazim Rishti, Malahasin Bashroi, who had gone in search of a spiritual guide after Rishti's death. The lion reaches where he meets Muhammad Ali Bab. And then from here he returns back to Najaf Ashraf and tells the people about the chapter. When Umm Salmi hears about Bab, she is convinced that this is the person she has been waiting for for years. Here is an excerpt.

”ہاں وہ خوب رو خوابوں میں کبھی دکھائی نہیں دیا جو ہمیشہ اوٹ میں رہا  
جو سراسر پردہ اسیر میں پوشیدہ تھا وہ ظاہر ہو گیا۔ دنیا پھر دیار عشق بھی  
اور روح روز ازل سے الست بر بکم کہتے ہوئے اس منزل پر آئی تھی کہ  
اپنے رب کا نظارہ کر سکے...“

اے لوگوں اٹھ اور دیکھو - اے لوگو جاگو اور حیران ہو۔ وہ جس کا تجسس  
صدیوں سے تھا۔ ان پہنچا وہ دنیا کو نم سے نجات دے گا۔“ (۱۵)

Umm Salma advanced to the Bab and the Bab who brought a new and stable Shari'ah called Umm Salma "Tahira". Umm Salmi aka Tahira's advance towards the Bab was called the letter Hi, the young scholar Muhammad Ali Bar Farosh was called Mr. Quds of the Bab, thus the Bab and Bab al-Bab became the four pillars of this sect. People started joining this tent in droves. Babi emerged as a strong teaching, for them Babi was like God. Alarmed by their growing power, the government ordered the Babis to leave Baghdad. Bab Karma was then imprisoned in the fort of Charif. Umm Salma Zabar Dasti was brought home and later Bab al-Bab was also imprisoned. Muhammad Ali Bar Farosh understood the reality of this sect very well. The bar vendor was inwardly enthralled by the beauty of Umm Salmi. Umm Salmi was also aware of her immense beauty.

”ظاہرہ کو مباحث میں الجھانے کی بجائے انہوں نے کہا کہ وہ بغداد چلی  
جائے۔ اپنی اس بھیڑ کے ساتھ جس میں جوان لڑکیاں مائیں بہنیں نا آسودہ  
خواتین تھیں۔ جن کی پریشانیوں کا واحد علاج مذہب تھا۔ وہ بغداد کے لیے  
تیار ہوئی۔ وہ اپنے حسن اور حسین بیان کی وجہ سے اپنے آپ کو دڑبے بہا  
مجھتی تھی اسے اپنے اشعار کی آگ سے اندازہ تھا کہ وہ دنیا کو چلانے کا  
حوصلہ رکھتی ہے اسے اپنی اداؤں پر بھروسہ تھا۔“ (۱۶)



It was in Baghdad that Mulla Muhammad's wedding took place. Like the princesses who live in palaces

He did not have a cluster of concubines. In those villages where Queen Puran used to sit. She would have been glamorous too. Mulataqi (Umm Salma's brother) was killed by the Janissars for making a false statement against Umm Salma. After that, her husband Mulla Muhammad also freed Qurat-ul-Ain Tahira from this marriage. Umm Salma kept getting closer to Ba Dafroosh who called her as Zareen Taj. After the death of Muhammad Shah Qahar, the desire for power arose in the hearts of the Bahis, due to which they had to suffer the tyranny of the government. The forces of Shah Nasiruddin arrested Umm Salma and kept her as a prisoner for many days. Shah sent him the news that if he asked for forgiveness, he would not only forgive Umm Salma but also be ready for marriage, but he flatly refused. This refusal hurt the Shah's ego badly. As a result, the story of the life of Umm Salmi (Qurat al-Ain Tahira) was ended by strangulation.

Face to Face Face to Face is a character novel in which a historical incident has been described, then the impressions of the author's own preferences and prejudices are also visible in it. He has idealized the heroine of the novel like Kanwal Thakur of "Tilha Baharan" who is endowed with various characteristics. For example, Baif Hussain, possessor of extraordinary intelligence and power of memory, is unparalleled in worship and education. Skilled in music, unity in speech, in poetry, she sets fire to the halls of the West and the East. A strong hand always goes against the traditions even in a stereotypical and reactionary society, but we have to do the equipment of national defense on behalf of the society, which is usually seen in such a society.

Even when you leave your home and family and meet Kazim Rasti, you don't get such immunity or look at the head. Internal conflict within it also appears to be very minor. After leaving home, she did not even remember her husband or children. It also brings a strange incident that at first she is crazy about Bab but later falls in love with Mr. Quddus Ba Frosh and marries him. And then laughs and accepts death.

Jamila Hashmi has beautifully captured the influence of the Safavid rulers and their influence on the religious, social, cultural and political life and environment of Iran during the Shah Qajar period in the novel. Novelette's characters have life and dynamism. The author has created portraits of Sheikh Ahmed Ahsai and his disciple Darshid Syed Kazim Rashti through relatively short letters. But these are important characters in terms of their effectiveness. Because his philosophy and teachings gradually created a specific psychological atmosphere and provided the intellectual basis for a new religious sect. Umm Salma (Qurat al-Ain Tahira) was also influenced by him. Jamila Hashmi has put a lot of emphasis on the role of Umm Salmi and has shown her artistic skills. The author has also presented the character of Ali Muhammad (Bab) and Muhammad Ali Bab Farosh with artistic skill. Apart from them, the character of Malahasin Bishravi is also fascinating. The characters of Mulla Saleh (Umm Salmi's father) and Mulataqi (Umm Salima's father) are representative characters of the Iranian mujtahids of the nineteenth century AD. Mala Muhammed (Malaiki's son) and Uram Salma's show are characters that each one lives up to. But when Jamila Hashmi compares her to Umm Salmi, somewhere it feels that the author has not done justice to the character of Mullah Muhammad. This novel has a unique position in Jamila Hashmi's works. In this, he has made a new subject as the starting point of his pen while maintaining his specific style and has exposed his art to a new time and place. Overall, we see that these two novels, despite being the same author, are intellectual and technically, they have some similarities and some differences

In "Rohi", the description of local culture and society is more than that of face-to-face, and the main characters are surrounded by the shadow of pastism, while in Face-to-Face, there is no

suspicion of pastism, nor is any character a prisoner of it. Comes. Thus, despite being the works of the same writer, two different moods have different intellectual and artistic essences.

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